

# Mayor's Task Force on McKinney Building Planning - Final Report

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With sincere appreciation to The Mayor's Task Force on McKinney Building Planning for sharing your time, expertise and vision in service to the future generations of the City of Columbia.

Clyde Ruffin, Chair

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## Mayor's Task Force on McKinney Building Planning - Introduction & Background

The Mayor's Task Force on McKinney Building Planning was established via resolution in January 2024. The Task Force is composed of fifteen (15) members appointed by the Mayor who represent diverse industries of the community that reflect the history of the building, including historians, experts in Columbia's local Black history, music studies, and downtown businesses. Members are as follows:

Clyde Ruffin (Chair): Senior Pastor-Second Baptist Church, President John W. Boone Foundation, Former Columbia City Council Representative for the First Ward.

Suzanne Bagby: I am an activist and I love working to better our community.

Stephen Bybee: Stephen Bybee has lived in Columbia since 1995, graduating from Westminster College in 1994 and later attending Columbia College and MU. Stephen, an enthusiastic volunteer and collaborator, currently serves as presiding chair of the Columbia Historic Preservation Commission, occupies a seat on the Columbia Tree Board, and serves as Project Director for Missouri Conservation Corps, an environmental nonprofit.

Chris Campbell: Executive director of the Boone County Historical Society at the Boone County History & Culture Center.

Donna Clayborne: Community member

Nickie Davis: Nickie Davis was born and raised in Columbia and previously owned a small business in the downtown area. Currently working as the executive director of The District, Downtown CID, and sits on the African American Heritage Trail Committee, one of the founding partners of The Shops at Sharp End, Chamber Board of Advisors, and many more.

Janice Dawson-Threat: Founder & Executive Director of Grade A Plus Incorporated. A Columbia Resident since 1995, longtime advocate for investing in youth and creating opportunities for equity through academic and enrichment support for community youth.

Daive Dunkley: Professor and Chair of Black Studies and Director of Peace Studies at the University of Missouri, Columbia. Dunkley has published several books on African diaspora history and culture, including *Women and Resistance in the Early Rastafari Movement* (2021) and *Black Resistance in the Americas* (2018).

Samuel Griffith: Trombonist, composer, and educator in Columbia, MO. He currently serves as the Director of Jazz Studies at the University of Missouri.

Barbra Horrell: Co-Sponsor African American Heritage Trail and Sharp End Committee.

S. David Mitchell: The Ruth L. Hulston Professor of Law and Director of the Michael A. Middleton Center for Race, Citizenship, and Justice at the University of Missouri School of Law. He is a member of the Minority Mens Network and serves on the Missouri State Advisory Committee to the United States Commission on Civil Rights.

Monica Naylor: Columbia is my hometown. I am a product of the Columbia Public School system, graduating from Hickman High School and Stephens College with a degree in education. Upon my retirement from teaching, I

worked with the COMO Ed Program and am now a consultant to the Multicultural Department with the Columbia Public School District. My goal is to be involved in my community and do what I can to make a difference.

Greg Olson: Historian and former chair of the City of Columbia's Historic Preservation Commission. Olson has published six books about the Indigenous history of Missouri and surrounding states, including *Indigenous Missourians: Ancient Societies to the Present* (2023).

Mary Ratliff: President Columbia MO NAACP, Member and Trustee of Second Missionary Baptist Church Columbia MO, Appointed to the MO State Baptist Justice Committee. Past NAACP National Board of Director, Past President MO NAACP State Conference of Branches.

Fran Tibbs: Wife of E. Tibbs, son of Edward Alan (Dick) Tibbs, the only Black family left owning a building on the Sharp End. Singer and business owner for 22 years who has a passion for music and believes it is a very important outlet for our local youth.

Additional Representatives:

- Brian Adkisson, City Manager's Office
  - Lyria Bartlett, MU School of Architecture
  - Erika Coffman, Parks and Recreation
  - Sarah Dresser, Office of Cultural Affairs
  - Janet Godon, Parks and Recreation
  - Gabe Huffington, Parks and Recreation
  - Shawna Johnson, City Manager's Office
  - Lekel Lyons, City Manager's Office
  - Megan McConachie, Convention and Visitors Bureau
  - Sydney Olsen, City Manager's Office
  - Rusty Palmer, Community Development
  - Sarah Parks, Convention and Visitors Bureau
  - Amy Schneider, Convention and Visitors Bureau
  - D'Andre Thompson, City Manager's Office
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Since its formation, the task force has conducted open monthly meetings to discuss business, including a process for gathering public input and feedback regarding the future of the McKinney Building.

### **Meeting Dates & Locations**

- Friday, February 23 at Second Baptist Church
- Monday, March 11 at Second Baptist Church
- Monday, April 8 at Columbia City Hall
- Monday, May 13 at Columbia City Hall
- Monday, June 10 at Columbia City Hall
- Monday, July 8 at Columbia City Hall

The task force conducted four public input opportunities at the McKinney Building, one of which was in conjunction with the Juneteenth Parade. These meetings created opportunities for residents to explore the building and complete the survey. These public meetings were held on March 21, May 30, June 15 and July 27. Task Force members and/or City staff were also present with surveys at the Whitegate Neighborhood Picnic on July 8 and the Popsicle Fest Celebrating 100 Years of Boone County History on July 13.

## **Mayor's Task Force on McKinney Building Planning - Working Group Information**

Four working groups were also established: History & Culture; Form-Facility Design; Function, Activities & Programming; and Access. Each working group comprised members of the task force and a City of Columbia staff liaison. Working groups met independently to discuss recommendations for the entire task force.

### **History and Culture– Sarah Dresser, Office of Cultural Affairs**

- Create a biographical narrative of Frank McKinney
- Document a narrative history of the McKinney Building
- Develop an analysis of community life and culture in Columbia during the designated period [1916-1934] within the context of

significant national historical events. [World War I, Racial Violence, Jazz, Harlem Renaissance, the Great Migration, Great Depression, etc.]

\*Determine whether or not historical research initiatives are an important aspect of this process and if so, envision how this information could impact design plans for the McKinney Building as well as potential programming.

Task Force Members:

- Chris Campbell
- Barbra Horrell
- Daive Dunkley
- Greg Olson
- Stephen Bybee
- City Staff: Rusty Palmer

Form- Facility Design – Brian Adkisson, City of Columbia Creative Services

- Fully equipped [lighting, sound, technology], flexible event space with stage area
- Instructional spaces- classrooms
- Common areas for informal gatherings
- Studio space—dance, exercise, art
- Conference room
- Commercial kitchen
- Administrative offices

\*Renovation and design plans for the McKinney Building will ultimately be determined by not only reviewing the current activities and programs that would be better served in this location but also by creating an adaptable space that will accommodate future initiatives.

Task Force Members:

- Fran Tibbs
- Sam Griffith
- Clyde Ruffin

Function, Activities and Programming— Janet Godon, Parks and Recreation

- Academic enrichment classes for youth and adults
- Cultural enrichment programs [exhibits, workshops, lectures, performances]
- Community engagement [political forums, city-sponsored events]
- Concerts, banquets, receptions, parties
- Healthy Living- [exercise and/ or dance classes]
- Local and regional conferences

\*Considering the inherent limitations in the size and location of the McKinney Building, it is important to envision a broad spectrum of potential activities and events. As a community space, it will be essential to accommodate programs and activities that will consistently engage children as well as young and older adults.

**Task Force Members:**

- Nickie Davis
- Janice Dawson-Threat
- Donna Clayborne
- David Mitchell
- Monica Naylor

**Access – Erika Coffman, Parks and Recreation**

- Confirm the current guidelines regarding access to city-owned and operated community spaces.
- Consider the financial implications for paid staff to manage and maintain the building.
- Determine the necessity of providing access at no cost for specific community activities or groups as well as requiring designated rental fees for private events.
- Develop a proposal for the most desirable hours of operation for standard activities as well as the flexibility to accommodate special events.
- Determine if the site will be managed by an appointed Board of Directors who will determine appropriate use and access.

\*To ensure that the McKinney Building will be a vibrant and engaging community space, it is imperative to develop a vision statement that will

ensure consistent, easy, and safe access. This will require a fundamental understanding of current city policies and practices in order to determine the feasibility of alternative policies for this location.

Task Force Members:

- Mary Ratliff
- Suzanne Bagby

The task force's main focus has been gathering public input and feedback regarding future uses of the McKinney Building. To begin this process, a project page was built on BeHeardCoMo, the public feedback portal for the City of Columbia. This page was used to inform and collect feedback from the public. In partnership with Lyria Bartlett from the University of Missouri Architecture program, a survey was built to collect systematic feedback regarding the building.

*SEE: Appendix A: BeHeardCoMo and Public Meeting Survey Results*

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## **Mayor's Task Force on McKinney Building Planning – Working Group Recommendations**

### **History & Culture Working Group – Recommendations**

The History & Culture Working Group worked diligently to assemble a three-part history on Frank McKinney, the McKinney Building and the community life and culture.

### **Community Life, Culture, and National Context (1916–1934)**

In 1917, Frank McKinney and his wife Hester Faussett, prominent Black entrepreneurs in Columbia, Missouri, invested \$5,000 to construct a two-story brick building at 409, 411, and 413 East Broadway (today the McKinney Building possesses a single address, that being 411 East Broadway.) They named it after themselves, not only following common practice but also to establish a visible Black presence in the city. The building's location was

strategic, adjacent to a prominent Black church and the thriving hub of Black entrepreneurship known as Sharp End. Both Frank and Hester were born into slavery in Missouri and emancipated by the Thirteenth Amendment in 1865. Their journey from slavery to successful entrepreneurship embodied the pursuit of upward social mobility among Black Americans after the Civil War. Frank began as a laborer, saving his earnings, while Hester inherited property in St. Charles County. Together, they exemplified the pragmatic politics of Black progress, aligning themselves with political candidates based on their potential to foster Black financial success, cultural independence, and racial uplift.

The McKinney Building, particularly its second floor known as McKinney Hall, became a crucial gathering place for working-class Black people striving to improve their socioeconomic circumstances amidst racial discrimination and class prejudices. The hall served multiple purposes: a recreational area, a cultural arena, and a space for political, religious, and educational discourses. It also facilitated networking, debt settlement, money lending, job seeking, and the formation of potentially lucrative relationships. Frank's property acquisitions between 1886 and 1914, totaling around \$6,000, along with Hester's inherited properties, laid the foundation for their ventures after their marriage in 1908. The couple's participation in Columbia's 1917 building boom, which saw approximately \$400,000 spent on new construction, signaled the heightened expectations of Black entrepreneurs anticipating the end of World War I and the need for employment, businesses, and housing.

The McKinneys' investment was particularly significant given Columbia's limited Black property ownership. In 1902, Black-owned property totaled only \$78,055, comprising a mere 4 percent of the city's taxable income. This percentage was despite Black residents constituting about 33.9 percent of Columbia's population in 1900. However, this demographic proportion would prove challenging to maintain, falling to 23 percent by the decade's end and declining further after that. Despite these challenges, the McKinneys remained optimistic about Columbia's potential as a hub for Black business success. They aimed to be among the city's most financially prosperous Black residents, exemplifying the importance of Black entrepreneurship. Frank McKinney was one of only eighteen Black people in Columbia who paid \$425 or more in taxes in 1902, and his financial prominence grew over time.

The McKinney Building's ground floor spaces were leased to various businesses in the 1920s, including both Black and white enterprises, demonstrating its role as a hub of economic activity. However, the building and its owners faced increasing pressures from an expanding white population and rising racial tensions, which contributed to the gradual decline of the Black presence in Columbia. The story of the McKinney Building ultimately represents the Black community's struggle against racial and class acrimony while symbolizing their aspirations to build a firm economic, political, and cultural presence in Columbia. It stands as a testament to the resilience and determination of Black entrepreneurs in the face of systemic challenges during the early twentieth century.

The McKinney Building became a focal point for Columbia's Black community, hosting various events, including artistic performances, political speeches, and religious gatherings. The hall featured early jazz musicians and presentations by students from the Frederick Douglass School in Columbia and Lincoln Institute in Jefferson City. It served as a site of racial redemption, with The Sun newspaper in Kansas City describing it in 1918 as "a dream of Mr. and Mrs. Frank McKinney to serve the race realized." The Second Baptist Church next door held one of its first pageants, "The Stars and Stripes," in the hall on March 25, 1918, followed by "Old Time Gospel Meetings" by Rev. W.E. Kidson in 1919, and various other significant cultural events throughout the 1920s.

Despite hosting several vaudevilles featuring controversial minstrel performances, these events also challenged racial caricatures and the economic control of Black cultural life by white producers. W.C. Handy, known as the "Father of the Blues," noted that these shows included Black jazz performances and dancers, helping bring them into the mainstream. Groups such as Floyd Ray and His Orchestra featured some of the world's "15 greatest" Black musicians and served as fundraisers and talent expositions. Hester extended the influence of the building to the city's Black youth as leader of the Allen League and Junior League of the St. Paul AME Church from 1918-1921. She ensured that their performances were held in McKinney Hall, and hosting performances by the Allen and Junior League in 1921, with the main event being the "Columbia Follies," a minstrel show, was one measure to alleviate some of the financial burdens of the AME Church. As the building hosted acts

by other renowned musicians, such as Bennie Moten, Samie O'Neal, King Oliver, and Bob Harrison, it became the center of "Columbia's Harlem," representing the thrust towards self-expression and cultural autonomy and offering a space to express and cultivate Black working-class and middle-class aspirations for racial uplift.

These hopes were exemplified on January 10, 1919, when an astonishing 500 Black people gathered inside the building to celebrate the fifty-sixth anniversary of Emancipation Day and honor Black soldiers from Boone County who served in World War I while pledging to raise funds to send delegates to the World Peace Congress in Versailles, France, with "a plea for the fuller liberation of the Negro." Prof. J.B. Coleman also organized the emancipation celebration at the building to signify his avid support for Black political participation in Columbia. Coleman recognized that this participation was critical to inspiring the Black population to become active in supporting Columbia's city manager form of government, which some Black leaders, such as B.T. Washington, deputy sheriff of St. Charles County, rejected. Washington argued that it was not beneficial for Black people and defeated the effort in St. Charles. He took his campaign to McKinney Hall in 1925, where 100 Black people gathered to hear the pros and cons of the discussion. However, at the event, Coleman argued that the manager's unelected role was essential to protect Black interests, as the manager appointed many city officers and employees and had a say in appointing the police chief. Coleman's view prevailed because the small percentage of Black voters weakened the safeguard of relying on elected officials rather than a city manager.

