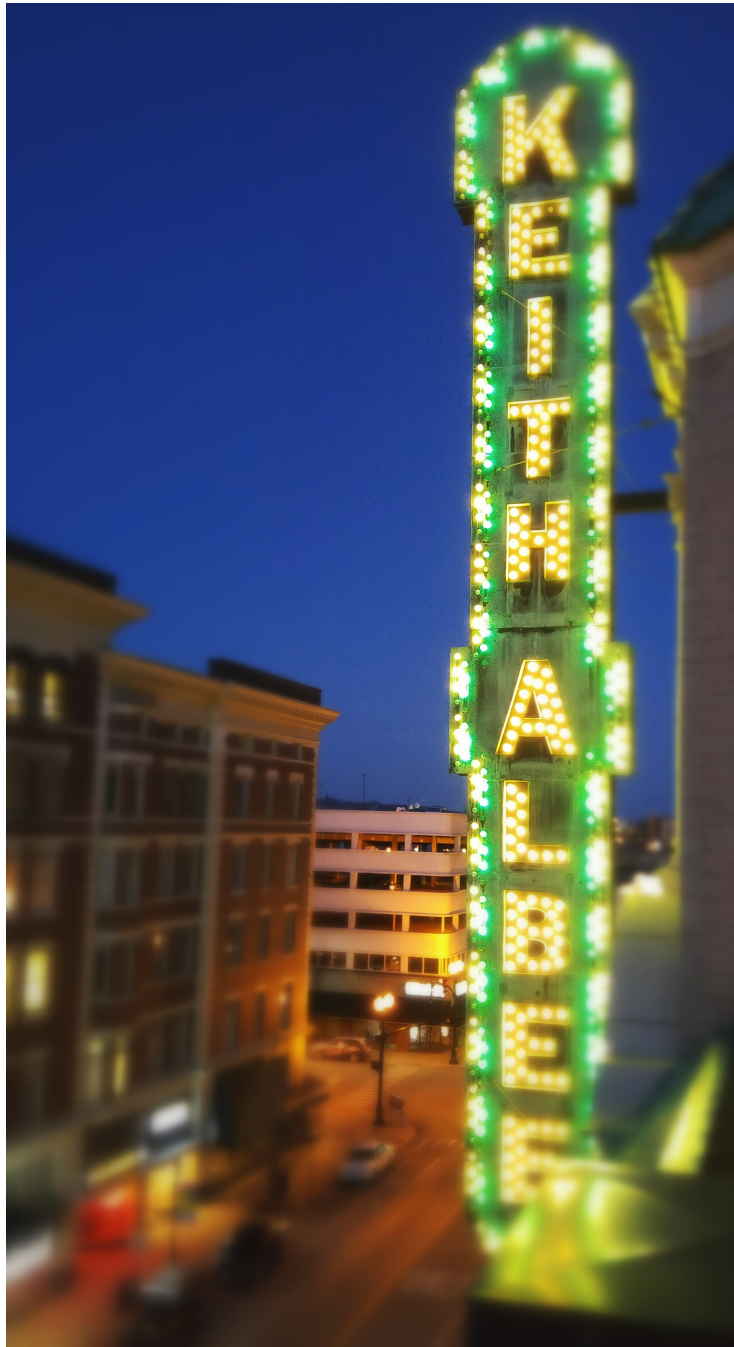


Keith-Albee Performing Arts Center Huntington, WV



Business Plan for Restoration, Renovation and Operations

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Executive Summary

The Keith-Albee Performing Arts Center is a historic, atmospheric theatre that is poised to make important changes in its mission and structure as it adapts to the needs of a new century. For the last 10 years, after changing hands from its original owners, it has primarily functioned as a venue for live entertainment. This journey began with the removal of two smaller movie theaters that once divided the main auditorium.

Unfortunately, the economic climate in Huntington and the surrounding areas has been unable to support the 2,212 seat theatre full-time, as it did when the theatre opened in 1928. The Keith-Albee Performing Arts Center faces great renovation and restoration needs to see it once again become the cultural focal point of the Tristate area. In response to this unfortunate reality, the Keith-Albee Performing Arts Center needs to diversify its revenue streams and renovate spaces within the theatre that can generate independent revenue that is not reliant upon the use of the full theatre.

Furthermore, the theatre has spent the last 10 years making necessary repairs, approximately \$1 million, to the building, including a much needed roof. Now that it can finally begin to concentrate on restoration and renovation projects, the Keith-Albee Performing Arts Center (KAPAC) is ready to embark on the next phase of its theatrical life. This business plan contains the structure for making this recommended transition.

A New Vision for the Keith-Albee Performing Arts Center

When the Keith-Albee Theatre was opened in 1928, it was the cultural gem of Huntington, WV. It was a \$2 million wonder with its Spanish Baroque design under the brilliant blue sky and galaxy of stars. It came to represent the cultural center of Huntington and the surrounding community. It became a natural fit, over time, for the Marshall Artists Series, a town and gown organization that was established as a part of the Marshall College, now Marshall University's, Centennial Celebration in 1936. The Marshall Artists Series has grown to become



the premiere arts and entertainment organization in the community and to Marshall University. The role of the Keith-Albee Performing Arts Center and the community need for such a venue has also changed. The Keith-Albee Theatre was built and named to entice the larger vaudeville circuits to make Huntington a permanent stop. It worked and the Keith-Albee was home to continuous vaudeville entertainment. Over time, as vaudeville's popularity began to fall and the motion pictures began to rise, it was apparent that the Keith-Albee Theatre would also need to adapt. It was renovated into a large auditorium for live entertainment and three smaller movie theaters. For decades it operated as such until a multiplex was built in Huntington. Movie goers flocked to the new Pullman Square and the interest in seeing movies at the Keith-Albee declined. In 2006, it ceased to operate as a movie theater and once again began to primarily function as a venue for live entertainment. But the environment that built the Keith-Albee Theatre was not the same one that welcomed it back to its original purpose. The needs of the community had moved past the Keith-Albee Theatre as being the primary guardian for arts and entertainment. The Marshall Artists Series, a permanent fixture since 1936, has claimed that role but it has also claimed the Keith-Albee Performing Arts Center as its permanent home. Today, you cannot separate the Keith-Albee Theatre from the Marshall Artists Series and vice versa. And that is the basis of the new mission of the Keith-Albee Theatre and its relationship with the Marshall Artists Series

For 10 years, there has been concentrated effort to separate the two entities and simply have the landlord and the renter relationship but that continues to be impossible because they share too much history. Instead, these two organizations need to recognize the opportunity to formalize their partnership with distinct missions that will cease to have each organization competing for programming and sponsorship money. The reality is that Keith-Albee Performing Arts Center is no longer needed to bring quality arts and entertainment to the tristate but it is needed to once again claim stewardship over the cultural environment of Huntington. Instead of focusing on becoming another organization that does live entertainment, it should formalize its partnership with the Marshall Artists Series and supports its effort but also carve out a new identity for itself. With its large auditorium and various unused space, it is primed to once again become the cultural focal point. For this reason, there is a new proposed mission for the Keith-Albee Performing Arts Center.

The Mission of the Keith-Albee Performing Arts Center is to enrich the greater Huntington metropolitan area's quality of life by offering an historic theatre with multifunctional space that can be accessible and used by the community in their everyday lives. The Keith-Albee Performing Arts Center seeks to be the premiere venue for social, educational, and professional events, as well as to serve a broad and diverse audience through its support of the Marshall Artists Series and its continuing mission to bring live arts and entertainment to the tristate area.

History of the Keith-Albee Performing Arts Center

To understand the history of the Keith-Albee Performing Arts Center, one must become familiar with vaudeville, Benjamin Franklin Keith's and Edward Franklin Albee's contribution to vaudeville entertainment, the Marshall Artists Series, and the evolution of the Keith-Albee Theatre from its opening to the present. The continued existence of "The Keith," as it has come to be called, is due to the many relationships that have formed between organizations associated with the theatre, and above all else the desire by community members to provide a source of culture and art to the area. Today, the future of the theatre is still unknown; however, the community continues to support the organization by attending the variety of shows held there throughout the year, and reliving the indispensable memories they have made at the Keith-Albee.

Vaudeville, to many people, is and will always be synonymous with B.F. Keith and E.F. Albee. However, it was around before the two became acquainted. In the nineteenth century, entertainment was structured much differently than the type that would have been showcased at the Keith-Albee Theatre in the early 1900s. Such entertainment catered mainly to all-male crowds. Female waitresses in short skirts and fitted tops would flirtatiously greet and serve the male patrons, whom were less than friendly. These patrons would drunkenly shout profanities and "boo" at shows that did not please them. Keith, who saw this type of show first hand while working at a New York dime museum in the 1870s, described the audience and entertainment as "indecent." Others felt this way too, and began lobbying for a more "family friendly" show.

The solution came to be known as "vaudeville," and in the 1870s the growing trend came to New York. Theatre owners who were hoping to attract a more "wholesome" and diverse audience labeled their shows as "vaudeville," instead of variety. This title immediately elevated the show. Vaudeville shows were more inclusive by encouraging women and children too attend, and did not entertain profanities or indecency. The editors of *Wilkes' Spirit of the Times* in New York City commented on the shows popularity in 1874. "There is no doubt that vaudeville entertainment is the most satisfactory and appeasing to the largest class of people in this city who frequent our theatres..." Vaudeville was beginning to thrive at this time and B.F. Keith took notice.

Benjamin Franklin Keith was born in Hillsboro, New Hampshire on January 26, 1846. Keith grew up on a farm with a strict religious upbringing. This would later influence his desire for wholesome entertainment. He was described as being tenacious and a hard worker by those who knew him. Keith worked a number of jobs before finding his niche in entertainment. These jobs included grocery store clerk, mess-room boy for the Atlantic coastal steamer, the *S.S. Ashland*, street-corner peddler, and circus gaffer. The circus became a permanent job for Keith, and throughout the 1870s he found jobs with a number of traveling circuses where he learned skills that would become crucial to his later endeavors. One such circus was P.T. Barnum's "Greatest Show on Earth." During his time there, Keith witnessed the diverse audience that the show appealed to, and became familiar with shows that were structured around many acts and performed at a fast pace. This experience would influence how Keith organized and promoted his vaudeville shows.

The final experience that shaped Keith before he took on his own business, he acquired during his time at George B. Bunnell's dime museum in New York. Just as he was influenced by Barnum's wholesome shows, Keith felt the same about Bunnell. "...Bunnell stressed an educational and morally uplifting environment for his customers." The dime museum had become a popular form of entertainment in the 1870s after P.T. Barnum had great success at New York's American Museum. Bunnell, the mentee and partner of Barnum, opened the New American Museum, charging ten-cents for admission. Keith worked at Bunnell's museum for a brief two seasons before moving on to open his own dime museum in Boston.

The New York Dime Museum was Keith's first independent venture. Located in Boston, it was named the New York Dime Museum because Keith showcased acts that had been performing in New York. In its beginning, Keith experimented with different types of acts, including vaudeville. His initial vaudeville inspired show was incredibly successful and popular. This led Keith to reorganize his entire museum. For example, the shows become more fast-paced and frequent. Following this initial success, Keith expanded his museum and entered into partnerships with investors. They continued to evolve the business in hopes of increasing their success. One of the lasting improvements they made was the implementation of continuous shows. Traditionally, at this point in time continuous shows meant multiple shows a day with small breaks in between. However, Keith being in the dime museum business, realized that the only way to make a significant profit would be to implement continuous performances. "By

guaranteeing a constant audience turnover, the continuous format was a successful box-office strategy." This would become the famously recognizable vaudeville format coined by Keith.

B.F. Keith was a determined businessman and continuously set out to grow and change his visions for big, lavish, successful entertainment. This came after he asked Edward Franklin Albee to join the museum. Albee, born on October 8, 1857 in Maine, grew up similar to Keith. His family placed an importance on religion and instilled a strict sense of morals and ethics. After his family moved to Boston when Albee was a child, he experienced the adversity of growing up in a family that "struggled to make ends meet." This led Albee to begin working at a young age, and instilled in him a strong work ethic. While working as a stock boy and messenger at a department store he was offered a role in a theatre production. After this experience, his passion for theatre never stopped growing. Like Keith, he began working with travelling circuses, and even worked for Barnum's "Greatest Show on Earth." Albee continued to work at circuses over the course of ten years and learned a great deal. After making a home in Boston with his wife in the 1880s, Albee connected with Keith whom he had previously met through circus connections.

Keith hired Albee to manage utilities at the museum. Albee thrived, and soon received a promotion to assistant manager. Keith trusted Albee's business sense and would often look to him for suggestions on how they could improve. He suggested elevating the show with high-class acts to justify charging more for admission. Keith liked the idea and welcomed more suggestions by his partner. This partnership led to the evolution of what Keith had envisioned for his entertainment business: a wholesome, refined show with a crowd that yearned for cultured entertainment. Once the two saw significant success with their model, they opened luxurious theatres decorated and remodeled in accordance with a desire to create a complete experience for the audience. The names Keith and Albee became a brand of vaudeville unlike any kind that had preceded it. After opening theatres along the east coast, they developed the United Booking Office (UBO) to keep a stronghold on the vaudeville empire. This organization took the place of agents or the actors themselves doing their bookings, setting routes, and bargaining salaries. With this, Keith and Albee had control over the entire vaudeville entertainment industry. The UBO became so powerful that theatres not owned by Keith and Albee were using it to book performers. This led to a complete monopoly on entertainment by the two.

This outstanding success continued into the early twentieth century. Following Keith's death in 1914, and the death of his son in 1918, Albee became the head of the Keith-Albee circuit. At this point, the organization owned or controlled approximately 1500 theatres. The only issue up until this time was that the UBO only controlled theatres from the Atlantic to the Midwest. Albee sought nationwide control of vaudeville, and secured it when he merged his brand with the prominent Orpheum Circuit on the west coast. Thus, the Keith-Albee circuit came to be known as the Keith-Albee-Orpheum circuit in 1927. However, new entertainment and investors became too much for Albee and the vaudeville industry to hold out against, and during that same year Joseph P. Kennedy acquired enough of the Keith-Albee stock to have controlling interest. The newly renamed Keith-Radio-Orpheum circuit merged with Kennedy's film company, and the Keith Albee vaudeville houses became the RKO theatres. Not long after losing control of his empire, Albee died in 1930.

Though, the famous circuit synonymous with the men who built the empire had evolved into something new, it made sense to name Huntington's new, grand theatre after them. Construction on the Keith-Albee Theatre began in March of 1927 and took a total of fourteen months to complete. Because the theatre was associated with the famous circuit, it had to be built to meet the requirements of the head of Albee enterprises. The cost of such a project reached \$2,000,000. Today, that would amount to over \$27,000,000. The theatre spans 120 feet along Fourth Avenue in downtown Huntington and stretched 200 feet back into the ally. To construct the building, "550 tons of steel and more than 2,000,000 bricks" were used. The building was owned by the Greater Huntington Theatre Corporation and directed by Abe B. Hyman and Sol A. Hyman, both members of the Corporation.