The building also promoted critical discussions on state politics, such as a notable speech on February 16, 1921, by Walthall M. Moore, the Black representative in the Missouri State Legislature from the Sixth District. Speaking to a packed room, Moore recounted his experience of being treated as "a curiosity" upon entering the legislature in Jefferson City and further stated that he was there to demand that the Republican administration give Black people "what they are more than entitled to" and focus on resolving the treatment of the Lincoln Institute as "a political football for a number of years" by insisting that the nation "ought to give more to institutions that will raise the standards of the race" the same as they were doing for "education institutions throughout this state for white boys." Later that same year,

Charles Satchell Morris, Jr., from Norfolk, Virginia, gave a rousing speech at the hall in support of “The New Negro and His Demands.”

On May 10, 1921, the hall also hosted the Lincoln Institute’s president, Prof. Clement Richardson, who spoke on the students’ accomplishments in the humanities, arts, and social sciences taught at the school. The students frequently performed instrumental, vocal, and dance routines at McKinney Hall, along with readings of poetry and philosophy. Still, Richardson was there to celebrate Lincoln’s transition to a university, signed by Governor Arthur Hyde. He had inquired about Lincoln’s student expenditures. Richardson furnished the figure of \$110.95 per capita as of December 14, 1920, but emphasized the growth of the student body beyond the school’s capacity, noting, “Before we can make or realize any further increase of enrollment we shall have to have additional buildings, as we are already crowded beyond our capacity” with 953 students enrolled in 1920, increasing the cost of running the school from \$25,700 in 1919 to \$49,360 in 1920, a 92 percent increase in one year. After a lengthy process, Lincoln became a university in 1921 and expanded its campus with an additional 20 acres to accommodate the growing student body.

Despite its prominence, McKinney Hall’s Black patrons found themselves subjected to heavy scrutiny by the Columbia police and numerous arrests. In 1926, Maggie Herndon was jailed and fined “\$25.00 and costs” after “discharging a revolver at a dance at McKinney’s hall.” Still, the case was filed as a “shooting” by City Attorney Major, who eventually changed it to “disturbing the peace” when it went to court. In addition, Joseph Marshall faced a “\$10 and costs” fine for “being intoxicated” in 1926. The following year, Hattie Smith was arrested for Opal Cooper’s shooting death on Halloween night, which the authorities blamed on the “dance at McKinney Hall” though the shooting occurred two blocks from the hall on “the corner of Fifth and Walnut streets.” The 1928 arrests of nine Black men for “disturbing the peace at McKinney Hall by fighting” included Isadore Phillips, who pleaded not guilty and posted bond but “changed his plea to guilty” the next day. The 1929 fines for a sibling fistfight involved minors Lawrence and Leon Washington, fifteen and seventeen, but they were “tried in police court,” raising more questions about fairness and appropriateness. Shockingly, the younger Lawrence “was detained for further investigation because of his age.” The case

of Reuben Clarkson in 1931 was arguably worse. According to the newspaper, Clarkson did nothing to provoke his arrest but “sought to show his combined physical and steel prowess” when the police began beating him to execute an arrest for having “his trusty ‘razzah’ [razor] in his pocket for any emergency that might arise.”

The targeting of the hall extended to denying dance licenses to force its closure. Frank tried to obtain a new dance license in 1927 but was dismissed by Chief of Police John L. Whitesides, who said “he did not care to carry the responsibility of granting such permits,” but adding that “If the disturbances there keep on at the rate they have been, someone is going to be killed.” Frank’s application was referred to a Police Committee, which ultimately found nothing to prevent reissuing the license, but the process took almost four years. He received the license in 1931. Some efforts to suppress the hall intersected with the political divide, as the McKinneys often faced animosity from being Democrats in a Republican state. Even though Columbia was democratic, it still had influential Republicans in positions of power, and many white Democrats harbored conservative ideas about race that impacted their attitude towards McKinney Hall.

Still, the McKinneys’ advocacy for persons they felt wrongly accused put them at odds with the police. In February 1922, the McKinneys posted a \$1,000 bond for Jady T. Scott, accused of “fatally wounding” Black restaurant owner Eddie Williams. With Scott facing rape charges in 1923, the McKinneys also posted a \$10,000 bond on his behalf. In addition, they posted another \$10,000 bond for Francis Williams in 1933 after she killed William Jones but claimed self-defense. Chief Whitesides paid close attention to the McKinneys’ actions, and in March 1922, shortly after posting bond for Scott, Frank was assaulted and robbed. The police were unenthusiastic about solving the case, noting that Frank failed to identify “his assailants” as “white men or negroes.” Whitesides attempted to close all operations in Sharp End with assistance from County Prosecutor Franklin E. Reagan. Whitesides even declared in the press that the police had been trying for over a year to shut down craps games at the pool hall. Reagan supported it after the death of a white patron, John Silver, after fighting over a craps game that he lost. However, Reagan stated, “Public opinion is outspoken against such dives and there is an almost universal demand that the officers find a way to close the pool hall and padlock it or

prevent another pool hall from starting in that section of the city known as Sharp End.”

The McKinneys decided to host Republican Party meetings at the hall to see if the party had relented from eroding its Civil War-era identity, which by the late nineteenth century caused many Black people to defect to the Democratic Party. This shift was noted by the prominent W.E.B. Du Bois, who also left the Socialist Party to support Democrat Woodrow Wilson’s bid for the US presidency in 1913. Du Bois defended the move by stating that the Virginia college president was at least “a cultivated scholar” who might indulge Black “interests with far-sighted fairness.” The McKinneys saw economic opportunities in the Democratic Party. While most Black people remained Republicans, a growing number abandoned the party for refusing to enforce Black rights after the Civil War and courting anti-Black Southerners. The Republican State Committee met at McKinney Hall in 1924, and A. Frank Greenhall presented on Republican candidate C.W. Thomas there in 1926. Republican representatives from the National GOP Headquarters met in McKinney Hall in 1928 and 1932 as part of “making a bid for the Columbia” Black vote. However, Black Democrat Rev. H. Clay Maxwell of St. Louis spoke at McKinney Hall in October 1932, noting that Republicans had abandoned the Republican president Abraham Lincoln’s legacy yet expected the Black vote because of emancipation. At least, Maxwell argued, Democrats offered him “good schools, competent teachers, and modern equipment and playgrounds for his children.” McKinney Hall became a battleground for political rivals vying for the Black vote. Though personally aligned with Democratic candidates, the McKinneys served their community’s interests by opening the hall to Republicans and Democrats for vigorous debate on how to aid the Black community, including protection from unfair policing.

The economic hardship following the Wall Street crash in 1929 severely depressed the wages of the Black working class, exacerbating their already precarious economic standing compared to white workers. Between the crash and the mid-1930s, Black working-class wages plummeted to levels even lower than their already meager pre-crash earnings. At a 1932 meeting of Black workers in McKinney Hall, where labor unionists were invited, Mr. Wallace of Kansas City voiced these wage concerns. He reminded the crowd of 150 working people that their wages were beneath those of white laborers and

highlighted that in the South, the situation had worsened. Wages were depressed well below the US average of 38.1 cents an hour to as little as “7½ cents an hour,” even on federally funded projects despite stipulations of the “Dawes-Bacon bill” about a standard higher wage irrespective of race.

For Black working people in Columbia, race and class were undeniably linked, and this convergence became even more “unbearable” with the plummeting of the “unscrupulously” low wages since the crash. These issues were at the forefront of discussions at McKinney Hall. At the 1932 meeting attended by Wallace and leaders of the International Hod Carriers, Builders, and Common Laborers’ Union of America, its vice president, Herbert Rivers, proudly announced that the union no longer subscribed to discrimination based on “creed, race, or color.” However, Rivers was described as “One of the notorious Union Labor Leaders” by H.H. Anderson, secretary of the Employers’ Association of Kansas City. Black union members reached 40,000 nationwide, symbolizing their role in creating a union movement that defied racism as integral to the labor struggle in America. McKinney Hall was one of the sites responsible for this development, where Black workers engaged the union with their concerns before deciding to enlist.

Frank and Hester also saw business opportunities in hosting the labor struggle but showed their commitment to the fight to protect Black workers. Frank himself was once a laborer and defended many working-class people by posting their bond when he believed they were unjustly arrested. Many people looked to the McKinnys for advice and leadership during crises, and they found work for many using their networks. The McKinnys also aligned their building with middle-class groups such as the Women’s Bridge Club of Columbia, which provided funds for the city’s Emergency Fund from the proceeds of their dance at the hall, aided by the McKinnys who “donated the hall for the dance.” The Black Masons also met at the hall for a dance to conclude their first meeting in Columbia in 1932, with around 400 members converging on the city for several events. One member, Coleman, reminded Frank of the Black struggle for political representation. He was the “registrar” of the Missouri Black Masons, attended the meetings in Columbia, and spent time with Frank. Frank was now in his seventies, and the reunion marked their connection to the Black struggle for political representation despite their business and professional successes.

The McKinney Building represented the Black quest for an America that would grant its citizens of color political and social equality, freedom of expression, and freedom from discrimination. It became the center of Columbia's Harlem and a gathering place for Black churches, schools, social clubs, and the labor movement. It extended Sharp End's impact with a venue that reversed racial stereotypes using the means of their popularization. Frank and Hester died in 1934, and their heirs sold the building as prime real estate embodying one of the most consequential periods that can continue to inspire the Columbia community with its significance to early twentieth-century American history.

Researcher: Dr. Daive Dunkley

*SEE: Appendix B for Part 1: Frank McKinney and his extended family*

*SEE: Appendix C for Part 2: McKinney Building Narrative History*

*SEE: Appendix D for Part 3: Community Life, Culture, and National Context (1916-1934) - Sources*

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## **Form & Facility Design Working Group - Recommendations**

### Overall Recommendations

The Form and Facility Design working group conducted research of other facilities, music venues and event spaces and carefully reviewed the results of the community survey and multiple open-house events. Overall, the recommendation is to create an engaging and dynamic facility that allows for maximum flexibility within its space.

Key elements are to maintain the architectural look of the period in which the building was first built, but to maximize the use of the interior space by providing contemporary features that would allow for a wide variety of uses within the building. Ensuring the building is designed to accommodate musical

performances, special events, classroom and training opportunities, gatherings, and more is vital to the success of the facility.

The focus should be on the interior of the building and not on outdoor event spaces. Maintaining exterior spaces would require more resources for maintenance and security. It is recommended that the north side of the site and garage area be used for loading and unloading and for storing items such as chairs, tables and other event-related equipment when not used in the primary event spaces.

In relation to highlighting local businesses and artisans, the working group feels that need is currently best served by the newly established Shops at Sharp End.

#### Building Recommendations: First Floor

The goal of the first floor is to create a flexible performance space while honoring the historic nature of the building.

The floor should contain a welcome area and lobby, art exhibition space, restrooms, administrative offices and janitorial spaces. Most prominent would be a large, flexible performance and event space with an elevated stage area. This space should allow for musical performance, dances, dinners, large meetings and more. Furniture would consist of movable chairs and tables. To support performances, a small green room adjacent to the stage would be necessary to function as a waiting room for performers before, during, and after a performance.

Technology requirements for the floor include a robust sound and lighting system with appropriate acoustical enhancements for optimal sound. Consideration should also be given to AV needs for presentations.

On a functional level, there is a need for a staircase to the second floor as well as an elevator.

#### Building Recommendations: Second Floor

The goal of the second floor would be to maximize the space with flexible/multi-purpose rooms that feature furniture and furnishings that are durable and easy to maintain.

The floor should feature meeting/classroom spaces, and a basic/regular kitchen (not commercial), restrooms and lounge area with movable furniture. There should also be some space devoted to general storage.

Technology requirements include AV equipment for meetings and presentations in each of the rooms. The entire floor should be fully accessible.

*SEE: Appendix E for Design Reference and Inspiration Examples*

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## **Function, Activities and Programming Working Group - Recommendations**

Survey data identified a desire for building renovation to provide multipurpose rooms for social gatherings (93.6%) and spaces for community meetings/events (93.8%) and historical exhibits (88.9%) with a mix of rotating/flexible (86.2%) and permanent exhibits (13.8%). Support for charging a fee for private events was favorable to 98.8% of survey participants with a sliding scale rental supported by 68.2% of respondents. Support for offering space to host outdoor events/performances was indicated by 70.3% of respondents. Space for local businesses or artisans to showcase their products was supported by 73.7% of respondents.

The closed-set question: “What would you like to see happening at the McKinney Building?” offered the following in order of priority from most favorable to least:

1. Sharp End Neighborhood History Exhibits
2. Jazz History Education
3. Nonprofit Organization Collaborations
4. Local Art Exhibition and Performance

5. Youth Enrichment Activities
6. Community Meetings and Town Forums
7. Private Event Rental Space

From the programming options listed on the survey, respondents rated culture/arts programs as the most important to offer followed in order of importance by social interaction/community bonding, children and family, and fitness and wellness.

Survey data provided priority age groups for programming/facility support as listed below from most favorable to least:

1. Adults (18 years and older)
2. Young adults (13 – 18)
3. Senior Citizens (55 years and older)
4. Children (6 years – 12 years)
5. Young children (newborn – 6 years)

### **Meeting Discussion Summary Related to Survey Results**

Preservation of the architecture and the spirit of the McKinney Building offers Columbians a second opportunity to honor Frank McKinney's desire for a "space to become a place." Survey data indicates a desire for a section of the building to serve as a place to preserve and present Black history while also providing opportunities for multi-faceted programs and activities for all ages.

A hallmark of the working group's discussions was for the venue to serve as a museum highlighting the history of the contributions of African Americans to Columbia, MO. Moreover, the committee emphasized that exhibitions or displays should not be static but changing to highlight contemporary contributions as well. Furthermore, the committee suggested that the gathering of such materials should be done prior to any decision of how the building is to be used to safeguard materials, interview senior members of the community, and to ensure that such information is not lost over time.

Along with showcasing Black history, survey data supports facility design and planning to include space for music education/performance, creative collaboration and social gatherings/civic engagement. The building's

renovation should provide amenities and rental spaces to cater to nonprofit groups as well as private gatherings and varied programming and activities. A programmatic approach considering the developmental and social needs for Black young adults and others should be taken into consideration.

Due to the lack of open-ended survey questions, a budget or a designated facility management agency, there were differing perspectives from committee members regarding the main intent for the building. Despite these differences, the committee felt the preservation of the space and its usage should be multifaceted and tie into the rich history of the building. The building should serve as a place to move people forward with programs and activities designed to contribute to the development and overall well-being of all Columbians.

### **Potential Program Options and Recommendations**

#### **1. Serve as a landmark, social gathering and storytelling place to preserve and present Columbia, MO and Missouri's Black history and cultural heritage.**

Potential Partnerships/Inspiration Programs:

- In partnership with the Sharp End Heritage Committee, promote as the starting location for the African American Heritage Trail (AAHT).
- Collaborate with African American Museum Curators Assoc. or Historical Society, etc.
- Collaborate with Columbia Public Schools and after-school programs, such as Multicultural Achievement Committee Scholars (MAC) for field trips and projects to educate children and young adults on the importance of presenting and preserving Black history.
- The State Historical Society of Missouri (SHSMO) offers an African American Experience in Missouri Lecture Series. A similar series could focus on Columbia/Boone County/Missouri.
- Showcase Black historical businesses/neighborhoods in and around downtown Columbia such as the Paradise Club (where the legendary Ike and Tina Turner performed), Wounded Knee, and Cemetery Hill.

**2. Provide education through the arts including music/theater performance and youth enrichment/education programs offering passive and hands-on, experiential learning.**

Potential Partnership/Inspiration Programs:

- With the building's proximity to downtown and several schools, a section of the building could become a creative hub for young adults to enrich learning and social skills.
- Performance venue for local and visiting musicians and potential educational partnership with "We Always Swing" Jazz Series.
- Collaborate with Columbia Public Schools to offer a similar program to the "Try Me Out Night" evening offering opportunities to play various instruments.
- Instrument lending program.
- Open mic nights and poetry readings
- Private sound-proof practice rooms for musicians

**3. Utilize multimedia and varied technology to offer rotating and permanent historical exhibits to showcase African and Black history in Columbia, MO and Missouri.**

Potential Partnership/Inspiration Programs:

- Collaborate with Black and Neighborhood Associations
- Association of African American Museums
- Association for the Study of African American Life and History
- Collaborate with Columbia Public Schools and after-school programs, such as Multicultural Achievement Committee Scholars (MAC)
- Opportunities to view documentaries or listen to audiotapes of oral history created to preserve Columbia/Missouri's Black history.
- CARE Program - art murals behind the building
- MU College of Arts and Science School of Visual Studies
- Stephens College, Communication Design Program

**4. Provide interior/exterior spaces for multi-use rental or walk-up options to support classes, group meetings and small events. Building décor to include contemporary and historical photographs of Black neighborhoods, artifacts and artwork to aid in education and interpretive programs. Outdoor patio seating for additional gathering space, poetry reading, art display, etc.**

### Potential Partnership/Inspiration Programs:

- Extend vendor opportunity to Black-owned food/beverage business
- Contract with a food/beverage vendor to provide coffee/beverage/prepackaged food bar with possible expansion to retail gift items.
- State Historical Society of Missouri museum store – offer similar items without duplication (books/CDs, locally produced gifts, etc.).
- Outdoor activity areas – receive input from Columbia’s youth on desired activities (i.e. free throw basketball net or rotating coloring wall murals or coloring canvases)

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## Access Working Group - Recommendations

### Survey Summary Results Related to Access:

Support for charging a fee for private events was favorable to 98.8% of survey participants with a sliding scale rental supported by 68.2% of respondents. Survey data indicated that the McKinney Building should be accessible to all members of the community, 7 days a week and on holidays. Data also supported usage of the facility from 8:00 a.m.-11:00 p.m.

### Meeting Discussion Summary Related to Survey Results:

The working group members agreed that the results of the survey highlighted the importance of ensuring that the facility’s usage is not restricted to one organization. They recognized that there is a growing need in Columbia for a space that can accommodate private social events, community-wide programs and special events. It was acknowledged that having a versatile facility that can cater to a variety of needs will be beneficial for the community as a whole.

The working group emphasized the importance of creating a space that is welcoming and accessible to all members of the community, regardless of background or affiliation. They agreed that promoting inclusivity and diversity in the usage of the facility will help foster a sense of community and belonging in Columbia.

The working group recognized that the physical design of the facility will play a crucial role in determining how access is managed. They highlighted the importance of considering such factors as security, safety, and inclusivity in the design process. In addition, the working group emphasized the need for a clear management plan to ensure access is regulated effectively and fairly. Furthermore, the working group noted that funding will be critical in implementing any recommendations related to facility access. They stressed the importance of identifying sustainable sources of funding to support ongoing access management efforts. In conclusion, the working group concluded that addressing these questions will be essential in developing comprehensive and effective recommendations for facility access.

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## **Mayor's Task Force on McKinney Building Planning - Conclusion**

*We are each other's harvest; we are each other's business; we are each other's magnitude and bond. – Gwendolyn Brooks*

From the outset, the charge given to the Mayor's Task Force on McKinney Building Planning was twofold: to revisit and recapture the original vision of Frank and Hester McKinney manifested in the creation of their historic building and to pursue an evolving vision regarding the restoration of their building that will address the collective needs of our community today and in the future. The comprehensive work done by city staff and a diverse group of citizen volunteers has resulted in a unified final report that not only fulfills the original charge but also serves as a narrative to guide future decision-makers who will ultimately make critical decisions regarding the form, function and access of the McKinney Building.

The Task Force concurs that it is imperative for the restoration of the McKinney Building, through both design and vision, to celebrate local Black history and economic achievement during the seminal years of 1917-1934 when the building served as an unprecedented community gathering place for political, religious, educational, recreational and cultural events.

Those who enter the fully restored building should not only be transported back in time to the vibrant experiences of preceding generations, but they should also enter an environment that accommodates the extraordinary innovation, interests and creativity of the present generation. To accomplish this vision in consideration of apparent space limitations, we recognize that every area must be conceptualized as flexible multi-use spaces in order to address the necessity for both large public events as well as various small group meetings.

I am assured that the McKinney Building will once again become a cherished location and a reflection of civic pride for the entire community; however, I am equally assured that access to the building must be easily affordable for diverse community programs and events in order to ensure that it is more than simply another historic site reserved for the elite.

As members of the Task Force, we are privileged to participate in a legacy project with the inherent potential to impact the lives of future generations; therefore, we have been inspired to imagine the McKinney Building as a place where, once again, the community will gather freely whether for joyful celebrations or to voice their concerns during critical moments that will inevitably arise.

Moreover, we envision that every area of the building will be filled with life and laughter simply because it will be seen as a welcoming place where all generations will be able to learn, to create, to explore, to be heard and ultimately to be empowered.

As with any historic restoration, the road toward completion is not a sprint but a relay race; therefore, as we pass the baton to those who will carry the vision forward, we urge you to be focused, diligent and committed. The mission is urgent and “now” is the time.

Clyde Ruffin, Chair  
Mayor’s Task Force on McKinney Building Planning

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# Appendices

# Appendix A - BeHeardCoMo and Public Meeting Survey Results

## Project Report

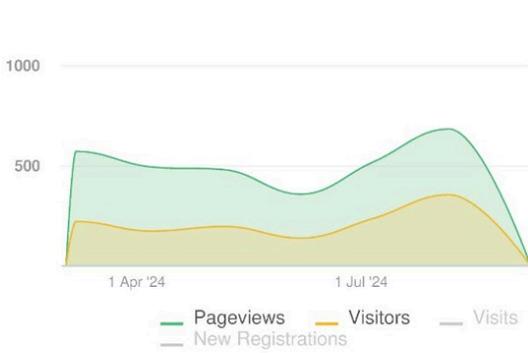
22 February 2022 - 03 September 2024

# City of Columbia, MO

## The Future of the McKinney Building



### Visitors Summary

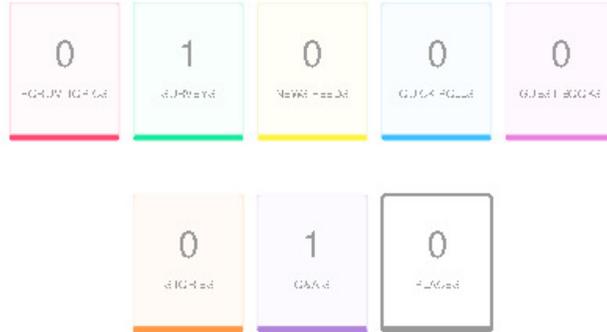


### Highlights



Aware Participants	1,139	Engaged Participants	90		
Aware Actions Performed	Participants	Engaged Actions Performed	Registered	Unverified	Anonymous
Visited a Project or Tool Page	1,139	Contributed on Forums	0	0	0
Informed Participants	433	Participated in Surveys	2	0	71
Informed Actions Performed	Participants	Contributed to Newsfeeds	0	0	0
Viewed a video	0	Participated in Quick Polls	0	0	0
Viewed a photo	0	Posted on Guestbooks	0	0	0
Downloaded a document	94	Contributed to Stories	0	0	0
Visited the Key Dates page	24	Asked Questions	0	0	0
Visited an FAQ list Page	0	Placed Pins on Places	0	0	0
Visited Instagram Page	0	Contributed to Ideas	10	0	8
Visited Multiple Project Pages	334				
Contributed to a tool (engaged)	90				

## ENGAGEMENT TOOLS SUMMARY



Tool Type	Engagement Tool Name	Tool Status	Visitors	Contributors		
				Registered	Unverified	Anonymous
Qanda	Questions	Published	63	0	0	0
Survey Tool	Survey	Draft	212	2	0	71
Ideas	Comments	Published	173	9	0	8

## INFORMATION WIDGET SUMMARY



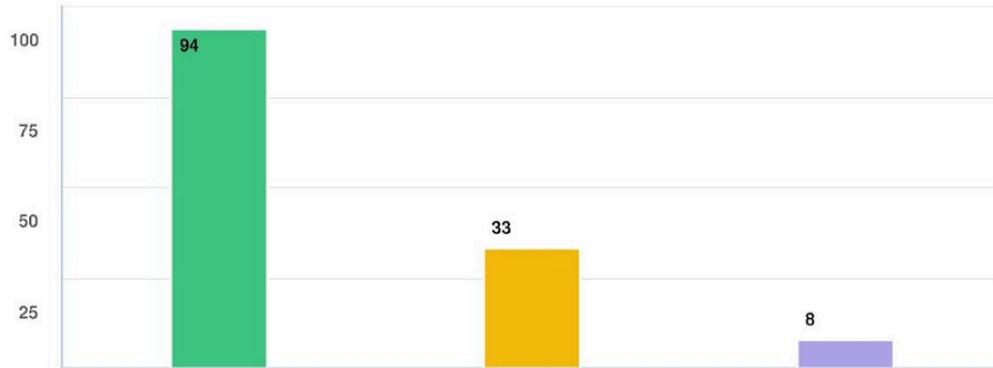
Widget Type	Engagement Tool Name	Visitors	Views/Downloads
Document	B193-23 McKinney Building Acquisition.pdf	64	68
Document	McKinney_Task_Force_Members.pdf	47	51
Document	McKinney Survey results as of April 1.pdf	14	27
Key Dates	Key Date	24	29

## ENGAGEMENT TOOL: SURVEY TOOL

### Survey

Visitors <b>242</b>	Contributors <b>73</b>	CONTRIBUTIONS <b>108</b>
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What is your relationship to Columbia? Mark multiple options if needed.



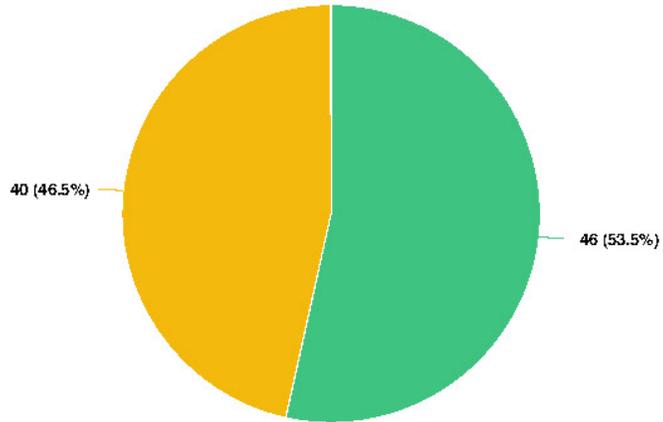
**Question options**

I live here.  I work here.  I own a business here.