The interior of the Keith-Albee was not only luxurious, but it also was equipped with some of the most modern conveniences that were available at that time. The theatre housed a complete ventilation system; heating and cooling systems; its own transformer and vault unit system governing lighting; a projection room equipped to show silent and sound motion pictures; a dressing tower that afforded performers with their own bathrooms in each dressing room; and a bathroom/cleaning room for any performing pets or animal acts. The interior of the Keith stunned visitors further with its unique architectural design, which was created to give the audience the feeling of being in a Spanish courtyard. The following description of the Keith's interior is from a report conducted in 1985 in attempts to support a nomination of Downtown Huntington to the National Register of Historic Places:

“The theatre consists of three basic stories with a central fourth story which resembles a cupola and has a large green copper sign reading ‘Keith Albee’ upon its façade. The fourth story section has a clipped and sloped roof line which forms a cornice of alternating light green and red half tiles. The fourth story is constructed of coursed tan brick, clipped corners, and a belt cornice of moulded and smooth brick stone block. A central gabled section has highly ornate scrolls, curvilinear features, smooth, spiral, and squared renaissance pillars, and a shattered Baroque pediment.

The Third story has a pent roof of the light green half tiles above cornice of moulded stone. Below the cornice are two large sections of wavy pattern engraved in stone blocks which rest upon a belt of cornice smooth frieze and moulded fascia. These wavy sections are set upon coursed tan brick pilaster strips which have Baroque scroll capitals. There are four within each sector extending through the third story window sections. Pilaster strips bisect the brown painted wooden windows. These windows, having wood muntins and mullions, are large casement in type, and having spandrels between the second and third story portions, and are composed of white banded and brown marble panels. Bisecting these windows is a tan coursed brick section upon which hang black iron balconettes.

The second through third story sections rest upon a belt of cornice of moulded fascia and plain soffit. The first story is composed of smooth stone blocks and contains metal frosted glass panels set above glass display windowed sections. The first level also contains sections of polished black marble panels, random coursed fieldstone, untreated cedarwood and cedar beam sections.

Centrally bisecting the first story façade is a protruding marquee. Under the marquee is a ticket cage booth of ornate wrought iron and carved banded green marble which is curvilinear in shape. One enters the theatre through heavy polished brass doors.

The Keith-Albee Theatre opened to the public on May 8, 1928. Rae Samuels, known as the “Blue Streak of Vaudeville” headlined at its opening. One of the fondest memories people who attended the grand opening have from the evening was gazing up at the cloudy star-studded ceiling for the first time. E. Henry Broh, a Huntington attorney, remembered the moment in an article for the Herald-Dispatch in 1988, “I remember the dark ceiling and the stars twinkling as the clouds drifted across.” He went on to say, “I guess the opening of the Keith-Albee Theatre gave me my life-long love of the theatre.” Accompanying Rae Samuels as the headliner, the movie *Good Morning Judge* was shown at the Keith’s opening.

The mix of performing arts and film at the grand opening demonstrates what type of shows the theatre continued to put on. During the first half of the twentieth century, the Keith continued to book performing arts circuits, however, the new invention of sound in motion pictures was beginning to drown out vaudevilles popularity. The public was more interested in paying to see movies. Luckily for the Keith-Albee, it had equipment installed to show these types of pictures before the phenomena took off, unlike many other theatres during the time. The Keith-Albee would continue to show movies regularly up until the beginning of the twenty-first century.

In November of 1937, the depth of the Ohio River reached 69.45 ft. This caused the city to experience the worst flood in history. Water flooded the streets of Huntington, and Fourth Avenue was completely underwater. The effects of this were disastrous. Buildings were destroyed, and people were killed. The Keith-Albee suffered terrible water damage. The original carpeting and seating were removed, and the height of the floodwater could be seen on the theatre’s walls. The Keith-Albee was among a number of buildings in the area that had to undergo restorations because of this event.

In the 1970s, the Keith Albee still functioned as a private business that was used for showing film and occasionally booking programming. However, the business was no longer thriving like it had in the early half of the twentieth century. In 1975 the Greater Huntington Theatre Corporation (owner of the theatre) created the non-profit organization, the Huntington Endowment for the Arts, and made plans to divide the interior theatre into three smaller theatres. This included two smaller cinemas and one larger theatre that would include the first floor and balcony. However, due to the historic value of the Keith, the plans included construction methods that would preserve the detail of the building’s interior architecture. The

main goal of the Huntington Endowment for the Arts was to find a way to eventually buy and restore the theatre to its original state, and eventually convert it to a performing arts center. It took more than a quarter of a century for this plan to be fully realized.

One organization that continued to supply the Keith with business in the performing arts throughout the twentieth century was the Marshall Artists Series. As Marshall College's 100th anniversary approached, members of the community and the university began planning special events and ideas for what could be done to celebrate and better the college and the city. Curtis Baxter, an English Professor at Marshall at the time, organized the plans for the Marshall Artists Series in 1936. He assumed the position as Director of the Artist Series when it became a "permanent contribution" in 1937. Marshall College became one of the first of its kind in the nation by serving as "patron of the performing arts." During the college's centennial year, the Artists Series program brought a number of "renowned artists" to Huntington, and continued to do so. The Marshall Artists Series has brought in performers ranging from orchestras, opera companies, vocal groups, dance companies, musicals, and more. Some of the prominent individuals that have been booked by the Series are Rear Admiral Richard Byrd, a Virginian who explored the South Pole, and Eleanor Roosevelt.

In 2005, the Marshall Artists Series continued to bring prominent artists to Huntington, booking shows at The Keith-Albee Theatre, Joan C. Edwards Playhouse, Veterans Memorial Field House, Renaissance Theatre and Clay Center. The Series did not have a permanent home and those in charge of bookings had a difficult time when trying to schedule for upcoming seasons. The possibility to change this happened a month later when Artists Series personnel met with Derek Hyman, the president of the Greater Huntington Theatre Corporation, and grandson to the original owner of the Keith. Their meeting was held to discuss the possibility of the Marshall Artist Series to permanently host performances in the Keith-Albee. The Keith-Albee had stopped booking the majority of the Artists Series performers because it was a fear that the organization would lose money to Marquee Cinemas' Pullman Square (one of Huntington's major cinemas) if they did not continually show movies. However, even with this model the Keith-Albee struggled to compete with the success of other cinemas.

A year following this meeting, The Greater Huntington Theatre Corporation transferred control and ownership of the Keith to the Marshall University Foundation on February 1st. Along with this transition, it was decided that the theatre would continue to serve as the main

venue for Marshall Artists Series' programming. In August of that same year, The Keith-Albee transitioned once more. The Marshall University Foundation gave up control and ownership of the Keith, allowing it to become its own non-profit entity and function independently. The Keith-Albee Theatre became the Keith-Albee Performing Arts Center under the leadership of Sen. Robert Plymale and attorney David Tyson, the co-presidents of the organizations board of directors. The board's other members included, Penny Watkins, Beth McVey, William Heaberlin, Dr. Robert Edmunds, and Derek Hyman.

Following the creation of the Keith-Albee Performing Arts Center, plans to tear down the walls that subdivided the original theatre and convert the Keith back to its original design were set into motion. The renovation began not long after the announcement of the new organization was made in August of that year. The Keith-Albee reopened at the end of September 2006, showcasing the grandiose architecture of the single theatre that had not been seen in thirty years. More plans were announced that year for a complete restoration of the Keith-Albee in order to preserve the historic theatre.

Over the course of the last ten years, attempts have been made to set this \$20 million dollar restoration project into motion, and there has been progress. The Keith hosted the premiere of *We Are Marshall* in December 2006. This brought in large crowds and prominent individuals, creating buzz over the historic theatre. The leadership of the Keith-Albee continues to work to see that this historic, one of a kind theatre remains functional for years to come. Citizens of the area and students of Marshall University have made invaluable memories at the Keith over the years. These memories, combined with the awe-inspiring size and design of this 1920s home for the arts keep the public coming back to enjoy an experience similar to the vaudevillian atmosphere B.F. Keith and E.F. Albee worked the majority of their lives to create.

Need for Performing Arts Center

What does this new need look like?

To answer this question, you first have to look at the current restoration plans for the building. Although, restoring the building back to its original 1928 splendor is enticing, there are some important questions that will arise.

- What purpose will the building serve when the economic condition in the community can no longer support a full time Broadway theatre?
- What purpose will the renovated rooms serve when the need for them no longer exists in modern entertainment?
- What are the priorities for the restoration efforts and how will these plans come into fruition when there is such a difficult economic forecast for West Virginia?
- How can the Keith-Albee Theatre generate income from ticket sales when there are a limited number of seats to sale and limited opportunity to sell them?
- Where is the money going to come from to cover the risk of the show in order to make money on the ticket sales?
- How would the Keith-Albee be able to function without a full-time staff and how would a full-time staff be hired without income to pay them?

The list of questions continues to grow but this business plan attempts to offer a different perspective and a different vision for the Keith-Albee Performing Arts Center for future generations. We are offering a new model to create a new multifunctional space that retains its historic value and generate income that is not dependent upon sold out live entertainment.

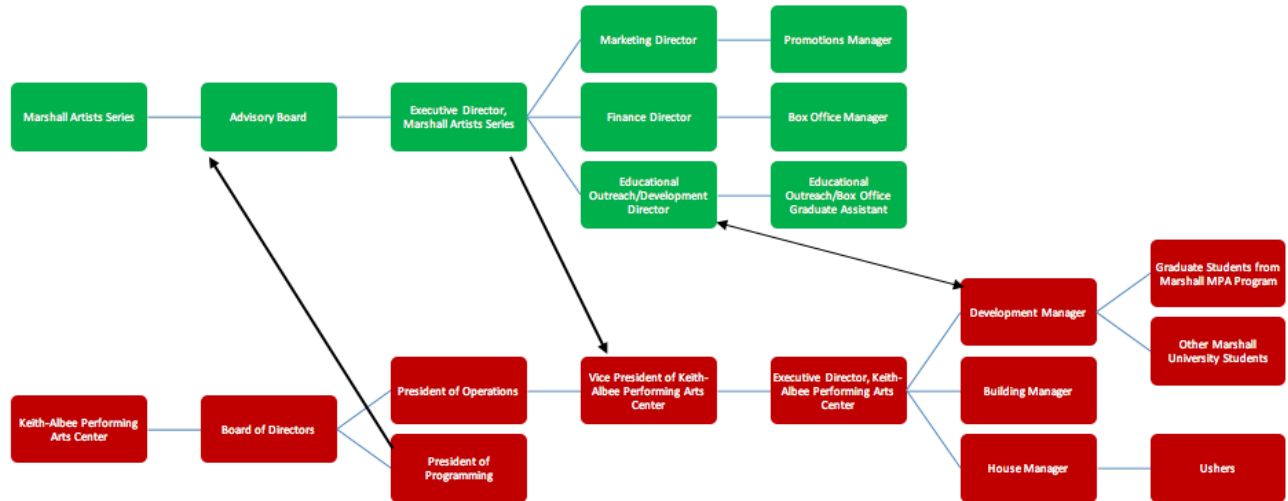
Management Summary

Governance

The Keith-Albee Performing Arts Center (KAPAC) is an existing 501(c)(3) organization, the performing arts center was in incorporated by the state of West Virginia in 2006. It has been led for the past 10 years by Co-Presidents as well as a Board of Directors.

As mentioned earlier, the recommendation of this business plan is to solidify its relationship with the Marshall Artists Series. For this to occur, there would be some structural changes to both the Marshall Artists Series and the Keith-Albee Performing Arts Center. The following diagram will show the new structure of both organizations with explanations to follow. Some

existing positions will be shifted and there will be recommendations for new staff to be hired. For the Keith-Albee, there great stress on hiring key personnel as quickly as possible.



Key Changes to the Organizational Structure

What you can immediately see is that the two organizations will be structured to work in tandem versus simultaneously. The Marshall Artists Series will serve as the primary programming organization and the Keith-Albee Performing Arts Center will serve as the primary facility organization and become the operational side of the entertainment business. This does not mean that the Keith-Albee Performing Arts Center will not conduct any programming, it simply means that the Marshall Artists Series will facilitate those events because it already contains the system and organizational structure to do so. What would have to occur is that each organization would have to get larger. Currently, other than the Advisory Board, the Marshall Artists Series has three permanent employees; and Executive Director, a Marketing Director and a Box Office Manager/Financial Specialist. As for the Keith-Albee Performing Arts Center, there is the Board of Directors and a Building Manager. Under this new organizational structure, there would be some new positions and also some crossover interactions, that currently occur naturally but would be formalized.

The Keith-Albee Performing Arts Center

Overall there would be some changes and new additions to the existing structure. The first change would be the definition of the duties for the two co-presidents of the Keith-Albee

Performing Arts Center. Each Co-President would have certain responsibilities and would perform new roles both within the Keith-Albee Performing Arts Center and the Marshall Artists Series.

President of Operations- The president of operations would head all the renovation and restoration projects as well as to serve as the chief operations officer. Their primary focus would be to the building and would be the primary contact for the later defined Vice President of the Keith-Albee Performing Arts Center as well as the Executive Director of the Keith-Albee Performing Arts Center.

President of Programming- The president of programming would be the liaison of the Keith-Albee Performing Arts Center and would hold a permanent position on the Marshall Artists Series Advisory Board. Their primary responsibility would be to cultivate interest in shows and sponsorships both in the renovation and restoration efforts of the Keith-Albee Performing Arts Center as well as programming recommendations and sponsorship cultivation for the Marshall Artists Series.

Vice President of Keith-Albee Performing Arts Center- This position would be a new addition to the Keith-Albee Performing Arts Center Board of Directors. The Executive Director of the Marshall Artists Series would serve in this position. The Executive Director of the Marshall Artists Series already serves on the Keith-Albee Performing Arts Center Board of Directors but this would formalize the relationship and give that position access to both Presidents and also to the organizational structure of the Keith-Albee Performing Arts Center.

Executive Director of the Keith-Albee Performing Arts Center- This position would be a new addition to the Keith-Albee Performing Arts Center. This is the most critical position that needs to be added and is the top recommendation of this plan. The positions mentioned above are changes in name only but this is the first position that is completely new. The Executive Director of the Keith-Albee Performing Arts Center would report to both the Vice President of the Keith-Albee Performing Arts Center as well as to the co-presidents. Their responsibilities would include day to day operations of the building. This would include keeping the calendar, booking non promoter events like birthdays, weddings, and rental events. They would also work closely with the board on the renovation and restoration projects in the building in coordination with the building manager. They are effectively the voice of the building. Furthermore, their role would be the liaison between the production company, I.A.T.S.E union and the road company for the needs of the production. They would also coordinate with the yet defined Development Manager of the Keith-Albee Performing Arts Center and the yet redefined Box Office Manager of the Marshall Artists Series. The Executive Director

would be the operations manager of the building and would serve as the primary development officer but would not manage the day to day development activities. Until the theatre can hire a permanent development officer, the Executive Director would serve as the primary development person for the Keith-Albee Performing Arts Center.

Development Manager- This position would be a new addition to the Keith-Albee Performing Arts Center. There could be two possible ways that this position could be organized.

Option 1: The Development Manager would primarily be responsible for the annual campaign and the capital campaigns of the Keith-Albee Performing Arts Center and the Marshall Artists Series. After the Keith-Albee Performing Arts Center has reached its goals in those projects, the Development Officer would turn to expansion into arts education and educational outreach through the development of summer programs in partnership with local schools and Marshall University.

Option 2: This option has the Development Manager being the primary on the annual and capital campaigns for the Keith-Albee Performing Arts Center but they would also function as the Educational Outreach Director at the Marshall Artists Series and coordinate all the educational outreach shows and initiatives for the Marshall Artists Series and other entities on Marshall's campus.