*Optional question (96 response(s), 12 skipped)*

*Question type: Checkbox Question*

**Have you ever lived within one mile of the McKinney Building?**



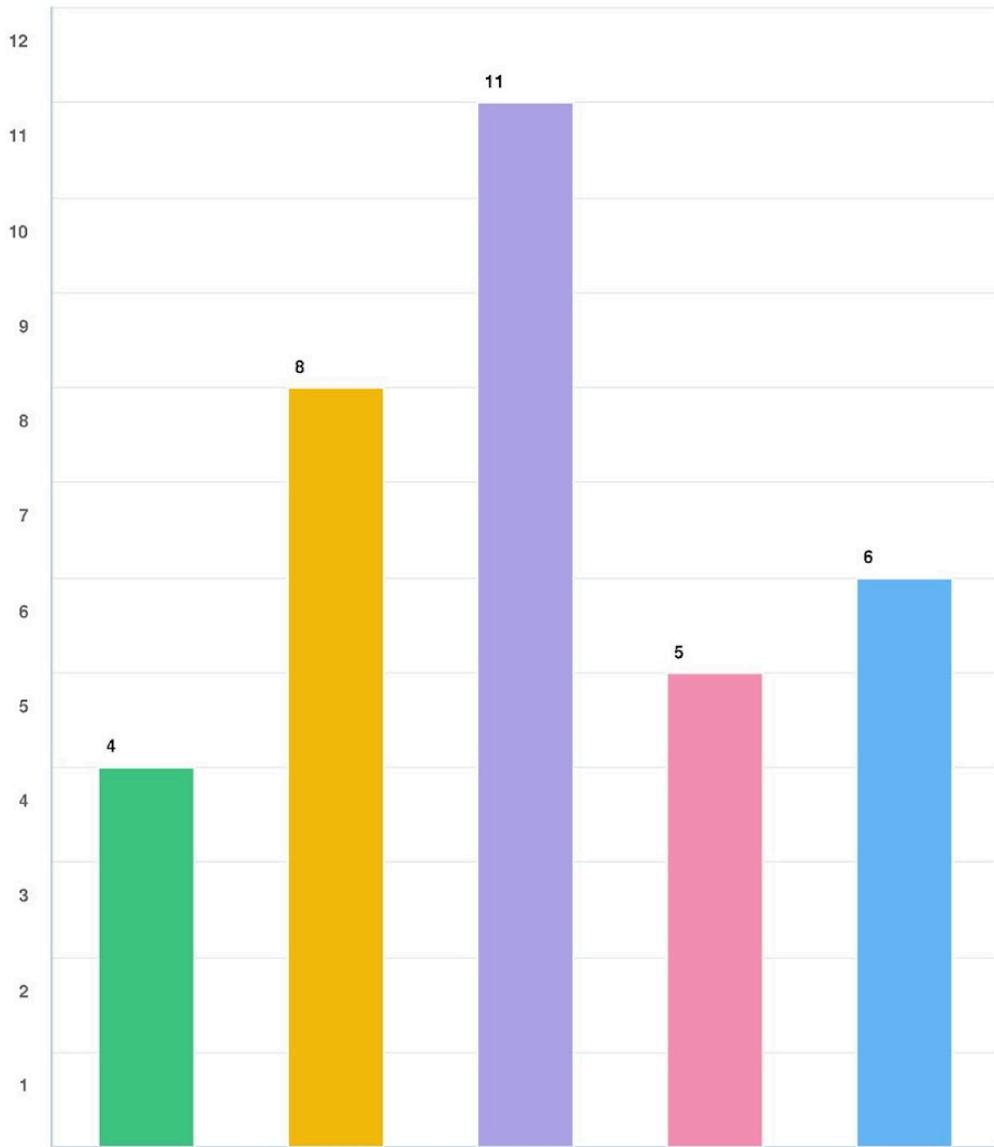
**Question options**

- Yes
- No

*Optional question (86 response(s), 22 skipped)*

*Question type: Dropdown Question*

### What is your annual household income?



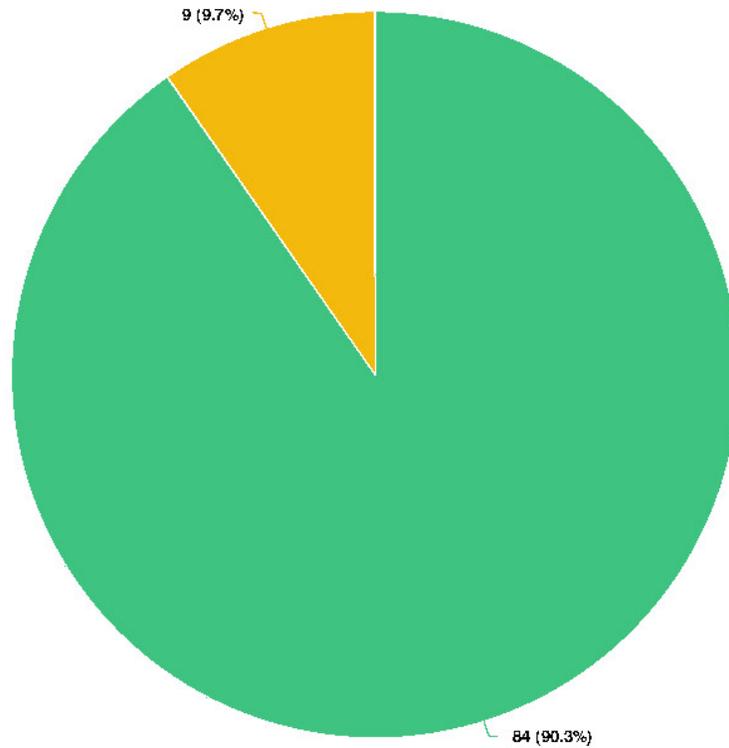
**Question options**

- \$0 - \$30,000
- \$31,000 - \$60,000
- \$61,000 - \$90,000
- \$91,000 - \$120,000
- \$120,000+

Optional question (34 response(s), 74 skipped)

Question type: Checkbox Question

**Should the renovation aim to preserve the architectural integrity of the historic building? (for example, the brick front, the internal structure, the central staircase, the layout, etc.)**



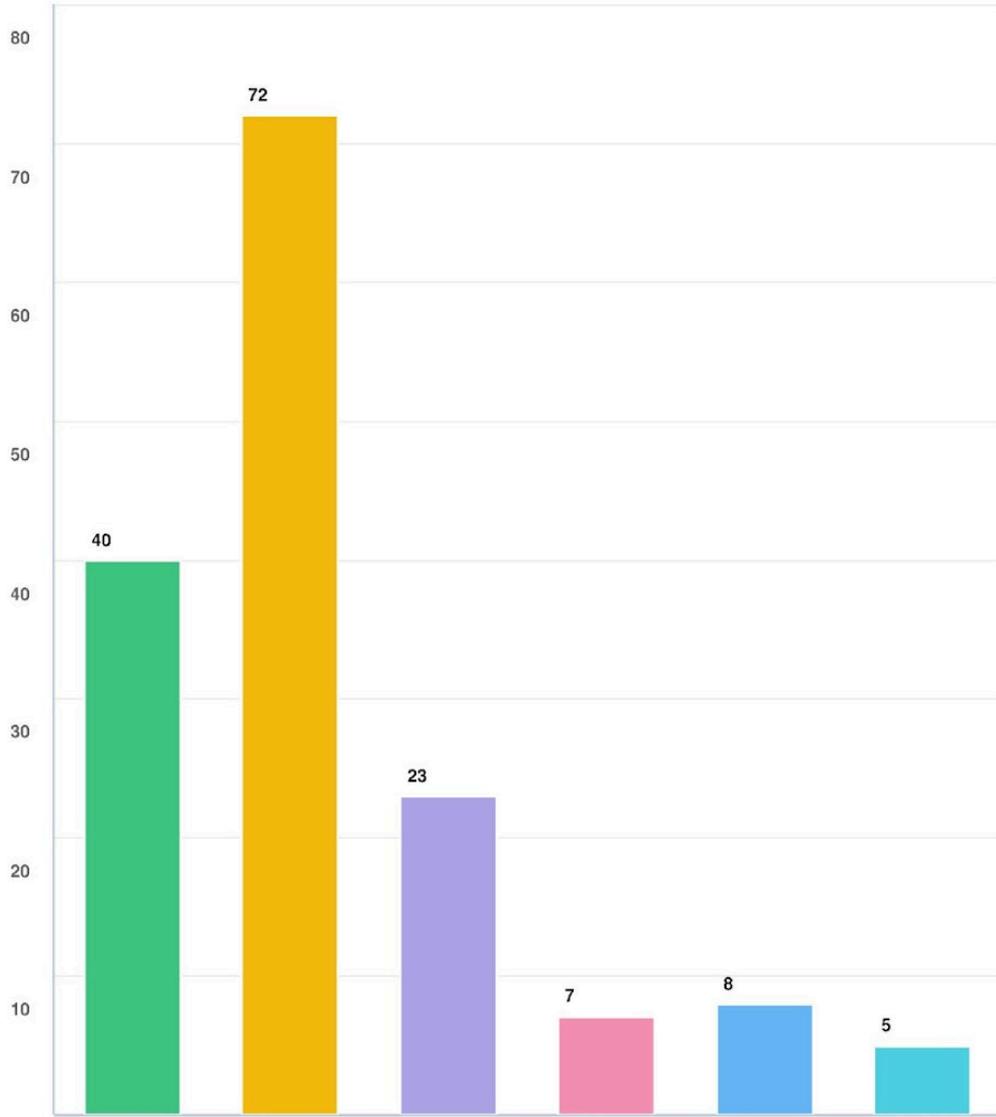
**Question options**

- Yes
- No

*Optional question (93 response(s), 15 skipped)*

*Question type: Dropdown Question*

If yes, from which era(s)? Mark multiple options if needed.



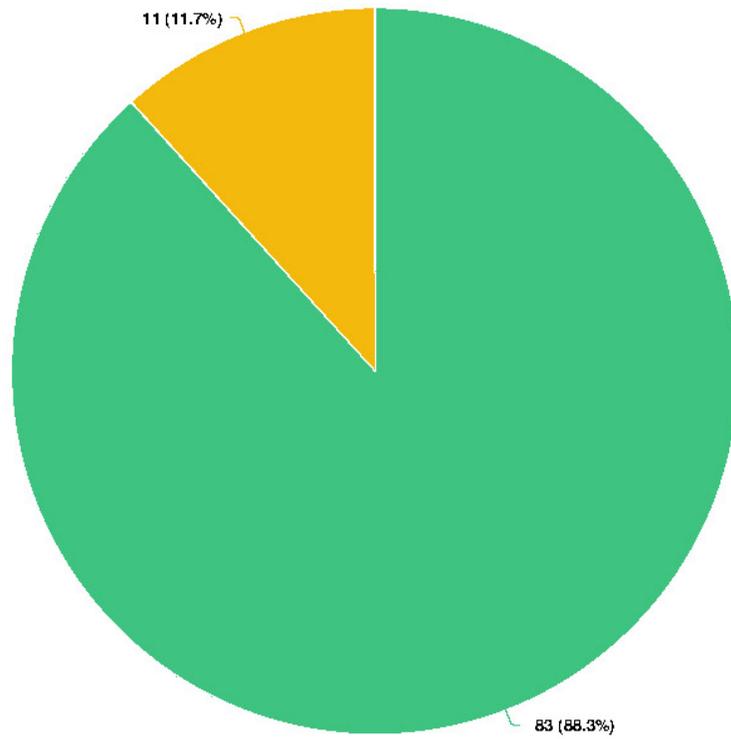
**Question options**

- Early 1900's
- Frank 'Fred' McKinney (1916 - 1934)
- William Tallen (1934 - 1960)
- Vacancy (1960 - 1978)
- Department Store (1978 - 1993)
- Physical Therapy Office (1993 - 2023)

Optional question (86 response(s), 22 skipped)

Question type: Checkbox Question

**Should the renovation include spaces for historical exhibits?**



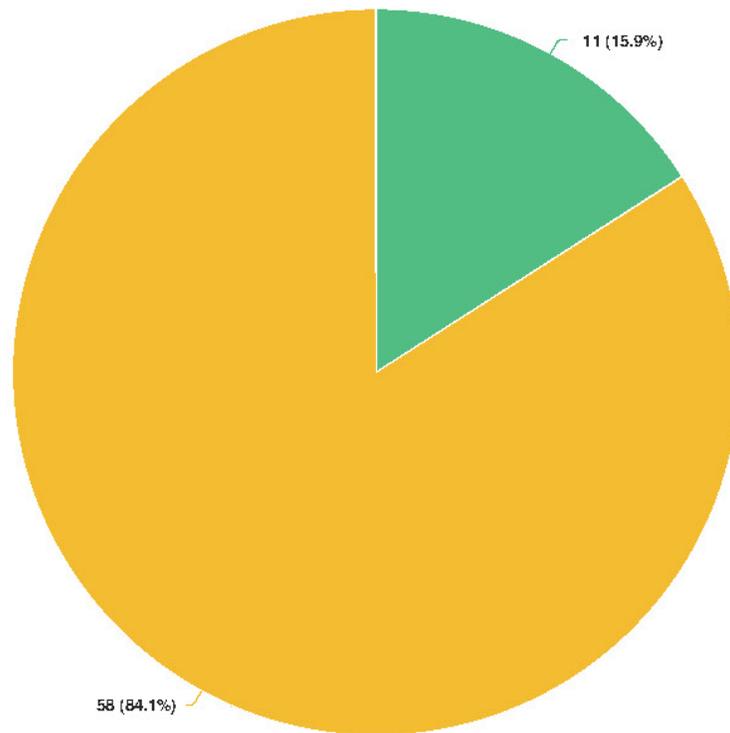
**Question options**

- Yes
- No

*Optional question (94 response(s), 14 skipped)*

*Question type: Dropdown Question*

**If yes, what type of exhibits?**



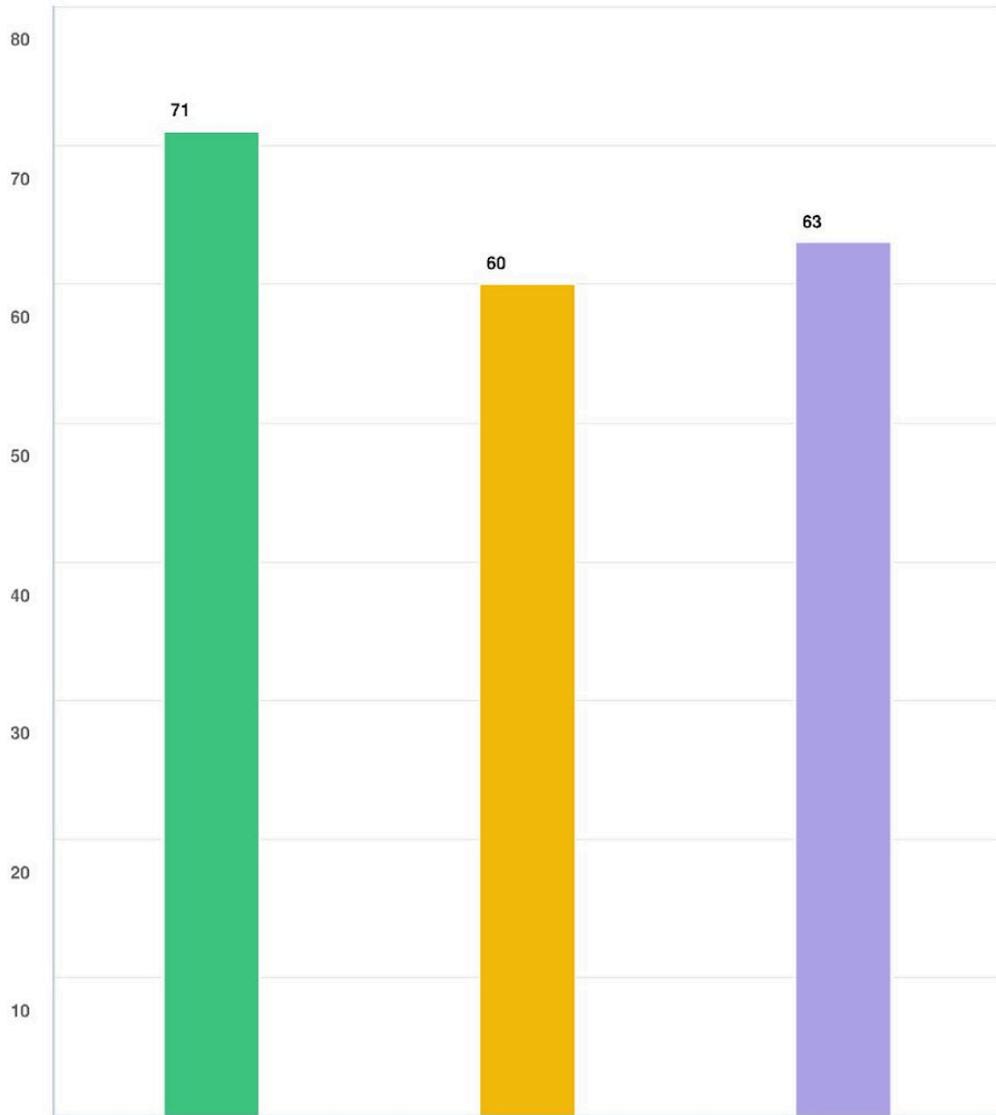
**Question options**

- Permanent Exhibit(s)
- Rotating/Flexible Exhibits

*Optional question (69 response(s), 39 skipped)*

*Question type: Dropdown Question*

**How do you believe the renovation should maintain or enhance the building's historical significance, given that so much has been altered over time? Mark multiple options if needed.**



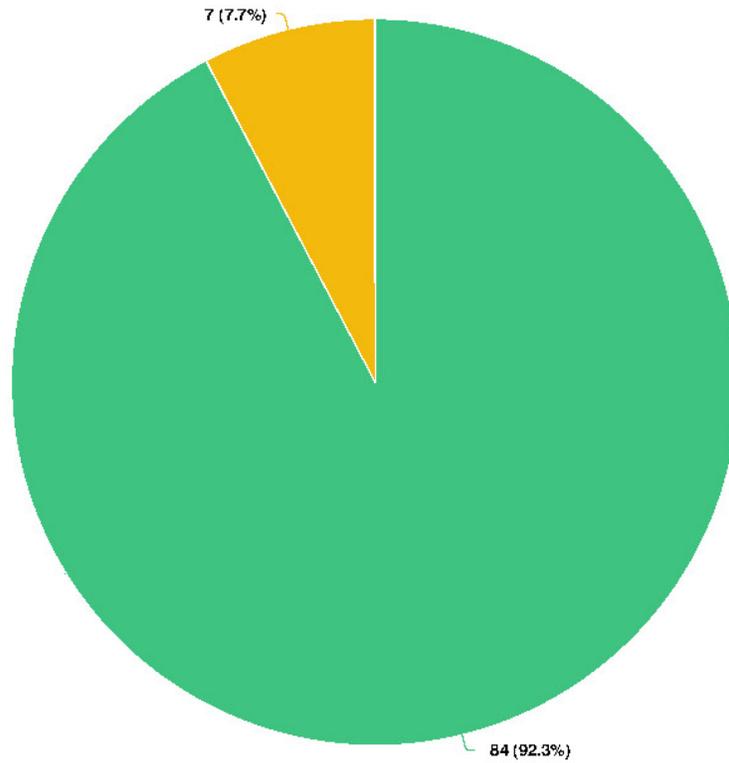
**Question options**

- Exterior Preservation/Modification to era of choice
- Interior Space Modification to reflect era of choice
- Interior materials and finishes to reflect era of choice

*Optional question (89 response(s), 19 skipped)*

*Question type: Checkbox Question*

**Would you like to see multipurpose rooms in the facility for social gatherings?**



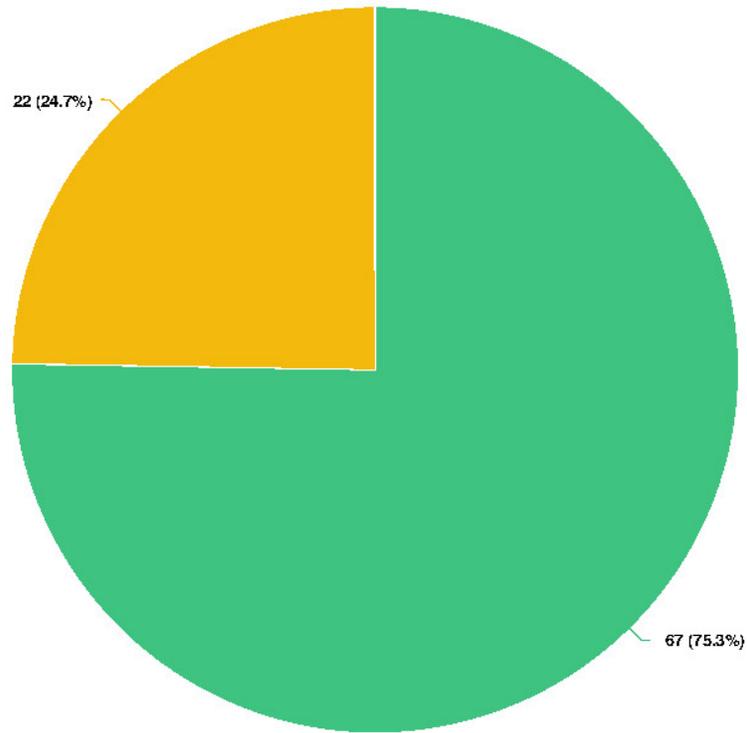
**Question options**

- Yes
- No

*Optional question (91 response(s), 17 skipped)*

*Question type: Dropdown Question*

**Should the facility have spaces available for local businesses or artisans to showcase their products?**



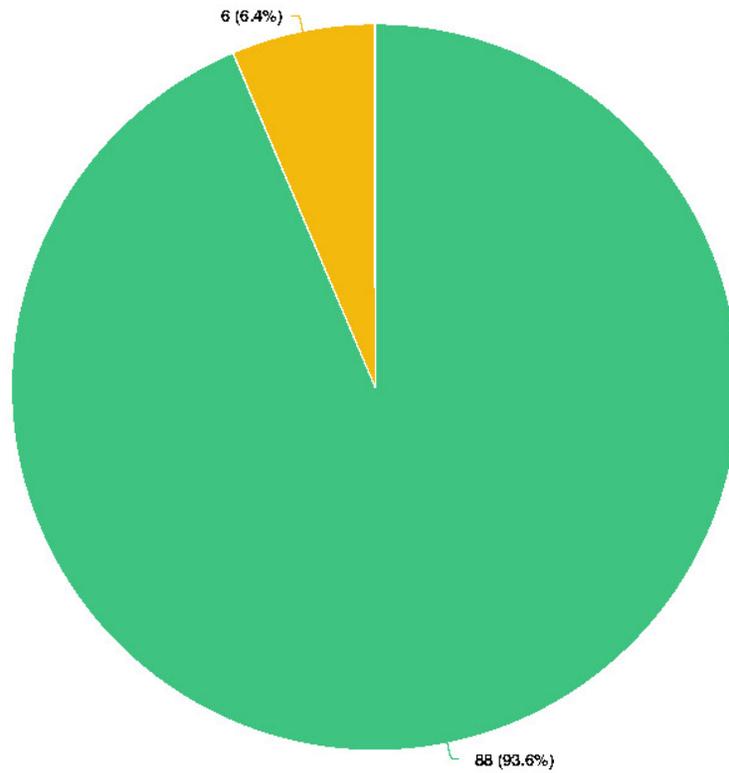
**Question options**

- Yes
- No

*Optional question (89 response(s), 19 skipped)*

*Question type: Dropdown Question*

**Would you like the facility to provide spaces for community meetings and events?**



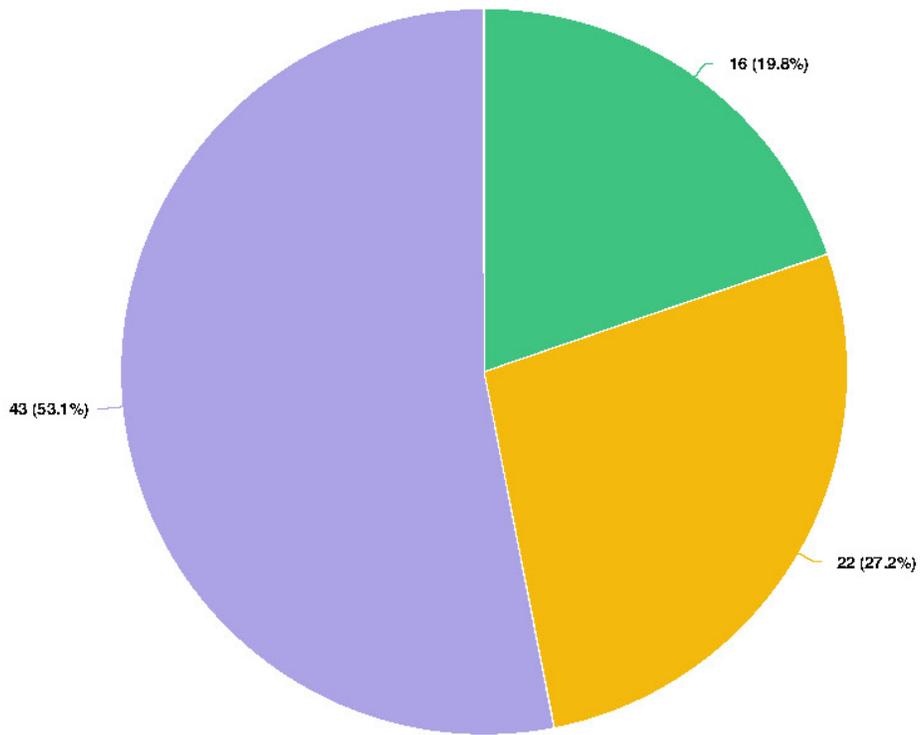
**Question options**

- Yes
- No

*Optional question (94 response(s), 14 skipped)*

*Question type: Dropdown Question*

### What should the building look like?



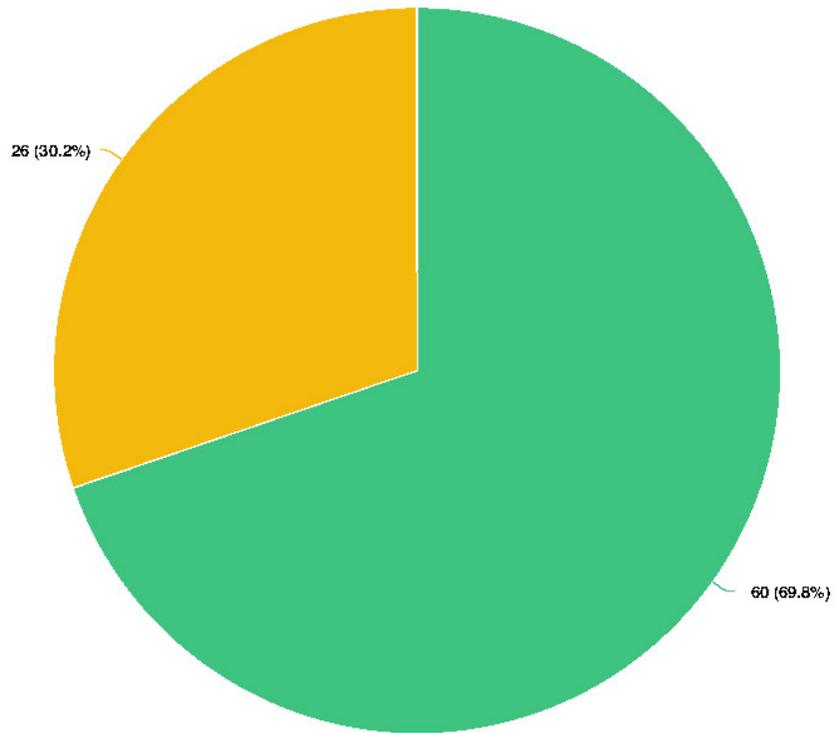
**Question options**

- Restore it to the original layout and appearance
- Update it to be most suitable for the activities that will be hosted there
- Maximize use of the space while maintaining as much original character as possible