Building Manager- This position would not change too much but would report directly to the Executive Director of the Keith-Albee Performing Arts Center. Their primary function would be to maintain and assess the needs of the building. They would also recommend the immediate needs for repairs. Furthermore, later in the business plan there are proposed community clean up days and the Building Manager would be the primary onsite for these events and direct the efforts with the Executive Director.

House Manager- This position is not currently full-time. In the new model, the House Manger would be responsible for all ticket takers, ushers and would manage all front house activity that is not included in Box Office and would operate on a show by show basis.

The Marshall Artists Series

Overall, there would be some changes and some new additions.

Advisory Board- The Keith-Albee President of Programming would be added to the Marshall Artists Series board on a permanent basis. (As outlined earlier.)

Executive Director- The Executive Director of the Marshall Artists Series would also be the Vice President of the Keith-Albee Performing Arts Center. (As outlined earlier.)

Finance Director- This position would be new and would be split from the existing Box Office Manager/Finance Specialist position. The new position would serve as the Human Resources manager of the Marshall Artists Series and would primary function as an administrator assistant to the Executive Director of the Marshall Artists Series.

Box Office Manager- This position would also be new and would be split from the existing Box Office Manager/Finance Specialist position. The new position would serve as the primary on event management and would work with the Executive Director of the Marshall Artists Series and the Keith-Albee Performing Arts Center on programming events and educational outreach.

Educational Outreach/ Development Director- This position would be a new addition to the Marshall Artists Series. There could be two possible ways that this position could be organized.

Option 1: The Educational Outreach/Development Director would primarily focus on educational outreach in the local community and work with various campus entities who also conduct educational outreach. They would also serve as the Marshall Artists Series grant writer and would be primarily be responsible for gift donations and sponsorship management.

Option 2: This option has the Educational Outreach/Development Manager as performing the duties above but would also be involved in the the annual and capital campaigns for the Keith-Albee Performing Arts Center and primarily function only in the educational outreach role at the Marshall Artists Series.

Promotion Manager- This position would report directly to the Marketing Director and be primarily focused on promoting the mission of the Marshall Artists Series and Keith-Albee Performing Arts Center, as well as serve as the “face” of the entities and focus on promoting the combined mission of the two organizations.

Priority Recommendations

Although, the additions for both the Keith-Albee Performing Arts Center and Marshall Artists Series, there are key changes that we are recommending to occur as soon as possible.

Make the changes to the boards of both organizations. These relationships occur now informally so the process would be only to formalize these roles.

Hire a Keith-Albee Performing Arts Center Executive Director. The original job requirements for such a position were very specific and based on the need for a person who could run the organization. By formalizing the partnership with the Marshall Artists Series, the position of the Executive Director will primarily function as an operations manager and development officer. This allows for more generalized skill set. The Keith-Albee Board of Directors should compile a list of requirements for this position.

General Information on Position- Operations directors develop and implement strategic plans to increase efficiency and effectiveness within a business, organization, or institution. Although job descriptions for operations directors vary by industry, in general, these workers ensure that a business functions smoothly. Specific duties might include managing supervisory staff, planning budgets, reviewing expenses, cutting costs, monitoring inventory, and looking for new ways to increase profitability. Operations directors also must demonstrate clear knowledge of laws, regulations, and guidelines within their respective industries to ensure compliance with regulatory agencies and organizations. In addition, they might work with unions to negotiate terms or handle grievances.

These professionals frequently go on-site to supervise and evaluate middle management workers. In this capacity, they may field questions and concerns. When the Keith-Albee Performing Arts Center was turned over from Marshall University there were immediate repairs that needed to be made in order to keep the building open.

KEITH-ALBEE PERFORMING ARTS CENTER

Phase 1: Recovery

Keith-Albee Performing Arts Center Capital Improvements

Date	Description	Amount	Category
1/1/11	Phase 1: Roof Restoration	\$165,110.87	Structure
1/1/11	Renovation of Theatre 4	\$1,032.00	Structure
1/1/11	Seating/Numbering Project	\$12,834.02	Operational
1/26/11	Fire Escape Welding Project	\$6,499.00	Safety
4/26/11	Handrails/Safety Project	\$783.00	Safety
3/25/12	Lighting Upgrades	\$23,091.35	Operational
3/27/12	Remove/Install New Garage Door	\$3,173.00	Structure
3/29/12	Chimney Repairs	\$8,470.06	Structure
7/12/13	Cornice Repair	\$700.00	Structure
9/24/13	Phase 2: Roof Restoration	\$545,830.00	Structure
9/25/13	Restoration of Dressing Room Tower	\$2,250.00	Operational
5/22/14	Phase 1: Exterior Façade (Wall/Window) Restoration	\$19,612.50	Structure
9/10/14	Phase 2: Exterior Façade (Wall/Window) Restoration	\$19,612.50	Structure
9/30/14	Terra Cotta Restoration	\$21,650.00	Maintenance
10/1/14	Stairwell Paint	\$3,000.00	Maintenance
3/30/15	Stairway Repairs/Hallway Paint	\$2,310.00	Maintenance
4/1/15	Repairs to Renter Hallway (Patching Holes and Paint Ceiling)	\$3,595.00	Rental Repairs
4/11/15	Renter LED Lighting Upgrades	\$3,368.36	Rental Repairs
7/1/15	Glass Door for Renter	\$4,032.00	Rental Repairs
10/1/15	Small Room in Basement Plaster Repair	\$5,000.00	Operational
10/1/15	Small Dressing Room on 2nd Floor Plaster Repair	\$2,500.00	Operational
10/15/15	Large Dressing Room Plaster Repair	\$10,000.00	Operational
10/15/15	Corner Area Plaster Repair	\$8,000.00	Operational
12/7/15	HVAC Replacement for Theatre	\$200,000.00	Maintenance
Total		\$1,072,453.66	

KEITH-ALBEE PERFORMING ARTS CENTER

Keith-Albee Performing Arts Center Capital Improvements- General Maintenance

Date	Description	Amount	Category
9/30/14	Terra Cotta Restoration	\$21,650.00	Maintenance
10/1/14	Stairwell Paint	\$3,000.00	Maintenance
3/30/15	Stairway Repairs/Hallway Paint	\$2,310.00	Maintenance
12/7/15	HVAC Replacement for Theatre	\$200,000.00	Maintenance
Total		\$226,960.00	

Keith-Albee Performing Arts Center Capital Improvements- Operational Expense

Date	Description	Amount	Category
1/1/11	Seating/Numbering Project	\$12,834.02	Operational
3/25/12	Lighting Upgrades	\$23,091.35	Operational
9/25/13	Restoration of Dressing Room Tower	\$2,250.00	Operational
10/1/15	Small Room in Basement Plaster Repair	\$5,000.00	Operational
10/1/15	Small Dressing Room on 2nd Floor Plaster Repair	\$2,500.00	Operational
10/15/15	Large Dressing Room Plaster Repair	\$10,000.00	Operational
10/15/15	Corner Area Plaster Repair	\$8,000.00	Operational
Total		\$63,675.37	

Keith-Albee Performing Arts Center Capital Improvements- Rental Repairs

Date	Description	Amount	Category
4/1/15	Repairs to Renter Hallway (Patching Holes and Paint Ceiling)	\$3,595.00	Rental Repairs
4/11/15	Renter LED Lighting Upgrades	\$3,368.36	Rental Repairs
7/1/15	Glass Door for Renter	\$4,032.00	Rental Repairs
Total		\$10,995.36	

Keith-Albee Performing Arts Center Capital Improvements- Safety Projects

Date	Description	Amount	Category
1/26/11	Fire Escape Welding Project	\$6,499.00	Safety
4/26/11	Handrails/Safety Project	\$783.00	Safety
Total		\$7,282.00	

KEITH-ALBEE PERFORMING ARTS CENTER

Keith-Albee Performing Arts Center Capital Improvements-Structural Expense

Date	Description	Amount	Category
1/1/11	Phase 1: Roof Restoration	\$165,110.87	Structure
1/1/11	Renovation of Theatre 4	\$1,032.00	Structure
3/27/12	Remove/Install New Garage Door	\$3,173.00	Structure
3/29/12	Chimney Repairs	\$8,470.06	Structure
7/12/13	Cornice Repair	\$700.00	Structure
9/24/13	Phase 2: Roof Restoration	\$545,830.00	Structure
5/22/14	Phase 1: Exterior Façade (Wall/Window) Restoration	\$19,612.50	Structure
9/10/14	Phase 2: Exterior Façade (Wall/Window) Restoration	\$19,612.50	Structure
Total		\$763,540.93	

Summary- Over the past four years, there has been just over \$1 million in capital improvements made to the Keith-Albee Performing Arts Center. There is a pattern to spending habits, which can be seen in the proceeding tables. By looking at the table labeled Structural Expense, you can see the majority of the capital improvements were structural in nature.

The way the expenses were coded as follows:

Structural- Any repair to the building that impacts its stability and physical well-being. This can include repairing structural damage and restoration of key areas like the roof.

Operational- Any repair or expense that directly relates to the ability of the theatre to be rented, whether that be dressing room facilities or the ability to use the building for live entertainment.

Safety- Any project that deals with safety of the patrons, workers or renters moves to top priority and therefore must be coded differently to show why it was elevated in status.

Maintenance- These expenses would include any of the cosmetic repairs made to the building that are not structural in nature. This includes paint and non-operational plaster.

Renter Repairs- These expenses are directly related to the renters in the building and their needs. Because this does not impact theatre portion of the building, these expenses must be separated differently.

Phase 1: Recovery Detail

Because the capital costs of the last four years are overwhelmingly structural in nature, the money being spent is referred to as “recovery.” The priority of the building between the years 2011-2014 was to repair the structural needs of the building while also making operationally

necessary repairs. In the past year that has changed to primarily focus on repairs for the renters, maintenance and operational improvements. The Keith-Albee Performing Arts Center has moved away from the “emergency” mindset and must now begin to set priorities to reach its restoration and renovation goals. This includes creating a list of priorities from the list of capital improvements for the next 10-15 years.

Interim Phase Detail

Summary: The Keith-Albee Theatre in 2016, is moving away from phase 1 and moving into phase 2. This detail will help realize the priorities that need to be established in the coming years. During phase 2, there will be more detailed plans about working on three key areas. They are outlined as Restoration, Renovation and Operations. A brief explanation of each one. All information mentioned in the beginning of the document.

When the Keith-Albee Theatre was built was during the height of live entertainment and was constructed as a venue primarily for vaudeville. It was later converted into a main auditorium and separate movie theaters. Finally, when it was transferred over to the Keith-Albee Performing Arts Center, it was converted back into the original size theatre with one remaining movie theater, known as “Theater 4.” There is tremendous historic value in the Keith-Albee Theatre, as it is the only remaining Thomas Lamb atmospheric theatre in the world. However, it cannot continue to operate solely upon live entertainment. The economic condition in Huntington and surrounding communities continue to be on a downturn and live entertainment is seen as a luxury expense. That being said, by diversifying the portfolio of the uses of the Keith-Albee Theatre, it can generate income throughout the year on smaller events and through different rental agreements that can supplement income that would be generated primarily from live entertainment. All of the spaces that will be recommended for new purposes will also retain elements of their original or later uses where possible.

Phase 2 reflects this approach. The recommendation for the theatre begins with establishing a list of priorities for restoration, meaning that these elements will be returned as close to their original condition as possible. For example, the ceiling and stars in the main theatre would be restored to their condition on opening day. Not all the areas and rooms in the Keith-Albee Theatre would be restored. Instead they would be renovated to accommodate new ways to generate income and to meet the expectations of live entertainment in a modern era. For example, Theater 4 would be renovated into a modern viewing space with technology that would allow for movies, gaming and teleconferencing to take place. Furthermore, spaces within the theatre that no longer have required uses would be converted into new innovative spaces that would continue to have roots in their original purpose or time period. For instance,

a Speakeasy Bar in the basement in the theatre. Those examples are a few that could take previously unneeded space and give new life to the theatre.

In terms of operations, it includes capacity building especially when adding key personnel and recognizing opportunities for alternative approaches to the “money problem” it continues to have as it continues its renovation and restoration plans.

It is unknown how long this phase will last but the date in mind to complete restoration and renovation plans is slated to be completed in time for the Keith-Albee Theatre’s 100th Birthday, which will occur on May 7, 2028.

Phase 2: Restoration, Renovation & Operations

Introduction

Upon hearing the plans for the continued restoration and renovations to the Keith-Albee Theatre, there are some recommendations for proceeding with these plans. By thinking of the restoration and renovation in linear terms, the Keith-Albee Performing Arts Center is not capitalizing on the use of the community in those efforts. The estimate for the cost of restoration and renovation has totaled \$18 million. The reality is that the economic climate in West Virginia might not be able to support such large capital projects, even over many years. That is why phase 2 of this plan begins with encouragement to look for alternative ways to raise the funds it needs to complete the restoration and renovation plans.

General Recommendations

This list is by no means complete but was instead compiled to start a larger conversation about looking for alternative means to make the necessary restoration and renovations to the building and to incorporate the wider community, including Marshall University Students.

Utilization of Marshall University Students

Graduate College/Grant Writing- In the Department of Political Science, there are students in the Public Administration Graduate Program that must complete a practicum in their program. This includes placement at a local entity where they receive work experience. Some include a monthly stipend but it is an internship. For the Keith-Albee Performing Arts Center, this would be an opportunity to use these students to write grants. This program “strengthens students’ capacity for understanding the socioeconomic environments and geopolitical

dimensions in which governments and non-profits work to meet societal needs, emphasizing the value of ethics, transparency and professional service in public administration.”

Per the Masters in Public Administration overview on Marshall’s website: MPA students are required to complete 270 hours of practicum with a government or nonprofit agency. The practicum experience serves to help students translate skills learned on-campus into a real-world workplace setting.

Included in this packet are grant opportunities that would benefit the Keith-Albee Theatre. By utilizing MPA students, they can get their practicum experience and the Keith-Albee Theatre can have students write and grants and to help develop internal structure as the Keith-Albee Theatre begins to build capacity.

College of Arts and Media-In order to graduate from the College of Arts and Media, each student must complete a project.

School of Arts & Design

Graphic Design- With one foot in the traditional arts and one in the chosen field of emphasis, students work in an engaging environment where technical and conceptual problems are continuously presented before them. Marshall University’s Graphic Design faculty recognizes the notion of the “citizen designer” in their pedagogical practice. Whether it is in the form of advertising, news, entertainment or art, Graphic Design has a powerful effect on the way the public is aware of their political and social environment. As a result, student work constantly explores this responsibility of artists and designers to affect change in the world in which they produce work and live.

For the Keith-Albee Theatre, this could include opportunities for students to work on specific projects for the theatre. This could include shows, special events, or educational outreach opportunities.

Sculpture- Sculpture today is not what it used to be. It has become an expansive arena, encompassing all forms of visual expression that are three-dimensional. Carving, modeling and casting, the oldest of the traditional methods have been joined by welding, wood fabrication, industrial processes, collage, site specific works and now computer imaging. It is vital that each Sculpture BFA candidate become fully competent in many areas of technical expertise while simultaneously gaining competency in different modes of critical thinking and creative problem solving.

For the Keith-Albee Theatre, in order to restore the theatre, there are sections of the moldings within the theatre that must be recast and the students could work on creating these molds under the supervision of an instructor as a part of a class project. They would also be recognized for their work in a display in the theatre. There is also a state of the art facility around the block from the Keith-Albee. Furthermore, other projects could be completed by the students based on their different methods including, welding and wood fabrication, etc.