*Optional question (81 response(s), 27 skipped)*

*Question type: Dropdown Question*

**Should the facility have spaces for outdoor events / performances?**



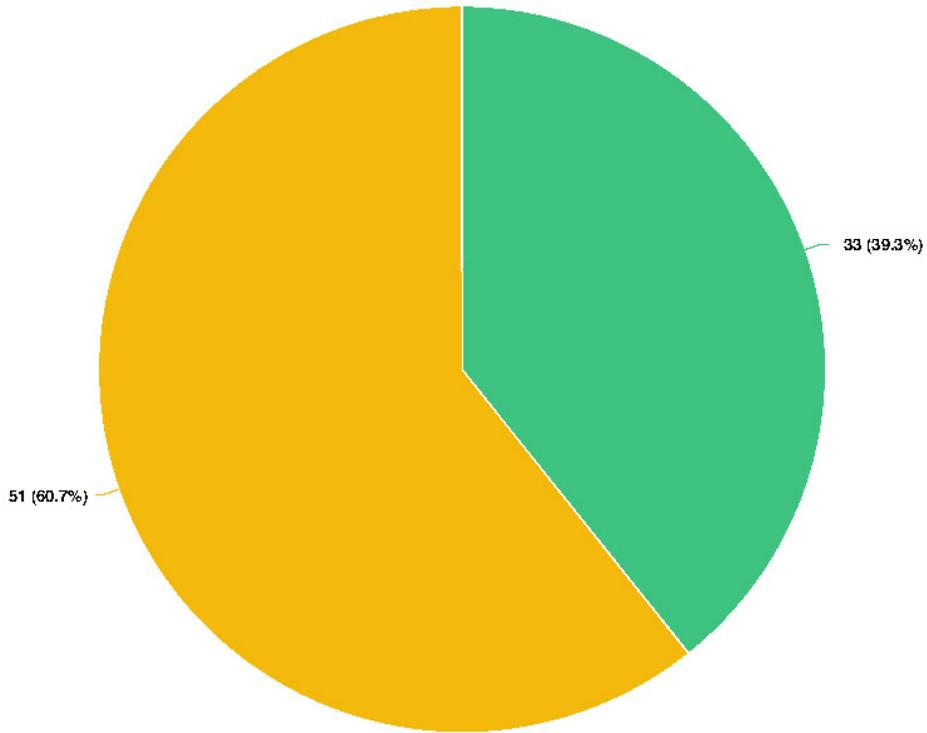
**Question options**

- Yes
- No

*Optional question (86 response(s), 22 skipped)*

*Question type: Dropdown Question*

**Do you think the current programming offerings at existing community centers meet the needs of the local community?**



**Question options**

- Yes
- No

*Optional question (84 response(s), 24 skipped)*

*Question type: Dropdown Question*

**What would you like to see happening at the McKinney Building? (Please rank your answers from 1 (top choice) to 7 (lowest priority)).**

<b>OPTIONS</b>	<b>AVG. RANK</b>
Sharp End Neighborhood History Exhibits	3.13
Jazz History Education	3.52
Youth Enrichment Activities	3.56
Local Art Exhibitions and Performance	3.62
Nonprofit Organization Collaborations	3.68
Community Meetings and Town Hall Forums	4.57
Private Event Rental Space	5.35

*Optional question (82 response(s), 26 skipped)*

*Question type: Ranking Question*

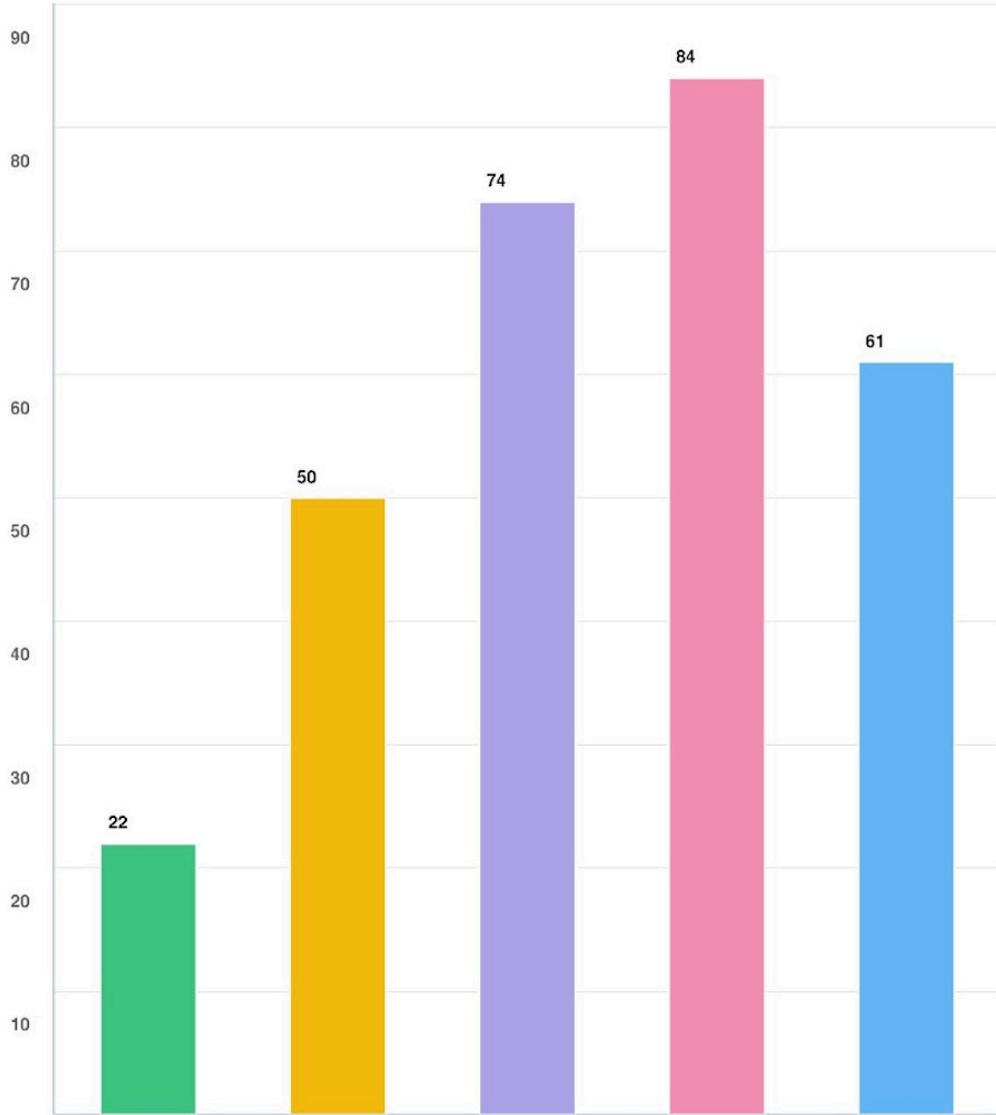
**Rate the following programming options from most important to least important (1 = Most important, 4 = Least important)**

<b>OPTIONS</b>	<b>AVG. RANK</b>
Cultural/Arts	1.88
Social Interaction / Community Bonding	1.98
Children/Family	2.59
Fitness/Wellness	3.46

*Optional question (87 response(s), 21 skipped)*

*Question type: Ranking Question*

What age group should this facility support? Mark multiple options if needed.



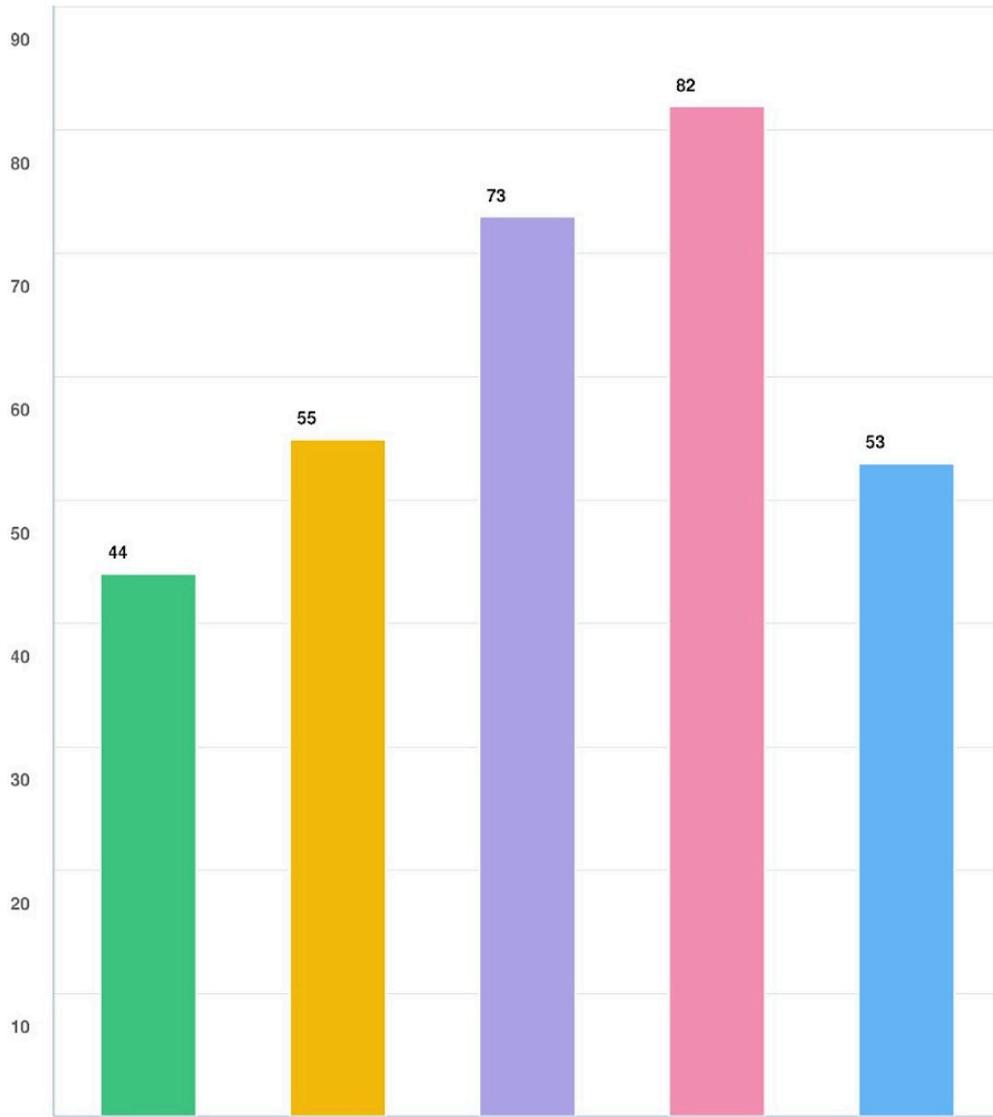
**Question options**

- young children (newborn – 6 years)
- children (6 years – 12 years)
- young adults (13 years – 18 years)
- adults (18 years and older)
- senior citizens (55 years and older)

Optional question (90 response(s), 18 skipped)

Question type: Checkbox Question

Which time(s) of day would the community most benefit from having access to the building? Mark multiple options if needed.



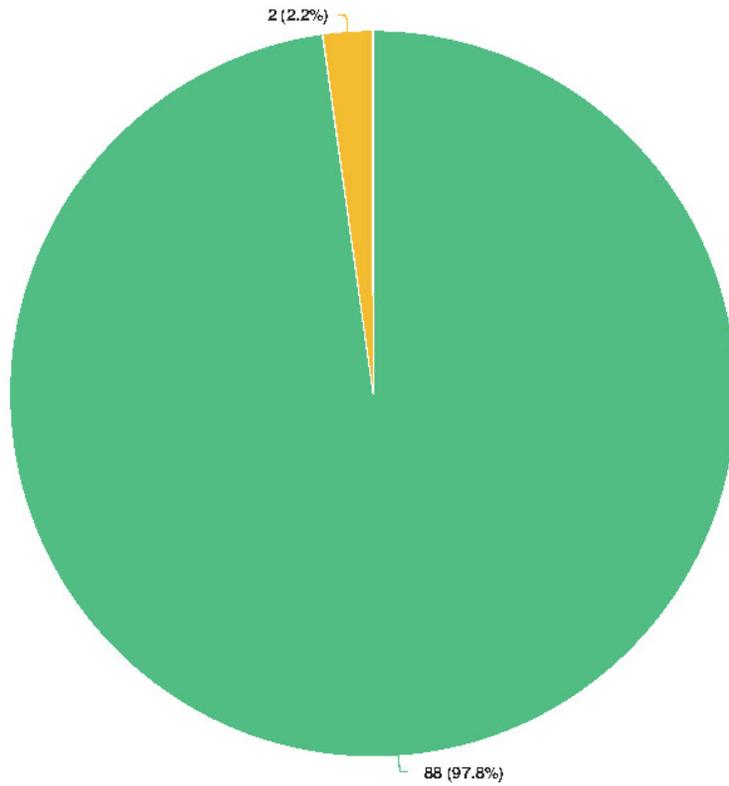
**Question options**

- Morning (8 am - 11 am)
- Midday (11 am - 1 pm)
- Afternoon (1 pm - 5 pm)
- Evening (5 pm - 8 pm)
- Late Evening (8 pm - 11 pm)

Optional question (92 response(s), 16 skipped)

Question type: Checkbox Question

**Would the community benefit from facility access on the weekends?**



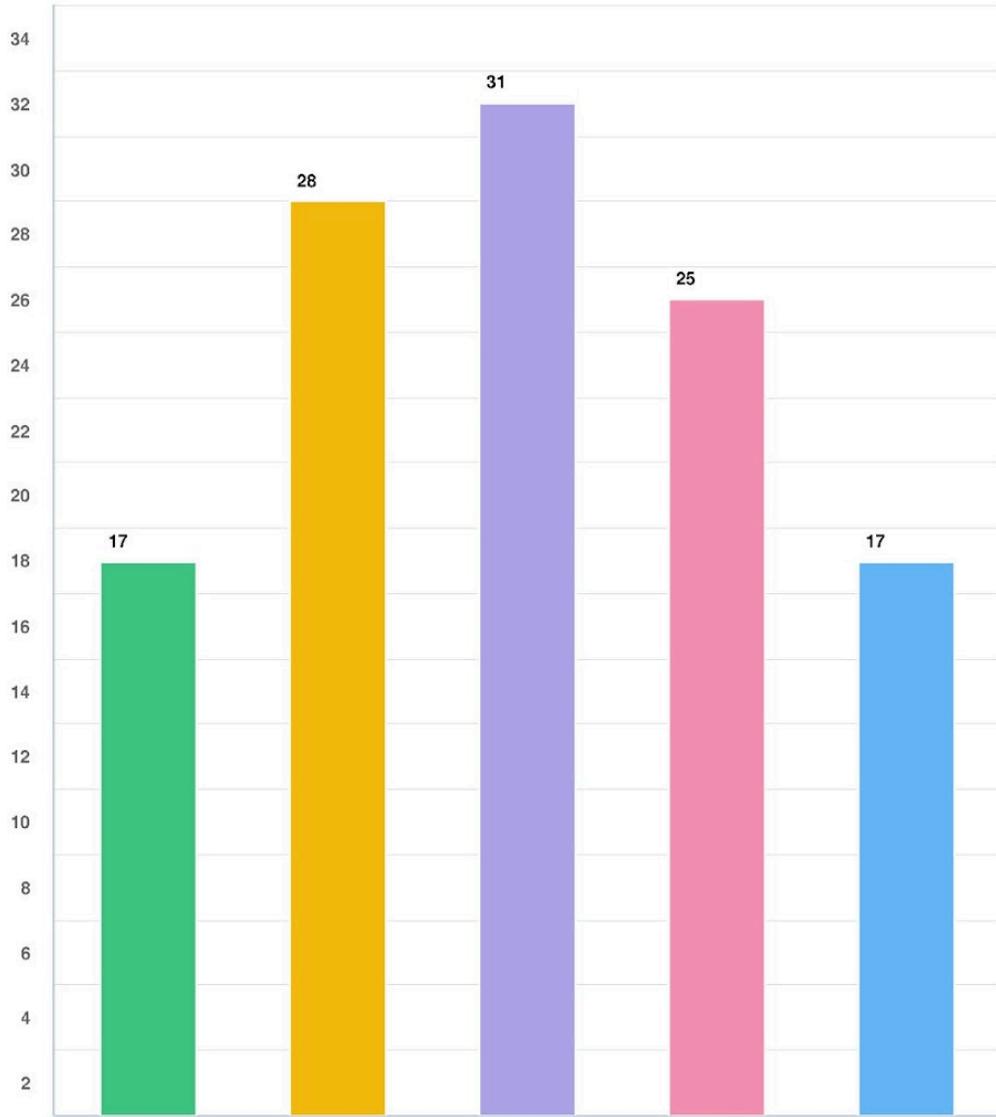
**Question options**

- Yes
- No

*Optional question (90 response(s), 18 skipped)*

*Question type: Dropdown Question*

If yes, please mark any times you think the space should be available on the weekend.



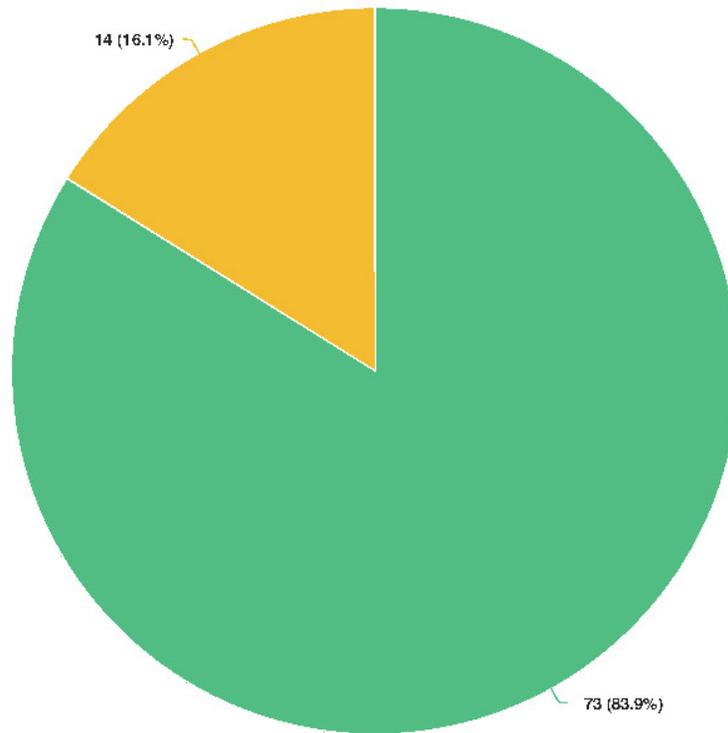
**Question options**

- Morning (8 am - 11 am)
- Midday (11 am - 1 pm)
- Afternoon (1 pm - 5 pm)
- Evening (5 pm - 8 pm)
- Late Evening (8 pm - 11 pm)

Optional question (33 response(s), 75 skipped)

Question type: Checkbox Question

**Would the community benefit from facility access on holidays and days when public schools are not in session?**



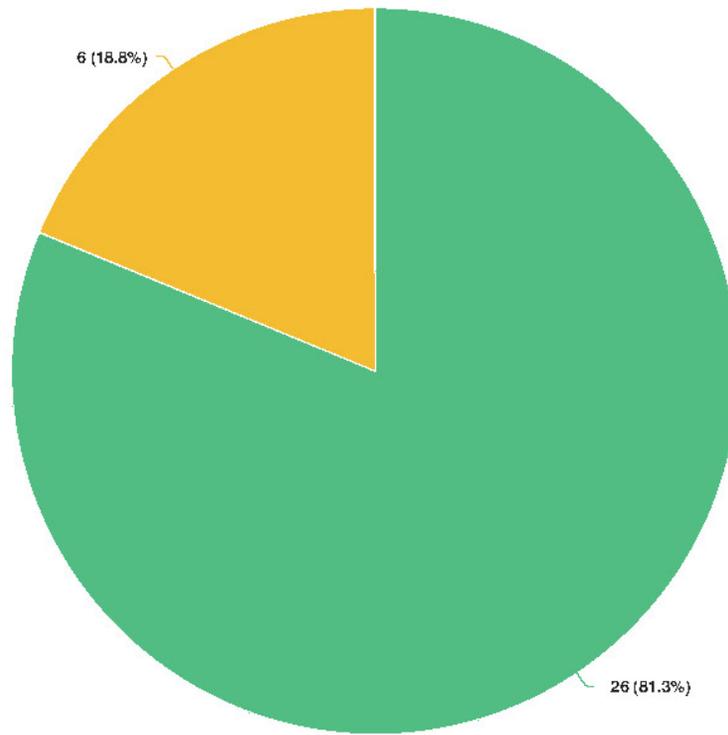
**Question options**

- Yes
- No

*Optional question (87 response(s), 21 skipped)*

*Question type: Dropdown Question*

### Should private events be held at the McKinney Building?



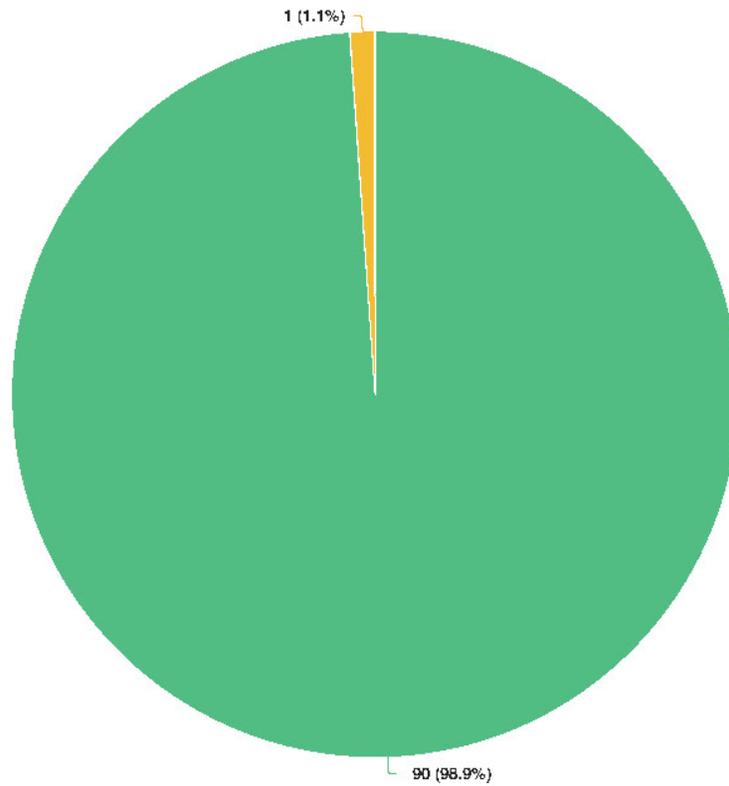
**Question options**

- Yes
- No

*Optional question (32 response(s), 76 skipped)*

*Question type: Dropdown Question*

**Should private events that are held at McKinney, not open to the public, be charged a rental fee to reserve the building?**



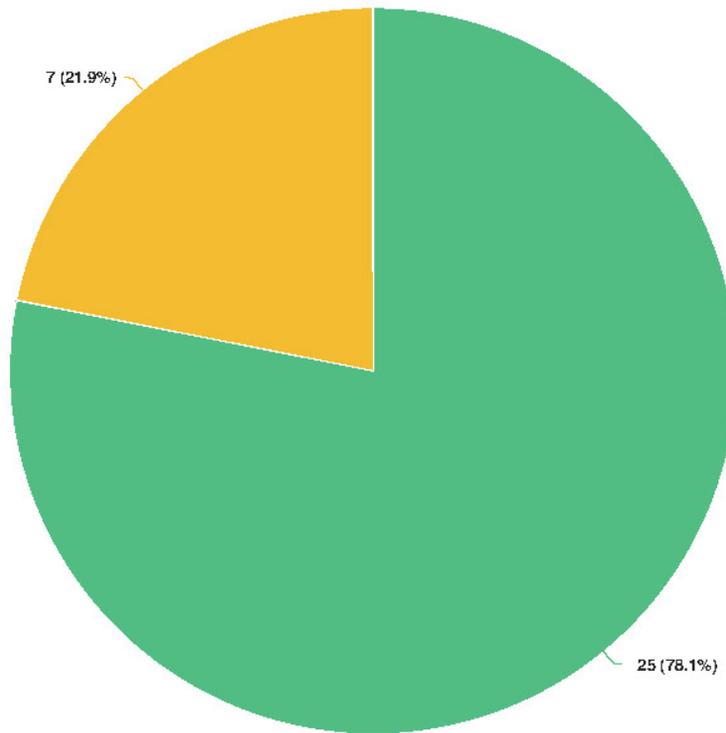
**Question options**

- Yes
- No

*Optional question (91 response(s), 17 skipped)*

*Question type: Dropdown Question*

**If a rental fee is charged for private events, not open to the public, should there be a sliding scale rental fee, based on income level?**



**Question options**

- Yes
- No

*Optional question (32 response(s), 76 skipped)*

*Question type: Dropdown Question*

## IDEAS

### Comments

Visitors	Contributors	CONTRIBUTIONS
173	18	24

<p>14 March 24</p> <p>kiley.grimes</p> <p>VOTES 3</p>	<p>Turn the building into a creative hub! A part of the 1st or 2nd floor could be dedicated to the Music Den, a practice space for musicians.</p> <p>The Music Den aims to provide private practice spaces for casual musicians, bands, and aspiring musicians, and I need a space! See more about the Music Den by watching my 1 Million Cups presentation here: <a href="https://fb.watch/qP1vLARL5R/">https://fb.watch/qP1vLARL5R/</a></p>
<p>19 March 24</p> <p>LittleFish</p> <p>VOTES 3</p>	<p>A great space for after-school programs/community hub</p> <p>How great would it be for this building to revert back to one of its original uses as a community space! Within walking/biking distance from several schools and on a main city bus route, this space could serve to fill the gap of after school care for kids 12-18 in a safe, indoor environment with programs to enrich their learning and social skills. A place where kids could hang out, under adult supervision for no, or minimal cost.</p>
<p>19 March 24</p> <p>jbess75</p> <p>VOTES 3</p>	<p>Black History Museum: Great downtown location &amp; ON the AAHT. Much history to preserve in this area and this building could be headquarters</p>
<p>22 April 24</p> <p>10spd</p> <p>VOTES 1</p>	<p>Creative Hub for youth</p> <p>I am seconding/combining Kiley.Grimes and LittleFish's comments about a creative hub/community. It would be great for adults, but I also feel there's not a lot of places for kids to go after school or even on weekends besides the mall and wandering downtown. There used to be much more affordable and teen-friendly places to go when I was that age here (the Armory had different youth-friendly events, more kid-friendly stores to browse, Gunther's Games, etc). It would be awesome to get more of our youth involved in learning professional and personal development skills like resume writing, job interviewing, trade school/college info. It would also be a great place to host a youth open mic, have art classes, teach graphic design, coding, etc. We keep seeing younger folks getting into trouble around here and I can't help but wonder if something like this can give our youth more direction for years to come.</p>

## IDEAS

### Comments

<p>09 May 24</p> <p>TK</p> <p>VOTES 4</p>	<p><b>Sell It</b></p> <p>City ownership means the building isn't paying property taxes. Unless the city leases space to businesses, the building won't generate sales taxes, either. Our community simply can't afford all of these tax-exempt properties.</p>
<p>15 July 24</p> <p>kenaforbis</p> <p>VOTES 0</p>	<p><b>Music/dance/fine arts/public guest speakers venue</b></p> <p>Attempt to recreate the design that is congruent/reflective of the original design; I have an image of design in my head, close to the Missouri Theatre. I also remember seeing Maya Angelou at Jesse Hall so a bit of flare for that setting as well. I believe it could display many items of the days gone by reflective of black history and culture including displays of music, instruments, clothing, etc.</p>
<p>25 July 24</p> <p>misbah</p> <p>VOTES 0</p>	<p><b>Build need to be used for Minorities community Development</b></p> <p>As it has a History of African American community. City should plan for All Minority community development activities in the building</p>
<p>27 July 24</p> <p>Dgpj1977</p> <p>VOTES 0</p>	<p><b>How about a place for everyone celebrating everyone. Not just our African American friends but all of us.</b></p> <p>This should be a place for all to get together. Maybe a place where we can make a Columbia museum, where we celebrate all people, not just one race or gender. All races played a role in making Columbia what it is. That should be celebrated. We need a Columbia museum to honor ALL the people who made it great and to realize the mistakes that have been made. A pure unfiltered history of Columbia.</p>

## **Appendix B – Part 1: Frank McKinney and his extended family**

The McKinney Building was, most certainly, the capstone of Frank McKinney's successful real estate investments, and his work as a brick mason. There is more to him, however, than the brick-and-mortar structure that has survived for over 106 years.