Painting- Painting in the School of Art & Design is firmly based on well-organized practice with inventive use of tradition. Clear guidelines cultivate reflection with intuition and discipline with craft. Additional procedures give the artist true freedom to express anything in color. The individual approach begins to vary as students gain skills and analytical experience. Advanced and graduate painters often discover completely new and unexpected imagery, and with different media. This is one of the strongest aspects of this painting program: the imagery advances independently and becomes unique to each artist.

For the Keith-Albee Theatre, there are a lot of painting projects in the Keith Albee that need to be accomplished but there are also a lot of empty walls in the basement of the theatre. One option for students would be to create a basement wide mural that students could have a space for own work. This could also be done in other areas of the theatre that no longer serve their original purpose but can be reimagined. Example, in the phone booths, you would open the door to a student mural that could highlight the concept of communication or the history of phone booths. Another example would be a large mural on the side of the Keith-Albee Theatre that is facing the parking lot that would tell the story of the Keith-Albee. It would be completed by many students.

Photography- Technical competence is vital to this process of artistic growth. The curriculum provides a solid technical foundation on which to develop a student's ideas. Students learn and explore conventional and non-traditional approaches to photographic image-making. Classes include basic and advanced black and white, digital, color, lighting and alternative processes. Students also take Advanced Studio Sequence photography classes to develop technical and conceptual mastery in their creative work as well as develop professional artist's skills. The school promotes an interdisciplinary approach. Students are encouraged investigate photography's historical and contemporary relationships with other disciplines, theory and culture. This awareness fosters critical thinking and studio critique skills, which ultimately generates more informed, intelligent, and nuanced artistic production.

For the Keith-Albee Theatre, this could mean having students document its restoration and renovation journey while having access to the building to shoot in the historic

space, both empty and during shows. Furthermore, many performing arts centers have interactive maps on their website and photography students could complete such a project that could be used in ticket sales and rental agreements.

Fibers- As per the Marshall University website, Advanced students can elect to concentrate in areas concerned with the designing of textiles, the creation of functional fiber products or the use of fibers as a means of artistic expression. Each student is required to take eight courses (24 credit hours) in the area of emphasis in order to develop a mastery of the technical requirements of the media, craftsmanship and the ability to endow project solutions with personal content. The school also encourages interdisciplinary approaches to the exploration of each area of emphasis. Suggestions are made to each student for the appropriate investigation into the historical development of the media, contemporary approaches and possible relationships with other arts and disciplines.

For the Keith-Albee Theatre, this could mean that students could create certain textiles for the theatre. There are a lot of furniture pieces that need to be reupholstered and why could student labor be utilized.

School of Music & Theatre

Theatre- Per the Theatre program overview on Marshall's website: In the senior year, all Marshall University students complete Capstone Experiences in which four years of training are synthesized and applied in a culminating project. Students identify, apply or audition for, and complete an internship or entry level position with a professional entertainment production company, vendor, or contractor. Internship credit hours for professional training programs or workshops may be granted by special permission of the academic advisor and Department Chair.

Immediate Project Need: Many theatre students need to complete an internship opportunity in order to graduate. The Keith-Albee Theatre is in need of a new technical package to send to perspective companies and artists. Theatre students could coordinate with each other, the Keith-Albee Theatre, Media Promotions Enterprises, the I.A.T.S.E union and the staff of the Joan C. Edwards Performing Arts Center, including a Keith-Albee Performing Arts Center board member, to create a new comprehensive technical package.

Long Term Project- They could work for the Keith-Albee Performing Arts Center in a variety of different positions.

Training/Managing Ushers- They would be responsible for coordinating with and training all new ushers in the Keith-Albee Performing Arts Center. They would actively recruit new ushers and maintain a volunteer database of the Keith-Albee Performing Arts Center.

Ticket Takers/Theatre Staff- They would work Keith-Albee events and would primarily take tickets and direct patrons in the general direction of their seats. Furthermore, they could be stationed within the theatre and backstage performing a variety of duties.

House Assistant Managers- They would report to the House Manager of the theatre and would primarily function as a go between to the House Manager, the company, the Box Office Manager and the Keith-Albee General Manager. (Position outlined later.) They would also conduct guided tours of the building when necessary.

Stagehand: The students would work with the I.A.T.S.E union as a stagehand when needed for a variety of jobs regarding load in, load out and duties during the production.

Other Marshall Students

Fraternities/Sororities: Many fraternities and sororities must perform community service every year. These groups could be used as special event staff for events or community clean up days. They do have Greek Sing at the Keith-Albee so maybe they could trade community service in lieu of expenses related to their event.

For Hire Students: Students are always looking for ways to earn money so by offering student positions that pay flat rates, the Keith-Albee Theatre could utilize the use of student labor for particular projects. For instance, in Theater 4, the new technology could be installed by students under supervision of a professor at Marshall University.

Creative Continuing Education- The Keith-Albee Theatre could turn over various projects to student groups who are continuing their education through Marshall University's new continuing education initiative.

College of Business- Students in the Accounting Department would work as an accounting intern and under the supervision of their department, work for the Keith-Albee Performing Arts Center.

Other Opportunities

Community Support- There is a tremendous interest in the Keith-Albee Theatre to the public but currently it is very hard for the average person to make any type of donation to the Keith-Albee Performing Arts Center. Currently, emphasis for participation has centered on larger cash donations. This significantly cuts the potential donor base of the building and other types of donations. This could also include Keith-Albee clean up days where the community helps to do cleaning and demolition for the renovation and restoration projects.

Donation Table- This would include levels of giving that would give the average patron the opportunity to donate something to the Keith-Albee Performing Arts Center. Furthermore, we are suggesting this type of donation be renewable to guarantee continuing status. Especially at the Orpheum Society Level.

Table of Donation-*Description is example only.*

\$50-\$99- Friend of Keith-Albee

\$100-\$249- Supporter of Keith-Albee

\$250-\$499- Leader of Keith-Albee

\$500-\$999- Patron of Keith-Albee

\$1000- Orpheum Society Member

In-Kind Donations-There are other ways that the community can donate to the Keith-Albee Theatre and one of them is through in-kind donations. Currently there are a few arrangements that deal with in-kind donations but this process needs to be formalized and paired with a list of required needs and ways to donate in-kind without have to purchase actual supplies.

Gift Cards- Donors could be given gift cards to home improvement stores like the Home Depot or Lowes. The Keith-Albee should seek to make arrangements with one or both of these locations to see if they would become the official sponsor of the renovations and restorations in exchange for recognition.

Specialized Businesses/Materials- The Keith-Albee needs all types of materials including sheet rock, flooring, paint, cleaning supplies, electrical wire, and even new kitchen appliances for a catering kitchen. The Keith-Albee needs to capitalize on asking for other types of donations that do not include money.

Services- Not only does the Keith-Albee need materials, it also needs services and they can also be in-kind donation. Many local businesses can write services off their taxes and the Keith-Albee could utilize that for recognition of the donor. There could also be utilization of apprentices who could work under a master craftsman for experiences and lower wages.

Example- Dallas Dressing Room, Restored 2016

Title Sponsor- ABC Company, 2016

Electrical Work donated by Smith and Sons Electrical Repair, 2016

Plumbing Work donated by Local Plumbers Union 37, 2016

Materials for Project Donated by Home Depot, Barboursville, WV, 2016

KEITH-ALBEE PERFORMING ARTS CENTER

Capital Improvements for Complete Restoration & Renovation

Keith-Albee Performing Arts Center Capital Improvements- Projected by KAPAC

Project	Description	Amount	Category	Priority
A	Marquee	\$250,000.00	Exterior	Low
B	Rear and Side Façade	\$750,000.00	Exterior	Low
C	First Floor Store Fronts, Office, Etc	\$750,000.00	Exterior	Low
D	Electrical Replacement or Upgrade	\$1,000,000.00	Mech. Improvement / Replacements	Medium
E	Plumbing Replacement or Upgrade	\$500,000.00	Mech. Improvement / Replacements	Medium
F	HVAC	\$350,000.00	Mech. Improvement or Replacements	Medium/High
G	Front Elevator	\$200,000.00	Mech. Improvement or Replacements	Low
H	Historical Backstage Elevator	\$500,000.00	Mech. Improvement or Replacements	Medium
I	Tile and Terrazo Restoration	\$250,000.00	Interior & Exterior Finishing	Low
J	Plaster and Paint	\$10,000,000.00	Interior Repairs	Medium/Low
K	Carpet	\$1,000,000.00	Interior Repairs	Medium
L	Seats	\$2,622,000.00	Interior Repairs	Medium/High
M	Furniture	\$100,000.00	Interior Repairs	Medium/Low
N	Basement Repairs-Dressing Rooms	\$500,000.00	Interior Repairs	High
Total		\$18,772,000.00		

Restoration

The Keith-Albee Theatre was built in 1928 and was equipped with some unique features that should be preserved. These elements and rooms will be slated for complete restoration based on the original architectural notes on construction.

An example would be the atmospheric Ceiling: This is the only remaining Thomas Lamb atmospheric theatre in the world. Listed above are the projects for the total restoration of the Keith-Albee Performing Arts Center. The amounts are based on a projected complete renovation. We are recommending that certain spaces not be restored to their original condition.

Renovation

The Keith-Albee Theatre was built in 1928 with building material and labor from the local community. It was built to be the cultural center of Huntington and a stop on the national Vaudeville circuit that crisscrossed the country. For generations, the community has come to marvel at Thomas Lamb's Spanish Baroque atmospheric theatre. Countless memories have been made under those stars. First, vaudeville, where traveling performers came and wowed audience with their live continuous shows. Next, many more fell in love while sitting in those seats for a blockbuster feature film.

After decades of wear and tear, the Keith-Albee Theatre once again needs community support to restore and renovate the the theatre for the 21st century and beyond. That being said, we are recommending that a few spaces be renovated instead of restored to better serve future generations while retaining its historical integrity. The capital Campaign has been designed to fund first the renovation projects and finally the restoration projects that are not absorbed by the capital campaign.

Capital Campaign

Because this business plan is proposing an alternative to the list for total restoration, the capital campaign contains three capital initiatives that will occur over the next 12 years. The reality is that the immediate need for the Keith-Albee Performing Arts Center is for capital funds. The problem is that funders for grant funds do not fund capital improvement projects as an industry rule. So, alternative means must be explored.

Concept

The name of the Capital Campaign is “**Life Time of Memories.**” When people hear about the Keith-Albee Theatre, it is always followed by a personal experience of being in the theatre. We would like to capitalize on this idea and create three capital campaigns revolving around this notion of a living memory.

Campaign #1: “Preserve a Memory”- This would be the permanent purchase of a seat in the Keith-Albee Performing Arts Center. The owner would pay for naming rights. Other benefits can be worked out later, like access to those seats for special events, etc. Not only would the seat owner be recognized by a plaque on the seat, they would also be recognized as a building sponsor. Furthermore, in continuing with the theme of a “Lifetime of Memories,” they would also be asked to share their memories of the Keith-Albee Theatre.

Own Your Seat- Price Levels are based on location in the theatre. In the original plan, each seat was going to be sold for a flat rate of \$1000 per seat with \$800 earmarked for restoration repairs. This would leave \$200 per seat of reserve maintenance funds. It has been our determination that there are seats in the theatre that are more valuable than that amount and seats that less valuable than that amount. The first projection is with the current number of eligible seats. The capacity is currently 2,212 but there are 66 removable seats that are not included. They are counted among the full capacity in the second projection.

KEITH-ALBEE PERFORMING ARTS CENTER

Keith-Albee Performing Arts Center Projected Seat Sales with Current Eligible Seats

Seats	Description	Price	Potential Income
2146	All Theatre Seats	\$1,000.00	\$2,146,000.00
2146	Repairs for Seats	\$800.00	-\$1,716,800.00
2146	Earmarked for Repairs	\$200.00	\$429,200.00

Keith-Albee Performing Arts Center Projected Seat Sales w/ Reinstalled Seats

Seats	Description	Price	Potential Income
2622	All Theatre Seats	\$1,000.00	\$2,622,000.00
2622	Repairs for Seats	\$800.00	-\$2,097,600.00
2622	Earmarked for Repairs	\$200.00	\$524,400.00

We are recommending that various seats be sold for different values in the theatre. What is not included is the Orchestra Pit and the Reserved Right and Left, which can be added up to 66 and that plus the available seats is the current capacity of the theatre with 2,212. The potential capacity is 2,622. Neither were those seats factored in that will be added back to the theatre. They can be sold later but should not be advertised until they are actually installed. The projections below can be altered but if every seat was sold, the projected income is listed below.

"Preserve a Memory"- Keith-Albee Performing Arts Center Naming Opportunity/Sponsorship

Level	% Sold	Description	Price	Potential Income
247	100%	Turquoise Level	\$7,500.00	\$1,852,500.00
512	100%	Gold Level	\$5,000.00	\$2,560,000.00
500	100%	Brown Level	\$2,500.00	\$1,250,000.00
639	100%	Royal Blue Level	\$1,000.00	\$639,000.00
248	100%	Green Level	\$500.00	\$124,000.00
2146				\$6,425,500.00

KEITH-ALBEE PERFORMING ARTS CENTER

"Preserve a Memory"- Keith-Albee Performing Arts Center Naming Opportunity/Sponsorship

Seats	% Sold	Description	Price	Potential Income
2146	100%	All Theatre Seats	Varies	\$6,425,500.00
2146	100%	Repairs for Seats	\$800.00	-\$1,716,800.00
2146	100%	Earmarked for Future Repairs	\$500.00	-\$1,073,000.00
2146 Income				\$3,635,700.00

One recommendation is that the Keith-Albee Performing Arts Center offer a payment plan. This can be done over a 2 or 3-year time frame. Each person would have to put a down payment. For the larger amounts this should start at \$800 so that the restoration of the seat is covered. If the person does not pay for the entire seat, it can be resold for no refunds. The person can be billed quarterly or monthly like a credit card bill. This would also ensure that the Keith-Albee Performing Arts Center continues to have steady income coming in over the course of a few years. Any income above the amounts needed can be applied to other projects in the Keith-Albee.

"Preserve a Memory"- Keith-Albee Performing Arts Center Naming Opportunity/Sponsorship

Level	% Sold	Description	Price	Potential Income
247	50%	Turquoise Level	\$7,500.00	\$926,250.00
512	50%	Gold Level	\$5,000.00	\$1,280,000.00
500	50%	Brown Level	\$2,500.00	\$625,000.00
639	50%	Royal Blue Level	\$1,000.00	\$319,500.00
248	50%	Green Level	\$500.00	\$62,000.00
2146	1073			\$3,212,750.00

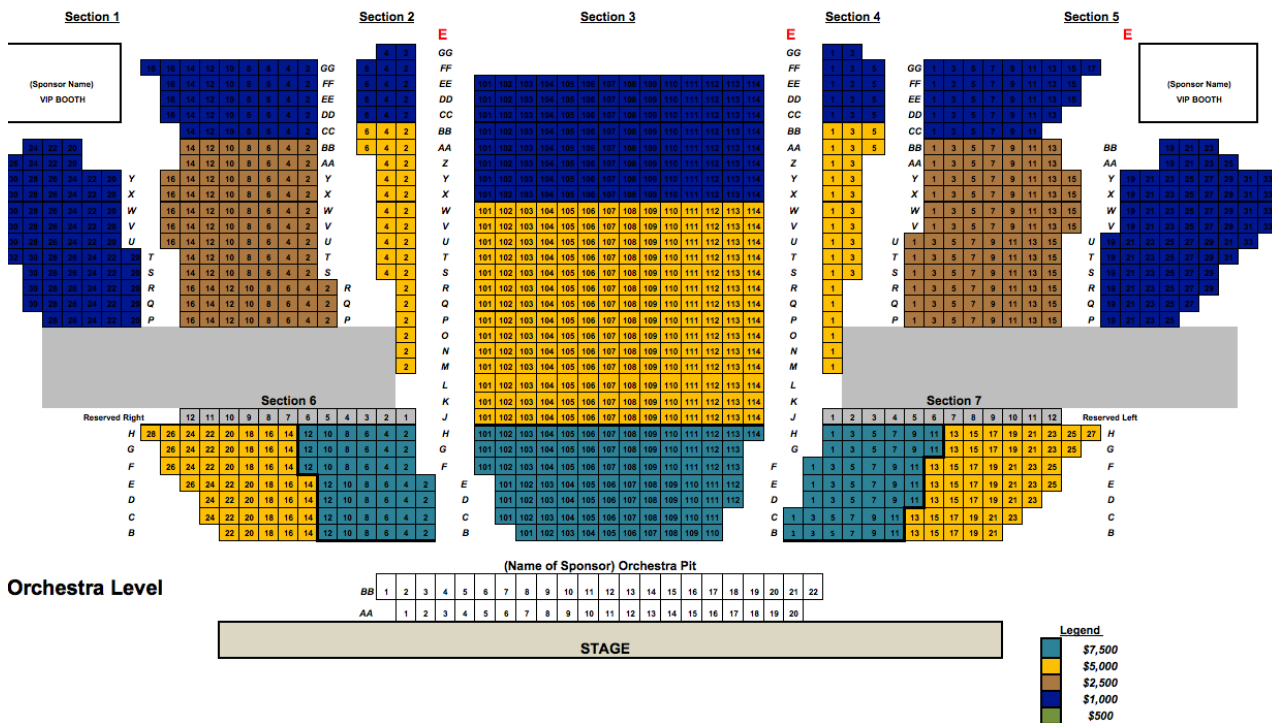
KEITH-ALBEE PERFORMING ARTS CENTER

"Preserve a Memory"- Keith-Albee Performing Arts Center Naming Opportunity/Sponsorship

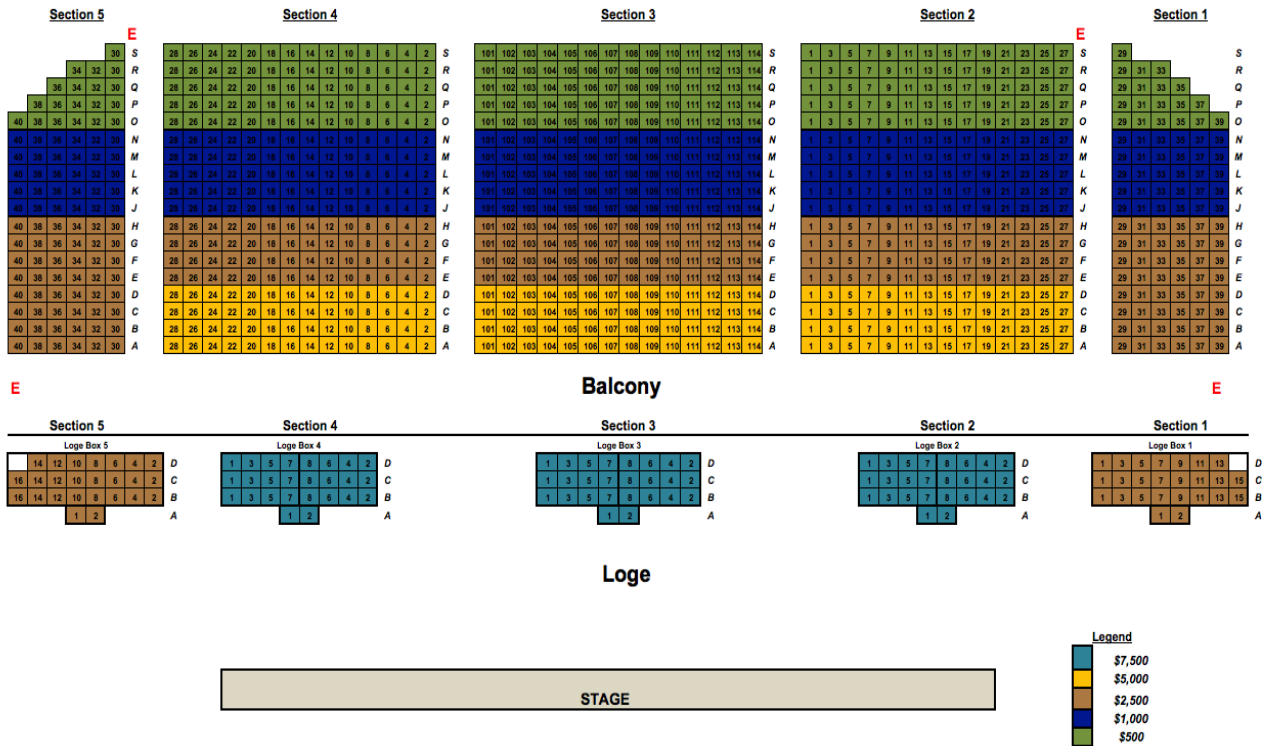
Seats	% Sold	Description	Price	Potential Income
2146	50%	All Theatre Seats	Varies	\$3,212,750.00
2146	50%	Repairs for Seats	\$800.00	-\$1,716,800.00
2146	50%	Future Repairs	\$500.00	-\$1,073,000.00
2146				\$422,950.00

Under the new seating chart, you would only need 50% of the seat sales to receive the needed funds for restoration as well as to earmark \$500 not \$200 per chair for future repairs. The ratios can be adjusted so that one section sells more seats than another and the seats can be reassigned a new value. This does not alter the fact that there are seats that are more valuable in the theatre and there are only a limited number of them available for sale. Because you are selling them for higher rates, you can sell some seats for \$500, which would make them more available to more people.

"Preserve a Memory" Keith-Albee Theatre



KEITH-ALBEE PERFORMING ARTS CENTER



Capital Campaign #2: “Leaving a Legacy”- This would be the permanent purchase of an area within the theatre. The owner would pay for naming rights. Other benefits can be worked out later, like access to those seats for special events, etc. Not only would the seat owner be recognized by a plaque on the seat, they would also be recognized as a building sponsor. Furthermore, in continuing with the theme of a “Lifetime of Memories,” they would also be asked to share their memories of the Keith-Albee Theatre.

KEITH-ALBEE PERFORMING ARTS CENTER

"Leaving a Legacy"- Keith-Albee Performing Arts Center Naming Opportunity/Sponsorship

Project	Description	Amount	Status
A	Auditorium	\$1,000,000.00	Unclaimed
B	Dressing Rooms- List Individually (12) at \$30,000	\$360,000.00	Unclaimed
C	Elevator- Front House	\$250,000.00	Unclaimed
D	Elevator-Backstage	\$300,000.00	Unclaimed
E	Concession Stand	\$15,000.00	Unclaimed
F	Women's Lounge Orchestra Level	\$50,000.00	Unclaimed
G	Women's Lounge Mezzanine Level	\$20,000.00	Unclaimed
H	Men's Lounge Orchestra Level	\$50,000.00	Unclaimed
I	Men's Lounge Mezzanine Level	\$20,000.00	Unclaimed
J	Mezzanine	\$150,000.00	Unclaimed
K	Lobby	\$750,000.00	Unclaimed
L	Theater 4	\$300,000.00	Unclaimed
M	Orchestra Pit	\$150,000.00	Unclaimed
N	VIP Booths (2)	\$75,000.00	Unclaimed
O	Basement Repairs-Dressing Rooms	\$500,000.00	Unclaimed
P	New Green Room Under Stage	\$200,000.00	Unclaimed
Q	Speakeasy Basement Bar	\$75,000.00	Unclaimed
R	Marquee	\$250,000.00	Unclaimed
S	Roof Top Space	\$40,000.00	Unclaimed
Total		\$4,555,000.00	

For this project, it is recommended that the Keith-Albee Performing Arts Center offer a payment plan. This can be done over a 5-10-year time frame. Each person would have to put a down payment. If the person does not pay the entire amount, it can be resold for no refunds. The person can be billed quarterly or monthly or yearly like a credit card bill. This would also ensure that the Keith-Albee Performing Arts Center continues to have steady income coming in over the course of a few years. Any income above the amounts needed can be applied to other projects in the Keith-Albee. This could also be used as a long-term giving plan.

These amounts are arbitrary and based on other theaters. The amounts can be adjusted accordingly. If the funds to restore or renovate the spaces come in from other sources then this could be the basis of an endowment for the theatre.

Capital Campaign #3- “Create New Memories”- This is a subset of “Leaving a Legacy” because it involves renovation efforts of four areas in the Keith-Albee Performing Arts Center

Theater 4- The current plans are to turn Theater 4 into a catering space and box office. This is not in the best interest for the theatre for a number of reasons.

- A Box Office of that size is not needed at the Keith-Albee under the new proposed arrangement for the Marshall Artists Series and Keith-Albee Performing Arts Center. Instead, the two box office spaces, one outside the theatre and one in the lobby could be renovated to accommodate another ticketing terminal and would only be used during on sales and show days. Eventually, the Keith-Albee will need office space but there is ample room in other sections of the theatre.
- It is not the best arrangement to have two of the busiest sections of the theatre in the same space and neither is it sanitary. Under the current plans, the box office staff would have to go through the kitchen space to deal with box office matters, including disputes with tickets and that would mean patrons would also have to go through the kitchen. By having the Box Office window outside, patrons would have stand outside to purchase tickets and would also impact the flow of people into the theatre and it would create massive confusion because the Keith-Albee does not have the sidewalk space like the Big Sandy Arena. Furthermore, that is not historically accurate.
- Theater 4 was used as a discount movie theater and by modernizing the space, it can once again function as one.

For this project, Theater 4 would remain as such but would have some improvements.

- All the wall hangings would be removed along with the floors.
- The projection booth would also be removed and floor would need to be leveled.



- The screen would remain in place but the wooden structure around it would be removed.
- A new projection booth would have to be built but it would be a more modern space because the room would be outfitted with new audio/video capabilities.
- The walls would be painted in bright colors with artwork that is from the history of the Keith-Albee. New lighting in 1920's style would be added.

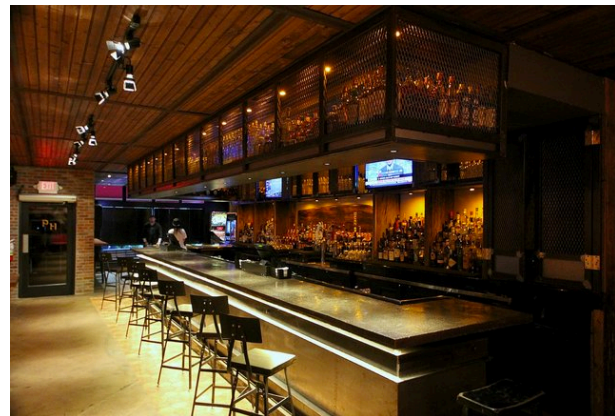


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- Instead of theater chairs, seating would be 1920's style furniture that has been restored. Seating would be for approximately 40-50 people.
- The room could also be converted into a conference space because all the furniture could be readjusted or removed.
- There would also be a concession stand and bar that would replace the area that is currently being used as stairs to the projection booth and the storage closet. When there are events at the Keith-Albee Performing Arts Center, this space would contain the concessions and remove them from the main lobby. Furthermore, they could be used for the movie shows and special events.

- The new projection booth would be more like a modern art installation in the back of the room and would be located above new concession space. The bar stools the photo would be removable. There would be one on either side of the door. One for concessions and one for bar. This would also create a permanent space so credit card machines could be added as well as ability to open a bar tab.
- The only structural change would be that the door leading to Theater 4 might need to be widened from one to two doors.
- With this new space for concessions, we recommend that the Keith-Albee Performing Arts Center begin to sell their own concessions.



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Theater 4 Revenue Projections

Events/Year	Description	Amount	Rates
300	Movies Shown in 1 year	\$40,500.00	\$3/45 people per movie
60	Conference or Business Meeting Rental	\$6,000.00	\$100/hour
50	Celebrations: Birthdays, Graduations, Anniversaries	\$25,000.00	\$500 is less than Cinemark at mall
25	Miscellaneous Events	\$12,500.00	\$200 for non movie events
Total		\$84,000.00	

You can see that the movies alone would almost pay for the entire salary of a full-time Executive Director.

- The average number of movies a week would be 6 per week and would primarily play on the weekends.
- The business meeting rate is an industry standard of \$100 per hour and the figure above uses 5 hours per month as a starting usage rate.
- All the miscellaneous events are rated at \$500 for 2-3 hours. This is less than the cost for the same amount of people to have a birthday party at the Cinemark Theater at the Huntington Mall.

New Green Room Under the Stage or “The Trap Room”- Under stage is a large area that has access points to the stage, orchestra pit and dressing rooms. Right now the space is used sort of like a catering space. The dressing rooms in the dressing room tower and under the stage are being restored to their original look. That is a nice touch for an historic theater but that does not improve the reputation and attractiveness of the building as a venue for a promoter. A new proposed use for the space is a new green room called “the Trap Room” for the stage trap door that opens up into the room. For this project, the room would be gutted and cleaned.

- Everything would be removed from room. The entire room would be sheet rocked and new lighting would be added.
- New floors would be installed, it should be indoor/outdoor tile that can get wet and can be easily cleaned.



- In the far corner, where the “cage” is located now would become the catering kitchen. It would run along the far wall and down each side until the stage door on the left. It would include full refrigerator, sink, dishwasher, stove and microwave. The cabinets would be dark with subway tile above them for easy cleaning. There would also be a bar that would have a wine cooler and 4 stools.

- In front of the that space, there would be 3-4 tables with chairs that could be used for catering and also for the traveling companies to set up office space. The room would have a large TV hanging from the wall opposite the catering kitchen and would be equipped with Wi-Fi and cable.

- The middle of the room would have a sectional couch and chairs. Under the TV there would be extra ottomans for extra seating.



- The room would be decorated in dark grays and reds and be adorned with Keith-Albee memorabilia. There would also be a corner of the room that would become a signing wall for visiting companies and celebrities to sign the wall. Thus creating a “living memory” in the space. This space could also be used for meet and greets.

Speakeasy Bar in Basement- There is a lot of empty space in the basement of the Keith-Albee but it also offers the opportunity to capitalize on the exclusiveness of the building by creating a novelty bar space that can be used for lunch meetings, can be opened to the public or used as a private space. The idea is to convert one of the empty spaces in the basement into a Speakeasy Bar that would be named by the sponsor who pays for it. It would be a fully functional bar that could also be accessible to the celebrity guests of the building as another alternative space. It could also be converted into another office space when needed. It could be rented at a flat rate and the patrons who visit the bar would have to enter through the stage door with a password. It can later be used as an educational tool because although the Keith-Albee Theatre did not have a speakeasy during the 20's, it was common for the time period. There are some different ways that this room could be designed.



Option 1: This is reminiscent of the ceilings in the buildings surrounding the Keith-Albee Theatre. The space is exclusive and the quality of alcohol would be high and this could also serve as a great space for small fundraising or corporate sponsor events. There would be a door with a slide that would be kept closed. The size would depend on where it is located in the theatre. One such location could be the old boiler room. It has huge ceilings and could be a neat space to convert and it would go with the time period because speakeasies were often in such out of the way locations. You also can get there from the lobby if need be.



Option 2: This is more like a gentlemen's club and would almost look like someone's study. The couches would not be as large but the room would contain vintage 1920's furniture. Again, the specifications would depend upon where it is located within the theatre.

Roof Top Space- When you go out beside the projection booth in the main theatre, there is a roof space that is breathtaking. We are proposing that this space be renovated to be able to host events. We are aware that there is an air intake for the theatre on the wall but the space could be equipped with removable furniture and plants. This space could also have the capability to show roof top movies, have roof top events like dinners or receptions.

The downside is that there is currently no elevator to the space and it can be harder to access but the view is by far the best in downtown Huntington.



Summary- All of the ideas presented in this business plan are meant to jumpstart a conversation about how the Keith-Albee Theatre can become a more accessible space for the Huntington Community.

Phase 3: Stability & Expansion

The final phase for the Keith-Albee Performing Arts Center will be after all the restoration and renovations have been completed. This section is left mostly unwritten because there is so much that can occur in the next few decades but there are some ideas that can be presented.

Programs- Eventually, the Keith-Albee could develop summer programs that local school children could participate in while they are out of school this would include utilizing the theatre itself, as well as locations near the theatre that are within walking distance.

Events- As the stability of the organization gets better, the events that it can take a risk on will increase and it will offer new types of experiences to Huntington Residents.

Expansion- As the Keith-Albee continues to become the cultural center of Huntington, there is the potential that other arts and entertainment entities might choose the Keith-Albee Theatre as its permanent home. This could be in the form of artists who use the basement spaces as studios, whether it be for painting, sculpting or even recording.

The possibilities for the Keith-Albee Theatre are endless. The saying goes that “All roads lead to Rome” and maybe one day the saying will become, “A cultural endeavor in Huntington lead to the Keith-Albee Theatre.” The gem of Huntington that just needs some shine.

**Keith-Albee Performing Arts Foundation
SWOT Analysis**

<p style="text-align: center;"><u>Strengths</u></p> <ul style="list-style-type: none"> - Downtown Location - Unique Performing Arts Center - Community Support - Relationship with Marshall Artist Series - Current Tenants - Two Years of Income 	<p style="text-align: center;"><u>Weakness</u></p> <ul style="list-style-type: none"> - Costly Maintenance and Upkeep - High Costs of Renovation - No Full-Time Staff - Co-Presidents - Community Demographics
<p style="text-align: center;"><u>Opportunities</u></p> <ul style="list-style-type: none"> - Expansion of Marshall Artist Series - Restoration of Historic Building - Old Main Corridor - Theater 4 - Plenty of Empty Space for Development - Historical Tour - Business Opportunities 	<p style="text-align: center;"><u>Threats</u></p> <ul style="list-style-type: none"> - Huntington’s Economy - Joan C. Edwards Playhouse - Civic Center - Clay Center - Ashland Paramount Arts Center - Losing Tenants - Marshall Budget Cuts

Introduction

The Keith-Albee, located in downtown Huntington, is an historic theater that was built in the early 20th century. Currently, the Keith-Albee Foundation is in the process of gathering financial support for a complete restoration of the building. This Strengths, Weakness, Opportunities, and Threats (SWOT) analysis (typically used by businesses) helps provide a guide for the foundation. It is essential to building upon your strengths, improve your weaknesses, create new opportunities, and innovate to keep pace with competitors and other threats. Above is a summarization of each category and below each point is elaborated further in detail.

Strengths

Downtown Location

The Keith-Albee is located in downtown Huntington which creates plenty of opportunities for the building to be utilized. Located on the 900 block of 4th Ave., the Keith-Albee is

surrounding by restaurants, coffee shops, and other businesses. It takes only a few minutes of walking from the Keith-Albee to get to Pullman Square which provides more economic activities. Marshall's campus is only a short drive to the theater providing access to a young, college oriented crowd.

The theater's location should provide it and its guests with much to do such as dining, shopping, or events taking place in the downtown area. Surely, some opportunities to engage with these businesses can help bring people acts, plays, and shows along with a unique experience.

Unique Performing Arts Center

The Keith Albee opened for business in 1928. The design of the vaudeville theater was from the mind of Thomas Lamb. Lamb was one of the most well known theater architects during the early 20th century. He has many theaters in Times Square in New York but at least one in Boston and one in New York have been demolished.

Community Support

The Keith-Albee has been an integral part in Huntington's history, especially in the downtown area. Many residents today have memories of the multitude of times they have been at the theater. Huntington is built on strong community support and the Keith-Albee has certainly benefited from this. Also, in recent history the world premiere of *We Are Marshall* was held at the historic theater. The theater even made it into the movie. The community itself, given the successful renovation of the sign, seems ready or at the least hopeful that the Keith-Albee can once again become a hallmark of the downtown area.

Relationship with Marshall Artist Series

One of the current strengths of the Keith-Albee is its relationship with the Marshall Artist Series. Although I address these two entities later under opportunities, many strengths are at play here. Marshall University and the Artist Series provides access to a 10,000 strong student body. If it were not for the Artist Series, it would be hard to imagine where the Keith Albee would be today. Certainly even in a worse position.

Current Tenants

One of the current strengths of the Keith-Albee is the tenants who rent space. This allows the Keith-Albee to have some form of consistent revenue. Not only that, but it forces the Keith-Albee to maintain and upkeep the space in which the tenants reside.

Weaknesses

Costly Maintenance and Upkeep

The maintenance of the Keith-Albee makes it difficult to bring in profits for the theater. It should be the focus of the board to find ways to lower these reoccurring costs even if it means spending large amounts of money upfront. If the renovation does not address this issue then these costs could be the sole reason for the collapse of the theater.

High Costs of Renovation

The estimated cost of successfully upgrading and renovating the Keith-Albee is around \$20 million. This is a high cost to renovate a building that brings it little revenue meaning that most of the money will have to come from grants and donations. Making this more challenging is the fact that not all renovations have that “sexy” appeal to attract donors. Some, like replacing the HVAC or rewiring, although important does not draw the same appeal as saving the sign does. The high cost of repair and renovation could scare donors and funders away.

No Full-Time Staff

One reason that the Keith-Albee is unable to find success is because of the fact that there is no full-time staff. Having a full-time staff would allow the Keith-Albee to book more events, market its business, and find sources of additional revenue. Although the building itself is kept up on a daily basis, the business side of the theater seems to be neglected. Have three to five full-time staff members could drastically improve the chances that the Keith-Albee succeeds.

Co-Presidents

One of the weakness of the Keith-Albee Foundation is the structure of the board itself. Currently, two members serve as president which can muddle the responsibilities of the role. In most systems, having two people to fill one role can create unwanted power dynamics that

can hinder an organization's progress. By restructuring this aspect of the foundation, the Keith-Albee can allow one person to focus his or her energy on his or her duties.

Community Demographics

A challenge that the Keith-Albee may face is the demographics of the community. To elaborate, the median household income for Huntington between 2010-2014 is \$28,673 with 31.2% of the population living in poverty. There have been many job losses in the area and wage growth has staggered. This translates into less disposable incomes for families and due to tightening budgets people cannot spend as much as previous. When the community no longer earns enough income to take part in leisure or entertaining activities, business of all sorts will suffer. This certainly holds true for the Keith-Albee as well.

Opportunities

Expansion of Marshall Artist Series

The Keith Albee and the Marshall Artist Series have collaborated together bringing in many acts and shows. This is an opportunity that the Keith Albee needs to ramp up even further. Marshall University provides a market of over 10,000 students making for plenty of opportunities to sell tickets. Surely, the partnership with the Marshall Artist Series and the Keith-Albee could make expand even further.

Restoration of Historic Building

This Keith-Albee, as we know, is not only an historic building in Huntington, but brings with it a story that is unique to this world. Thomas Lamb's architecture is heralded and many of his buildings no longer exist or are beyond repair. Renovating the Keith-Albee, which is already functional, would provide people to a unique experience of history. Educating people about the history of the building should help grow support for its restoration.

Old Main Corridor

This is an effort to develop downtown Huntington along 4th Ave. to the Old Main building on Hal Greer. The Keith-Albee sits in the heart of this location and will certainly be an aspect of this development.

Indie Film in Theater 4

Theatre 4 provides the Keith-Albee with a walk back in time setting. Making the theatre functional again could cater to a indie based film crowd. Allowing for indie films or even our favorite classics to be played in that theatre for two the three days a week would be an easy program to run. The market for watching classic and unique films on the “big screen” is surely there to be explored.

Historical Tour

It would be a great opportunity to have historical artifacts of the Keith-Albee and anything that touches on its history. The building has a central place in Huntington’s history and brings with it a culture that is unique to itself. Displaying historic photographs of the theater can help tell the story behind the Keith-Albee. In addition, Cornell University is in possession of original blueprints for the Keith-Albee and obtaining those original documents would be vital when piecing the history of the building together. Because many people in the community have some connection with the Keith-Albee, having historical tours can help garner interest and support for the building’s restoration.

Threats

Huntington’s Economy

Huntington has faced rough economic shape as it struggles to find its footing in a post-industrial America. The population peaked in 1950 when 86,000 residents lived in the city. Every U.S. Census since 1950 has shown a decrease in Huntington’s population and in 2010 it was 49,138. A 2014 population estimate provided by the U.S. Census Bureau shows the population falling 48,807. As more and more people continue to leave the city, it makes it more challenging to attract not only potential audiences but also acts due to the lack of demand. This issue lays entirely outside the control of the Keith Albee yet could cause the theater to sink.

Joan C. Edwards Playhouse

The Joan C. Edwards Playhouse is operated by Marshall only one mile from the Keith Albee. This obviously should be considered a threat to the Keith-Albee’s potential for growth.

Big Sandy Civic Center

Also located within Huntington and a mile away from the Keith-Albee is the Big Sandy Civic Center. The Civic Center can seat up to 9,000 people that is much more significant than the

Keith-Albee. The implications for this is that any act (i.e. singers, comedians, bands) that draws a large audience will be held at the larger Civic Center. There is also a convention center at the Civic Center with an area of 15,000 square feet.

Clay Center

The Clay Center is located in the capitol of Charleston and seats approximately 1,900 people. Not only is the Clay Center a space for performing arts, also contained within the building is an art museum and the Avampato Discovery Museum that contains science exhibits. The Keith-Albee should view the Clay Center as a potential threat as the Clay Center offers guests with more avenues of entertainment.

Ashland Paramount Arts Center

The Ashland Paramount Arts Center is roughly twenty minutes away from the Keith-Albee. The seating capacity of the center is roughly 1,300. Although Ashland pulls from a smaller market, the Keith-Albee should realize that the Ashland Paramount Arts Center is a competition.

Conclusion

There are many positive aspects to the Keith-Albee that can help the foundation achieve its goals. From the historical significance, to the prime location in downtown Huntington, to its current tenants, the Keith-Albee should be able to expand upon these strengths. Although the Keith-Albee does have weaknesses, identifying them can help bring solutions to these problems. The Keith-Albee should look to the opportunities discussed in this analysis to overcome its weaknesses and potential threats. By using this analysis, the Keith-Albee should be on its way to a successful restoration and long-term sustainability.



[KEITH-ALBEE PERFORMING ARTS CENTER]

Prepared for the Keith Albee Performing Arts Center.

A Lifetime of Memories

Campaign Concept

The Keith Albee Performing Arts Center is a historic and cultural landmark in downtown Huntington. The architecture is one of a kind and its atmospheric design makes it one of only a few theaters like it in the world. While the theater has evolved from its launch in the heyday of Vaudeville, it has always been a center for entertainment. The theater provides a meeting place for the community around performance art and film and links Huntington to larger traveling artists and independent filmmakers. However, its physical beauty and historical significance are not the only features that the theater should work to preserve. When the community talks about going to the Keith Albee, they mention their fond memories and life-changing experiences. These memories are the capital investment that the Keith Albee requires to continue to preserve history, promote cultural expression, and to become a centerpiece for community revitalization.

The Annual Campaign is designed to connect the memories of the past with the needs of the future. Individuals must give now, so that this historic downtown landmark can be preserved for many generations to come. The theater holds a very special place in the heart of the community and individuals will be invited to share their heart-felt memories throughout this campaign.

The Keith Albee Performing Arts Center has captured many memories during the phases of its lifetime. When the theatre was part of the national vaudeville circuit, it was a destination for the socialites of the industrial era. Then motion pictures gained momentum and the Keith Albee adapted, transitioning into a multiplex movie theater and the dim lighting made a perfect setting for first kisses. So many community members can remember seeing movies that are even more modern, like Star Wars and Monsters Inc. In 2006, the theater began its journey to restore the multiplex back to its former glory. The Annual Campaign must connect to the lifetime of memories that the Keith Albee has helped create in order to boost the number of annual donors.

Campaign Messaging

These messages present the goals of the campaign consistently but keep the campaign fresh and more interesting.

Memories; Cherished for a lifetime

A lifetime of memories; share yours with the next generation

Create a new tradition; Make memories possible with your gift

Share the Magic; Share the Experience; Share the Tradition; Make a contribution

Donor Prospecting and Donor Management

The Success of the annual campaign is dependent on the recruitment of qualified donors. The Board of Directors should lead in creating the prospect list and screening potential donors for the interest and capacity to give. The board should collect accurate contact information, linkages to the organization, background and employment, giving history, and gift capacity. Once a prospect list is created, it must be maintained and securitized regularly. Data management and consistency are the foundation of a prosperous annual campaign. While there are many management software options and prospect search engines, interpersonal connections are the most powerful tool. This section will present a low cost way to start up a donor prospecting and management system that the board can implement to enhance their annual giving fundraising strategy.

First, take a moment to think about the idea of linkage and its importance to all levels of fundraising. Linkage is a direct connection of an individual to the organization. Examples include board member, volunteer, employee, donor, or stakeholder (i.e. neighboring business). The more linkages an individual has to an organization the more likely they are to be an interested donor. Linkage to a person with in the organization is a powerful tool, because people give money to people with causes. The board must remember that they are the advocates and primary linkages that the organization has with the larger community. Where to begin?

The members of the board are the best place for annual fundraising prospecting to begin. First, the board members should be active donors and the organization should set a required giving level. Secondly, the members of the board have connections to people with similar interests and socioeconomic backgrounds. These linkages are the best way to gain new donors, and

these new donors have connections to even more potential donors. Board Members should each make a list of close friends that share their interest in historic building preservation, live performance arts and downtown revitalization or have similar jobs and hobbies. Then take the time to peer screen these potential donors. This could be as simple as having friends over for dinner and talking with each of them about the Keith Albee. If someone offers to help, then the board member should make note that this person is a good prospect.

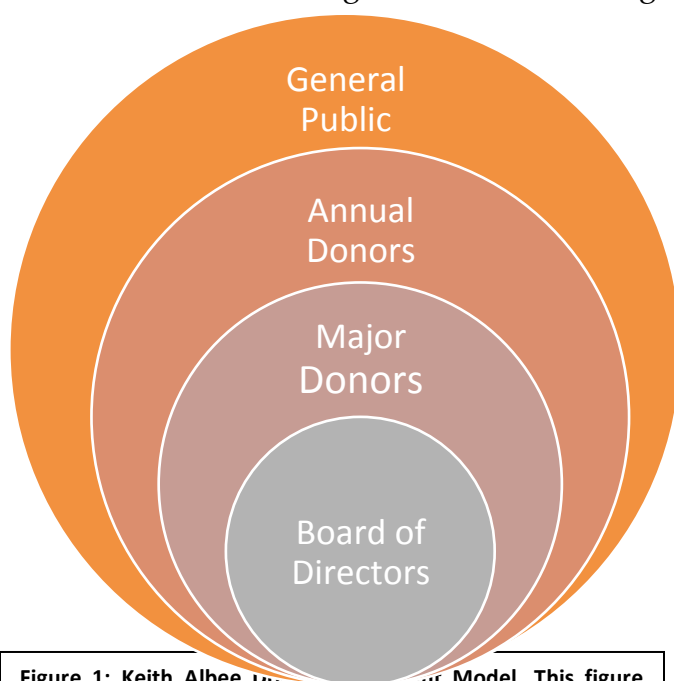


Figure 1: Keith Albee Donor Management Model. This figure shows that the donors closest to the center are the most committed and engaged audience.

A great way to think about the network of relationships between the donor and the organization is with a constituent model. Figure 1 shows a series of concentric circles, with the board representing the center of the network's energy. In constituent model fundraising the energy should start with the most engaged and radiate outwards to individuals with fewer linkages to the organization. The goal for the board of directors is to cultivate individuals from the outermost constituency and through giving to the Keith Albee's cause create donors and advocates. The key to constituent fundraising is the messages at each level donor engagement. The board can better prioritize campaigns and target the best donors for the campaign media.

The Donor Profile

The donor profile is a way to collect all the prospective donor information into one document. The donor profile includes; contact information, linkages to the organization, background and employment, giving history, and gift capacity. The profile is a good tool because many times donor information is collected over a period of time and the profile document can be saved and revised until all qualifications have been met. Donors are not identified and qualified like candidates interviewing for a job, the peer screener or fundraiser should not make the donor feel like they are being questioned. All the qualification points can be covered by natural conversation, like where do you live? Where do work? A donor prospect may reveal that they have a vacation home on the beach or that they were given an award for community service. These somewhat small details add up to a rich donor profile and inform the capacity for the gifts. Form 1 provides an example of a donor research profile.

Data. Data. Data.

Planning campaigns and cultivating prospective donors requires a serious commitment to data management. Once the list of donors is created by the board; it should be stored electronically or securely filed away for future use. Data management may seem expensive or time intensive; however this investment will reap higher contributions. The system does not have to be costly to implement; using Microsoft Access and choosing a preformatted database to manage contact information would be a great start to managing profiles.

Important Data Points

- Current Address and contact information
- Employment/ hobbies/ interests
- Connections to the board of directors or volunteer (i.e. friend of, relative of, married to)
- Donation history

This information could be easily organized into a Microsoft Access Database, which could be custom designed by a knowledgeable computer programmer from Marshall University. Then a simple subscription to Constant Contact, an email marketing service, would streamline communications with a single donor or groups of similar donors. This system could be

implemented for less than \$3,000 and maintained for less than \$1,000 annually. This is less than half the cost of an online donor management system like DonorPro. However, the Access Database could only be available in one location and to one person at a time. In the case of the Keith Albee, starting to build the donor list in Access and cultivate with Constant Contact is the best place to start. Managing the data with paid or unpaid staff is a concern that the board should consider.

The Fundraising Staff

In order to expand annual campaign fundraising, the board must designate a person who is ultimately responsible for designing, implementing and evaluating the campaign. This person could be an Executive Director, Development Director, or a Board Member. Each role has advantages and disadvantages, including cost, professional skill, consistency, and commitment. An Executive Director is an ideal person to cultivate relationships with donors and community partners, oversee planning and programming, and would likely have some fundraising skills. A Development Director would have more professional fundraising and sales skills and great to cultivate relationships, but they may not be as concerned with the full organizational picture. The Board Member would understand the long-term goals of the organization, but may not be able to commit the same amount of hours as a paid staff person.

The Keith Albee would be well served hiring an Executive Director to expand the fundraising capacity. This person could look out for the interests of the organization and fundraise. This role could be a part-time job, if the board was concerned about cost and willing to support the fundraising plans of the Executive Director.

Annual Campaign Components

The Annual Campaign is not just a way to raise money; it is a way to consistently communicate with the constituency of the organization. Communication and planning are the foundation of a successful fundraising campaign. Donors should hear from the Keith-Albee monthly, either with a donation request or a nice newsletter with upcoming events and stories of restoration progress. Donors will feel like they are engaged in the programming and restoration of the theater, and developing this relationship will lead to more commitment from donors.

The best time of year for fundraising is November-April and the worst times are June-August. At the end of the calendar year, many individuals and businesses are looking at their income and interested in reducing their tax burden. The retail shopping may decrease after the first of the year, but giving trends show that donors are looking for a way to share the abundance from the holiday season. January is a great time to tell your donors about your plans for the

year and ask that they renew their support. Then focus on finding new donor prospects in spring months and staying in touch to build the relationship. The summer months are slow for giving because many people are spending their disposable income on vacations and traveling. However, this is an ideal time to plan campaign materials for year-end giving and evaluate renewal and prospecting activities. The summer is also a great time to learn more about your major gifts donors, in between their summer schedules. The summer should be leveraged as planning and development time, in order to make the most out of year-end fundraising.

Each of the following campaign components includes a description of the activity and a chart that summarizes the target audience, number of people, time of year, cost, and return on investment. The cost estimates are based on experience and research, using real material cost for printing and postage. The return rates are averages based on industry standards. This campaign plan requires pre-work including contact list expansion and the development of a donor profile.

Renewal Campaign

Letters and e-correspondence are direct and easily personalized. Donors will learn to expect a letter at the same time of the year. Letters are printed on quality paper with the organization's letterhead. The postage cost of letters can vary by weight, but nonprofits can negotiate preferred postage rates. E-mail removes the cost of postage, but can feel less personal. Younger donors, especially environmentally conscious donors, do not want organizations to waste resources on printing and postage and prefer e-mail appeals. Email also provides an instant donation option, where a button can be placed into the email body that links directly to PayPal or an online commerce platform. This instant donation can be a great earner for the organization and a button on the main website will allow impulse givers to contribute.

A good letter conveys the theme and reason for fundraising; it also celebrated the accomplishments of the organization and thanks the donor for their continued support. The tone of the letter should be positive and engaging, then call the reader to action. A sample letter is provided below.

KEITH-ALBEE PERFORMING ARTS CENTER

Audience	Size	Timing	Cost and Return	Net
Campaign targeted at renewing support from previous major donors.	400 letters will be sent	mid-February	Cost: \$388 Each= Postage \$0.17+ Print \$0.80= \$.97 Return: 8% or \$8,000 32 donors contribute \$250 each	\$7,612
E-mail Renewal: all email contacts will be sent an e-appeal to renew their support	5,500*	Late January	Cost: \$900 Yearly subscription to list-service Return: 8% or \$22,000 440 donors contribute \$50	\$21,100
Campaign Total				\$28,712

*Number based on the number of people who have checked-in at this location on Facebook.

Dear Donor Name,

For 86 years, the Keith Albee Theatre has set the stage for making memories that last a lifetime. We have brought people together for extraordinary live theater and film experiences from, first dates to golden anniversaries, school field trips to college film festivals.

For many people young and old, visiting the Keith Albee is a magical experience that is cherished forever. Throughout the theater's lifetime many performances and many films have captured the hearts and shaped the minds of so many. Recently, the Keith Albee Theater was officially recognized as a National Historic Landmark. This recognition means that the theater will be a preserved and protected for its contribution to American history. It also means that the theater is eligible for preservation grants and expert assistance. Stay connected to hear more about these exciting developments!

This year we are celebrating the many memories made at the Keith Albee Theater. The Keith Albee is a Huntington tradition that has survived for many generations and you can help sustain the theater for many more. We invite you to share your memories, by giving to the Keith Albee Performing Arts Center. Please take the time to complete the enclosed donation card and return your contribution using the prepaid envelope.

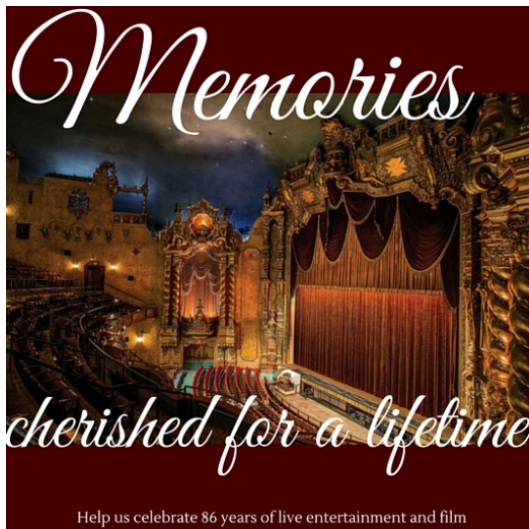
We wish you the best in this New Year!

Sincerely,

Prospect Post Card Campaign

A post card is a great way to target potential donors. First, develop a donor profile using employment, income, or property value. Then choose the list of households that match this profile. An unusual size will make them stick out in the mail stack; the post office can deliver post cards up to 11-1/2 inches long by 6-1/8 inches high by 1/4 inch thick.

Audience	Size	Timing	Cost and Return	Net
Campaign targeted at general population in the following areas	3,000	April/May	Cost: \$5,160 Postage \$0.47 + 1.25= \$1.72 Return: 10% or \$15,000 300 people gave \$50	\$9,840
Campaign Total				\$9,840



Year End and Thanks for Giving!

Audience	Size	Timing	Cost and Return	Net
Send Thank you card to all donors	1,000	November 10th	Cost: \$470 Postage \$0.17 + \$0.30= \$0.47 Return: Donor Cultivation	-\$470
#givingtuesday	Reach 3,500 on social media	November 29th	Cost: \$300 budget boosted social media posts over 7 day timeline Return: 5% or \$4,375 175 people give \$25	\$4,075
Campaign targeted at all donors who have given over the course of the year	1,000	December	Cost: \$970 Postage \$0.17+ Print \$0.80= \$.97 Return: 12% or \$6,000 120 people give \$50	\$5,030
Campaign Total				\$ 8,635

Social Media

Social Media is an emerging platform for donor engagement. Currently, the Keith Albee has no presence on social media and this is a critical issue that must be addressed before planned fundraising can commence. The organization can create engagement campaigns that connect with the theme of the annual campaign. For example, social media allows individuals to post short videos and photos with their smart phones, especially Facebook and Instagram. The Keith Albee management could ask their followers to share their memories of visiting the theater. This “user-generated” content is a social media gold mine! When individuals are mentioning the Keith Albee, their network of friends and followers are more likely to click, like and share the post. Turning this content into a contest could really generate some buzz, especially if the theater would show the winning memories before a film like a trailer. Below are recommended action steps for boosting social media presence.

1. Claim the unofficial Facebook page, which over 5,600 people that have already posted on or checked into the Keith Albee as a location. It is better to claim the page so that there is only one Keith Albee profile for individuals to engage. Facebook targets middle-aged to older people, especially women.
 - a. Schedule 1-2 posts per week
 - i. Photo and a 3-sentence blurb: this would be a great way to show the restoration progress by featuring a component (like the night sky) and sharing the historical significance.

- ii. Show promotion: Share information about an upcoming show, it is especially good if the show was mentioned in the newspaper or on another website to share the link to provide more information. Share details about the performers of history and success of the show.
 - iii. Thanks yous! Tell your donors thanks on social media, businesses and corporate sponsors are especially interested in this extra promotion.

- 2. Instagram is all about photos and short videos. It is a great opportunity to engage a younger audience on social media. It is more artistic and visual than Facebook and long word-filled posts are discouraged. Instead, photos should be tagged using hashtags, which categorize posts into searchable topics. The organization should designate hashtags for staff to use for general posts and special event posts. (#rain #Broadway #historictheater #savethekeith) Another advantage of Instagram is the way content is viewed by the user. If an individual follows your organization, they will see your content and sponsored or recommended posts are separated into another category.
 - a. Schedule 1 post per week
 - i. Photo with hashtags: The Keith Albee has so many intricate architectural features, taking an up-close photo and asking, “Where am I?” would engage users. Behind the scenes and unseen areas of the theater could make really interesting and artistic posts.

- 3. YouTube is a good platform for the theater because movement and film are so integral to the entertainment value of the theater. A video blog about the history or the theater or a behind the scenes tour or interview with a performer would make high quality content.
 - a. Monthly interview with donor or board member who can share history of the theater or their story of visiting the theater. Pick a day of the month like the first Friday, and always have a post ready to go. Followers will learn to expect the content, much like knowing your favorite TV show’s broadcast time.
 - b. Backstage Pass series: A fun way to introduce followers to complexities and unseen activities of the theater. What goes into making a show work? This could even be done in partnership with the local TV station or media group.

- 4. Twitter is a great way to get breaking news out to the organization’s followers, like tickets on sale now, or limited time offer. Posting simple headlines means that you can post more often and use hashtags to appeal to different audiences. Like Instagram, users choose the content to view, so there is a more direct connection to followers.

- a. Schedule 3-4 posts per week: news, updates on shows and events, calls for volunteers, or special announcements.
 - i. @KeithAlbee recognized as #NationalHistoricLandmark, check out the article here short.link/15026 #historictheater #huntingtonwv #savethekieth
 - ii. Tickets on #sale now for @LionKing_Broadway. #boxoffice opens at 11 or buy online. #tickets #historictheater #keithalbeeshow

Web Presence

The Keith Albee Performing Arts Center does not have a good general web presence. The designated web page is not easily found online through a google search. The site is well designed in a visual sense, but loads slowly and is not kept up to date. The website should be the foundation of all other communication platforms. The following suggestions will increase the web presence of the organization.

- Plug-ins to increase Search Engine Optimization of website and monitor website traffic
- List on sites like TripAdvisor and Yelp
- Launch Blog to increase engagement and provide sharable content for social media
- Email newsletter with sharable content that is distributed regularly
- Offer online donation option that is easy to find and use

We Are Marshall 10 Year Anniversary

Event Concept:

On November 14, 1970 Marshall University and the Huntington community experienced a great loss as 75 Marshall University Football players, and other personnel, were killed in a plane crash. Since this tragedy, the community gathers around a memorial on Marshall University's campus every year on this very day to remember those lost. During this ceremony, seventy-five roses are placed on the memorial fountain, and the fountain is shut off for the winter.

In 2006, over thirty years after the event, the remembrance movie "We Are Marshall" was created. The filming of the movie took place in the very town of Huntington, and casted notable actors such as Matthew McConaughey and Matthew Fox. The Premiere of this movie was held at Huntington's Keith Albee Theater on December 22, 2006, which makes 2016 the ten-year anniversary.

Now that ten years have passed, and the younger generation may have a vague memory of the movie, and may have no understanding of why we have the ceremony, it is time to have a 10-year anniversary reunion of the movie's release. Preserving this part of Huntington's history is crucial because of the unification it brings to the community.

November 12th through the 14th will act as the weekend of events for the ten-year anniversary of the movie's premiere. Events will be held at the Keith Albee on Saturday and Sunday, and then the last event will be the Fountain Ceremony held on Monday, November 14th on Marshall University's campus.

Previously to this weekend, direct mail will be sent out, and donations will be accepted. All donations will be accepted, but \$19.70 and \$197.00 will be used to link the donations to the special date of 1970. Social media and local news will also be used to gain the attention of the public. All media will focus around the idea of saving the Keith Albee and remembering this tragic event that left the community in shambles. It will also be noted that for those individuals that donate \$197.00 or more will get into all events, and also get a place at an exclusive dinner with the speakers on Sunday evening.

Event components:

The ten-year anniversary reunion will be a weekend-long event that will not only be a fundraiser for the Keith Albee, but a weekend in which the community, and other's affected by this tragedy can come together and mourn the loss of the victims. The showings of the movie, footage from football games, guest speakers, and lastly the fountain ceremony will be key components of this weekend. Actors from the movie, and those with direct memories of the tragedy will be invited to attend.

Special events, such as this, are used to raise money, but more importantly to create awareness, attract new potential donors, provide recognition, and show appreciation. Funds are to be raised prior to the event, as well as at the event. The amount of time and energy put into this event will need to be of great magnitude to ensure success.

Schedule of Weekend:

Saturday November 12th, 2016:

The weekend will kick off by the playing of the "We Are Marshall" movie the evening of the 12th at the Keith Albee Theater after the Thundering Herd Plays Middle Tennessee at the Joan C. Edwards

Stadium. Admission will be \$5 for students and \$10 for adults. Huntington's youth will be encouraged to attend along with residents of the community, and other alumni or individuals that traveled in town for the game.

Advertising for this event should be done prior to the event, and during the football game. The Keith Albee should expect 750-1,000 viewers.

Directly before the showing, a short story of the Keith Albee should be given, and the desperate need for funds should be addressed. Donations should be taken up at the end of the movie. A good strategy would be to have individuals donate \$19.70 or \$197.00 to remember the year of 1970.

Sunday November 13th, 2016:

The events on Sunday November 13th will start off a noon where keynote speakers will be there in attendance, along with the football team. This will not only be a time of remembrance, but also a celebration of how far we've come. This is where special speakers Matthew McConaughey/ Matthew Fox will talk about their experience of the film. Tickets to see the speakers will be \$50 a person.

After the speakers, the people are welcome to stay and watch footage from the first game the new Marshall football team won. This will be an event open to the public, but concessions will be sold. The football team is encouraged to stay, so the public can relate the progression of the team since the tragedy in 1970. Donations will be taken up with the same concept as the night before focusing around \$19.70 and \$197.00.

While all these events are taking place, Theater 4 will be acting as a museum where the actual outfits from the movies, along with other Marshall attire will be on display. The entrance to this museum will be \$10. This museum will hopefully attract all individuals from all the other events. These outfits have been well kept and can be found at Marshall University.

After the showing of the football footage, there will be an exclusive dinner for the donors that met the donation value of \$197.00 or higher across the street at the Pullman Plaza. The speakers and invited guests will be invited to this event. Their attendance will be key to getting more donors and help the Keith Albee send their message out to the public. The Keith Albee should expect to reach out to all donors on current list, but also reach out to new donors using strategies previously mentioned.

Monday November 14th, 2016

The fountain ceremony, as always, will take place at noon on Marshall University's plaza. We encourage all weekend guests and invited speakers to come support the ceremony and share their love of Marshall University and the community. This event will end the weekend of events.

Market Event:

The Marketing of this weekend of events will be essential to making this event a success. Local television and radio stations will be an important part to gaining the attention of the Huntington communities and other surrounding communities. Ads will start to run two months in advance, and will progressively become more and more prominent up until the actual event. The active use of social media will also play a key role in making this event successful.

The purpose of the marketing campaign for this event weekend will work towards getting the attention of the general public and promote public involvement. The television commercials will also reach surrounding communities in Ohio, Kentucky, and also surrounding communities in West Virginia. This event could potentially bring in a lot of outside monies. The ticket prices of such events should be easily accessed during these marketing attempts.

Each and every event will attract a different number of attendees, but the Keith Albee should expect to have around 1,000 people at the showing of We Are Marshall, and more on Sunday when the Keynote speaker and invited guests take place. The Keith Albee should expect the exclusive dinner to have 250 people.

Challenges:

This weekend of events celebrating the ten-year anniversary of We Are Marshall has potential to be very successful; however, there are a lot of challenges in which may hinder the success. Such challenges would be the absence of important speakers or the denial of attendance from the main actors. The funds to get said speakers here will also cause great concern to the success of this event.

The proper marketing of this event will also be costly, but to ensure the success of this, the marketing attempts are very necessary. The making of the television commercial and the costs to air on both television and radio will also be expensive.

To many in the community, the Marshall Plane Crash ceremony is very sentimental in meaning. Finding speakers, other than the main guests, will be an important part of this weekend. Inviting and making said speakers feel welcomed is very important. Several of employees of Marshall and others throughout the community have very personal stories relating to this tragedy.

Cost Analysis:

This weekend of events to celebrate the ten-year anniversary has potential to be a really successful event; however, one must understand that it will take money in order to make money. Here is an estimated cost analysis of the weekend event:

Guest Speakers:	\$50,000
Production Costs:	\$1,000
Rental of Pullman Plaza:	\$1,000
Cost of Catering Exclusive Dinner:	\$3,000(250 plates)
Television/ Radio Ads:	+ \$5,000
	<hr/>
	\$60,000

Other Annual Events:

Huntington's Got Talent:

Huntington's Got Talent will promote local artists to come and display their talents to the rest of the community. Cash prizes will be given to those who place 1st, 2nd, or 3rd. First Place will receive \$500, second place will receive \$250, and third place will receive \$100. These cash rewards will be from local donations. The donors will get recognition at the event. This event will be held during the start of the school year to ensure Marshall students are included. Concessions will be sold at this event. The marketing of this event is crucial to its success. Admission will be \$5 for students and \$10 for adults. Local radio stations will be asked to attend. The purpose of this event is community involvement and the appreciation of local talents.

The Haunted Keith Albee:

The Keith Albee Theater will transform into a haunted theater during the month of October to attract locals along with tourists. The Keith Albee will partner with a local club or organization to get volunteers. The sharing of profits to the organization will be left up to the negotiation between involved parties. Admissions will be \$10 at the door, and free admissions will be awarded through radio advertisements. This thrilling event will be held every year if successful.

Ducktona 500:

The Ducktona 500 is an event that other surrounding theaters, including the Ariel Theater of Gallipolis, Ohio has done in past years. This event will be held in the summer months, and its purpose is community involvement and entertainment. 500 rubber ducks will be dumped off of a nearby bridge and race to cross the finish line first. Each duck has a designated number on it in which links it to its owner. The first three ducks that cross the finish line first will be the grand prizewinners. Individuals can buy a duck for \$10 or a "quack pack" of five ducks for \$45. While in the river, nets will follow to the ducks to ensure none get left behind. Local businesses will be encouraged to support this event.

Appendix – Grant Verbiage

Contributors

Cover Letter

Keith Albee Performing Arts Center
Huntington, WV 25701

May 3, 2016

[Grantor Name]
[Grantor Address]
[Grantor City, ST, ZIP]

Dear [name of contact]:

Please accept the enclosed documentation as formal application to [Name of Grant] funding opportunity by Keith-Albee Performing Arts Center. Keith Albee Performing Arts Center has been a cultural destination and home for the arts for over 85 years. It is the intent that by building a relationship with [name of grantor], Keith Albee Performing Arts Center may continue its mission by [insert stub of mission statement].

We look forward to working with [name of grantor] in the near future and invite any questions you may have about the enclosed proposal. Please feel free to contact me personally at your convenience at [insert contact information].

Thank you in advance for your consideration. Have a great day!

Cordially,

[Name of ED]
Executive Director
Keith-Albee Performing Arts Center

Cover Page

Grant Proposal
Keith-Albee Performing Arts Center, Inc.
[Name of Funding Opportunity/ Project to be funded.]

COVER PAGE

Applicant Name: Keith-Albee Performing Arts Center, Inc.
Project Title: [Example: Comprehensive Planning and Technical Capacity Project]
Project Type: [Example: Predevelopment Planning]
Date: [Application Date]

Organizational Mission: [Insert Mission Statement]
Nonprofit Status: 501c3

Proposal Contact: [List project manager name, email, and contact phone]
Executive Director Contact: [List ED name, email, and contact phone]

Project Budget: [\$\$\$] (grant request) + [\$\$\$] (matching funds) = [\$\$\$] (total)
Organizational Budget: [Org Budget Total]

Project Description

Keith Albee Performing Arts Center(KAPAC) is embarking on a comprehensive planning effort designed to evaluate organizational capacity, determine viability potential, and to best preserve and improve existing infrastructure. As a regional cultural destination for nearly 90 years, the Keith Albee Performing Arts Center seeks to continue the tradition of providing a platform for live entertainment and engaging patrons through meaningful exposure to the performing arts.

[Choose the appropriate blurb for the project being planned]

To that end, KAPAC seeks funds to assist in development of an organizational strategic plan. This process will give board members an opportunity to unify around a strong, multi-year plan comprised of goals and objectives in which to advance the organization. This process will foster an inclusive, comprehensive assessment of the organization's strengths and limitations, answer key questions such as "Why do we exist?" or "At our core, what is it that we do?", and assemble a clear priority list for professional staff to implement.

To that end, KAPAC seeks funds to assist in development of a facilities master plan, to include an architectural evaluation of the building, concept art of proposed modifications, cost estimates to restore, repair, or otherwise improve facilities, and a phased implementation plan. The KAPAC Board of Directors has diligently and successfully raised necessary funds and completed work necessary to ensure structural integrity of the building. While a vast list of needs exists, it has been decided that professional assistance is needed to guide this process moving forward. It is crucial that all modifications conform to the U.S. Department of Interior Guidelines for Preservation of Historic Structures.

To that end, KAPAC seeks funds to assist in development of a viability study and business plan. KAPAC holds a unique position in the community as a cultural center, but presumably has a significant economic impact on the city of Huntington. The viability study will survey the community and the region to best understand the marketplace for a traditional theater in modern times. Through outreach with both potential patrons and competition alike, KAPAC will understand the best ways it can compete with both a broad audience and potential specialties that are not otherwise being targeted by other theaters. The business plan will advise KAPAC on program opportunities and potential services to be offered by the organization, marketing strategies, financial planning, and any technical/equipment (A/V) requirements that need to be met.

Project Outcomes

In addition to the aforementioned outcomes, the organization will receive specialized assistance resulting in detailed implementation plans. These plans will determine a path of success in the applicable content area, putting the board of directors and the new executive director directly accountable for the future of the organization. Upon receipt of the completed plans, the organization's board of directors will vote to adopt the documents as part of their operating documents.

Specifically [chose blurb that correlates to project being proposed]...

The outcomes of the strategic planning process include a structured list of goals and objectives, as well as an implementation plan on how best to complete relevant tasks to meet those goals and objectives. Furthermore, the process will offer board members and professional staff members an opportunity to cultivate new relationships with one another, as well as cultivate new ones. Exposing all involved to fresh perspectives will better put the organization in a position to succeed.

The outcomes of the facility master plan include a detailed account of the building's structural elements, a rating of those elements, and a prioritized list of deficiencies. A capital improvement budget will then be created reflecting the plan's findings. In addition to the documentation, this planning process will expose the board of directors to contractors with vast experience rehabilitating historic theaters. Opportunities for cultivating new relationships will be possible, as well as opportunities to learn from these learned professionals.

The outcomes of the viability study include a detailed look at the region and potential competitors in the theater market. This information will better inform business decisions on how best the organization can be profitable in the current market. The business plan will build upon the viability study and create a strategy on how to pursue theater operations.

Implementation Plan /Timeline

Activity	Schedule
Assemble project team and assign responsibilities.	Upon Board of Directors action.
Develop and distribute RFQ/P.	30 days from Board action.
Prepare a shortlist of contractors from submissions received and schedule pitch meetings.	45 days from Board action.
Complete all necessary pitch meetings, score all participants, and rank them.	60 days from Board action.
Conduct facility tours with the top three finalists (Facility Master Plan only) and receive final bids for project.	70 days from Board action.
Select finalist, negotiate and sign contract.	90 days from Board action.
Host project update meetings and fulfill requests that contractor may make in terms of access to records.	As needed.
Hold meeting with contractor to present findings.	No later than 10 days before final report is due.
Final report delivered to KAPAC Board of Directors and Staff.	No later than 180 days after contract is signed.

Project Budget

[Compose project budget using a structure similar to the one supplied below. Often times, funders will supply a particular style to use.]

Project Budget - [Name of Project]

<u>Expenses</u>	<u>\$\$\$</u>
Personnel (list PT/FT positions to be funded)	
Consultants/ Professional Services	
Equipment	
Operating Costs (list specific costs to be reimbursed)	
Administrative Overhead (if allowable)	
Total Expenses	
<u>Revenue</u>	
Requested from Grants (list grants)	
Requested from Donors	
Other funding sources (list sources)	
In-Kind support (if applicable)	
Total Revenue	

Sustainability

[Choose the appropriate blurb for the project being planned]

The strategic planning effort is one that will need to be revisited every three to five years. The responsibility to facilitate further discussion and continue revising the organization strategic plan will fall to the newly hired executive director. This individual, among the many qualifications the board of director will require, will have a background in strategic planning and nonprofit management. As this position will be funded by the organization's annual fund, no significant outside funding will be required.

The facility master plan is a comprehensive evaluation of the entire property and prioritization of needs. As this effort will be undertaken approximately every ten years, no new ongoing funding will be required. It is determined at this time that any updates to the facility master plan will be funded by the organization's annual fund or as a component of the organization's capital campaign.

The viability study and business plan is being conducted to determine what/if any realistic and profitable options the theater would have if used full time. This effort will be undertaken once, with options to revise the business plan as market conditions change and when the organization deems a revision appropriate. Future funding for this undertaking may come from the organization's annual fund, or the organization may seek additional assistance from the Small Business Administration's Small Business Development Center.

Appendix A: Funding Opportunities

Group Grant Packet Appendix A: Funding Opportunities

Grant Name	Funder	Grant Type	Funding Amount	Notes
Historic Preservation Survey and Planning Grant	State of WV	Planning	No grant for < \$1000	http://www.wvculture.org/shpo/GrantManual/Surveyplanning.html
Historic Preservation Development Grant	State of WV	Capital Improvements	No grant for < \$1000	For National Historic Register properties. http://www.wvculture.org/shpo/GrantManual/development.html
Community Facilities and Capital Resources	State of WV	Capital Improvements	\$2500- \$500000	http://www.wvculture.org/arts/grants/culturalfacilities/FY17CFCRAAppFinal.doc
Flex-E-Grant	ARC/ Benedum Foundation/ State of WV	Planning	Up to \$10000	http://www.wvcommerce.org/people/communityresources/financialresources/flexegrant/default.aspx
Community Development Grant	Benedum Foundation	Planning/Programming	?	http://www.benedum.org/programs/community.shtml
21st Century Grant	Foundation for Tri-State Community	Planning	Up to \$5000	https://www.tristatefoundation.org/grants/21st-century-grants/
Community Arts and Education Grant	Brickstreet Foundation	Planning/Programming/Cap Imp	?	http://brickstreetfoundation.com/priorities.aspx
21st Century Community Learning Centers Grant	WV Department of Education	Programming	\$50000-\$200000	http://wvde.state.wv.us/21stcccl/
Our Town	National Endowment for the Arts	Planning/Programming	\$25000-250000	https://www.arts.gov/grants-organizations/our-town
Challenge America	National Endowment for the Arts	Programming	\$10,000	https://www.arts.gov/grants-organizations/challenge-america/grant-program-description