Frank McKinney was born into slavery at Rocheport, MO on October 1, 1856. His parents were James McKinney and Pauline Barrett. In the 1870 federal census, when the McKinney family first appeared by full names, Pauline was working as a servant. In 1876, at the age of twenty, Frank moved to Columbia and helped lay the first Broadway pavement. He was still single in 1880, and living with his mother Pauline and sister Alice, both of whom were working as domestic servants.

The earliest purchase of real estate by Frank McKinney was in June of 1886, just months before he married Alice Williams. This was part of Eleven Acre Lot #1, for which he paid \$150 to John C. Conley. Two years later he purchased a part of Lot #1 in Cook's Addition for \$637 and lived at this location until 1913. The address of the property was 401 N. 5th Street.

McKinney continued to buy more lots in 1895, 1901 and 1906 for a combined total of \$1,550. Sadly, in June of 1907, his wife, Alice Williams McKinney passed away. One year later he married Mrs. Hester Faussett of St. Charles, Missouri. She was the widow of Henry Faussett, a pensioned Civil War veteran. The marriage announcement in the St. Charles newspaper mentions she will be moving to Columbia and "the bride, who is considered as the leader among her people, will be sadly missed, and especially by the unfortunate, who were never turned away empty handed from her door when deserving."

With his dream of building a commercial building in downtown Columbia, McKinney began selling his lots. The first sale, in 1911 for \$400, is part of Lot #1 in Cook's Addition. In 1913, he sold part of Lot 1 in Eleven Acre Lot for \$1,000. Then, on January 22, 1914, he purchased from Joseph Woodson Gray, a butcher, part of Lot 206. This is where Frank eventually constructed the McKinney Building, for \$5,000, with its completion in 1918.

Frank and Hester were living at 308 N. 8th street when, in 1920, he sold a part of Lot#1 in Cook's Addition to the Second Christian Church for \$1,000. Soon, the Fifth Street Christian Church was built on that lot. The couple lived at 308 N. 8th until their deaths in 1934.

The McKinney and Williams families were prominent in the Black community and well respected as citizens of Columbia. Frank's sister, Alice McKinney, married James Green Williams on October 6, 1882. James was a successful barber in Columbia for 74 years. According to newspaper articles, he cut the hair of every University of Missouri President, as well as Walter Williams and S. F. Conley.

James Williams was born in 1859 in the Gordon Manor home. His mother, Mary Turner, was an enslaved servant for Huldah Gordon, wife of David Gordon, Jr. The father of James, Joel Williams, was also enslaved by the Gordon family, and worked in a brick yard. In 1863, he enlisted in the Civil War and received a pension for his service. The Williams family lived in the Gordon log cabin. This is the cabin that is now at Nifong Park and the Boone County History and Culture Center.

Frank married Alice Williams in 1886. Although no readily available documents provide proof she is the daughter of Joel Williams, and sister to James Williams, there appears a close relationship. Joel Williams' pension record would provide the needed proof as the application for pension would likely name his children. Interestingly, Alice McKinney Williams, wife of James, purchased the McKinney building from Frank's estate in 1935. Upon her death in 1936, her husband and children purchased the building along with other real estate. If Alice Williams McKinney, Frank's first wife, was the daughter of Joel Williams, she was most likely born in the Gordon cabin.

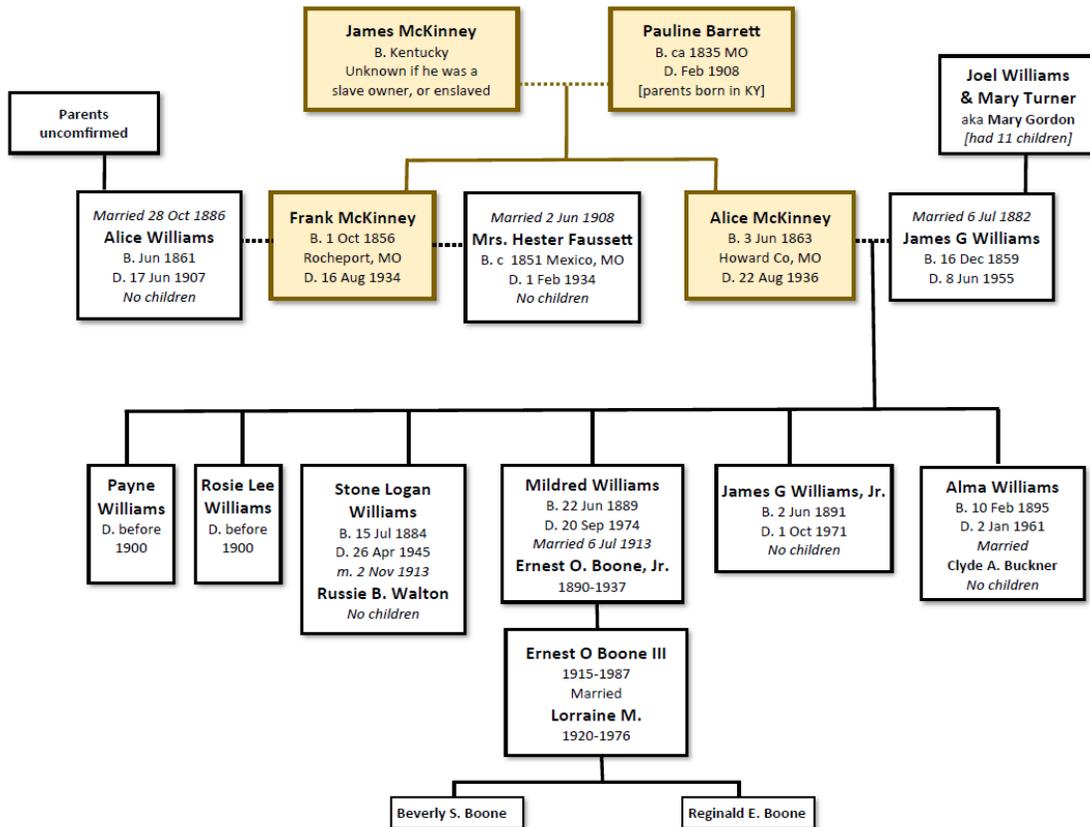
Frank McKinney's second marriage, which was to Mrs. Hester Faussett, was not always amicable. A newspaper article mentions that just 56 days after her marriage to Frank in 1908, he filed for divorce stating Hester deserted him and went to live with another family in Columbia because she did not have a good relationship with his niece, Maud Williams, who lived with them. The 1900 Census lists this niece in the household with Frank and his first wife Alice

Williams. The 1910 census lists Frank as married, but Hester is not in the household. By 1920 and 1930 they are living together at 308 N. 8th Street. When Hester passed away in February of 1934, her “will” was contested by Frank McKinney. He filed suit against her attorney, North Todd Gentry, and her heirs, citing it was not her true will, and she was not of sound mind. Unfortunately, he lost his suit and the will stood as filed. Frank McKinney died 6 months later on August 16, 1934. Frank did not have children with either wife.

The Columbia Cemetery is the final resting place for Frank McKinney, Alice Williams McKinney, Frank’s mother Pauline McKinney, and James Williams and family. They are buried in Block 7, Lot 70. Joel Williams is buried in Block 8, with the official government marker for his service in the Civil War. The McKinney Building is a fitting monument to a man and his extended family who were successful and respected business owners, citizens, and veterans in the Columbia community.

Researcher: Nancy W. Thomas, Boone County Historical Society

## Relationship chart of Frank McKinney and his sister, Alice *McKinney* Williams



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- Frank McKinney, d. Aug 16, 1934
- Hester McKinney [2nd wife of Frank McKinney] d. Feb 1, 1934
- Mary (Turner) Williams, [wife of Joel Williams & mother of James G. Williams, Sr.] d. Jun 27, 1923.
- James Green Williams, Sr. [husband of Alice McKinney] d. Jun 8, 1955.
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Date	Book	Page	Grantor	Grantee
1886 6-28	65	626	John C. Conley of Boone Co	Frank McKinney of Boone co
1888 3-20	69	127	John C. Conley of Boone Co	Frank McKinney of Boone Co
1888 3-20	69	128	Frank McKinney & Alice McKinney, his wife	John C. Conley
1895 2-23	84	234-235	Joseph Horner estate	Frank McKinney

4

1901 3-6	98	148	F.P.Scott, W.W. Scott, P.E. Scott, of Boone Co	Frank McKinney
1906 6-4	112	292	Thaddeus L. Robnett, a single man, of Boone Co	Frank McKinney of Boone Co
1911 1-16	131	311	Frank McKinney and Hester F. McKinney, his wife, of Boone Co	Susan Word, of Boone Co
1913 3-21	138	24	Frank McKinney and Hester F. McKinney, his wife, of Boone Co	Laura Jones, of Boone Co
1914 1-22	141	209	Joseph W [Woodson] Gray	Frank McKinney, [pt Lot 206, where McKinney building is located]
1935 5-16	206	326-328	Lakenan M. Price, trustee of a note secured by Frank McKinney, dated Nov 13, 1916. [Frank is deceased]	Alice Williams [she is the sister of Frank McKinney.]
1937 6-17	213	61-63	Trustee S. F. Conley, of Deed of Trust for Alice Williams (now deceased),	James G. William, Sr, James G Williams, Jr, Logan Williams, Mildred Boone, Alma Buckner and Ernest Boone III,
1938 6-27	214	632	James G. William, Sr, James G Williams, Jr, Logan Williams, Mildred Boone, Alma Buckner and Ernest Boone III, all single and unmarried, of Boone Co	W. G. Tallen of Randolph Co, MO

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## **Appendix C – Part 2: McKinney Building Narrative History**

The McKinney Building is located today at 411 East Broadway in Columbia's downtown business district. This historic brick structure was funded and built by local builder and Black entrepreneur Frank McKinney in 1917. A two-story building, it is notable for a largely unmodified exterior including original polychromatic brickwork, round arched windows on the second floor, and a cast iron frame. The floor to ceiling windows on the ground floor face directly onto Broadway, offering passersby a view of the building's interior. The unaltered second floor windows offer the building's occupants unencumbered views of downtown Columbia and of the historic structures surrounding the McKinney Building, including the MKT Railroad Depot, the Second Baptist Church, and the Blind Boone Home.

This preliminary history of the 300 and 400 blocks of East Broadway is provided as a way to help us develop a commercial and historical context for this portion of downtown Columbia that surrounded the site of the McKinney Building in the early 1900s. Many nearby buildings that were in place when the McKinney building was constructed are still standing (including the MKT Depot, the Second Baptist Church, and the Blind Boone Home), and these structures, along with the McKinney Building, form a culturally and historically relevant matrix on the western edge of downtown Columbia. Together they allow residents and visitors to experience an architectural inheritance that contains elements of our community's Black history, railroad history, musical history, and commercial history.

As early as 1904, a portion of the 400 block of East Broadway, Lot 206, was owned and occupied by Joseph W. Gray, a white property owner and

businessman who lived with his family in a wood frame dwelling at 405 East Broadway. Mr. Gray was both a merchant and a butcher who owned a retail meat shop at 10 South 8th Street, just a few blocks from his home on Broadway [1904 City Directory]. Prominently occupying the western end of the 400 block of East Broadway was the Second Baptist Church, an imposing brick structure built in 1894 on land donated by Black landowners.

One block west of the Second Baptist Church was the Boone County Milling Company. Originally known as the Farmer's Milling Company, this two-story brick flouring mill was built in 1889 on the banks of Flat Branch Creek and utilized the creek's free-flowing waters to power its millworks. Prior to the 1894 construction of the Second Baptist Church on Broadway, the 400 block of East Broadway was primarily residential, with six wood frame dwellings and three barns [1890 Columbia Sanborn Fire Insurance Map.] One very notable residence contemporary to this era was the home of John W. Boone, constructed on the same block as the Church between 1888 and 1892. This two-story Victorian house was a prominent feature of the Black community and a focal point of the cultural and musical landscape of early Columbia, serving as the home of gifted composer and musician John W. "Blind" Boone. The fully restored Blind Boone Home today functions as a historically significant community meeting place and event center in downtown Columbia.

With the arrival of the MKT Railroad Line in 1899, the western stretch of East Broadway began to change and develop rapidly. In 1908 the MKT Railroad began construction of a new brick passenger depot at 400 East Broadway to replace the wooden frame depot erected in 1901. This Craftsman-style depot was finished in 1909, and it is still standing today, currently occupied by Shiloh Bar and Grill. The year 1908 also saw the application of solid brick surfacing to East Broadway and to Columbia's central downtown streets, replacing the macadamized surfacing that had been used for many years. The former flouring mill in the 300 block of East Broadway was purchased by the Boone County Lumber Company, and in 1908 the lumber company occupied 305 and 307 East Broadway, making use of a new MKT railroad siding that extended across Broadway and ran along the western edge of North Fourth Street. The 400 block of East Broadway was occupied by the Second Baptist Church at 401, Joseph Gray's frame dwelling at 405, and another frame dwelling at 407. The southeast corner of the block was empty and unoccupied. Five or six frame

dwellings still stood on the north half of the 400 block, on the north side of the east-west alleyway [1908 Columbia Sanborn Fire Insurance Map.]

In 1914 the 400 block of East Broadway was occupied by the Second Baptist Church at 401, Joseph W. Gray's dwelling at 405, and an automobile garage at 409. The north half of the block still contained five or six residential dwellings. On the south side of East Broadway, the 400 block was home to the recently built MKT passenger depot at 400, the Boone County Lumber Company at 402 and 404, a grocery and bakery at 406, a grocer at 408, and a dwelling at 410 East Broadway [1914 Columbia Sanborn Fire Insurance Map.]

Mr. Frank McKinney, a Black builder and bricklayer, came to Columbia from Rocheport in the 1870s and began purchasing land in Columbia in the late 1880s. In January of 1914, Frank McKinney purchased part of Lot 206 in the 400 block of East Broadway from Joseph W. Gray. In November of 1916 McKinney purchased the rest of Lot 206 and began planning a new building on the site.

In 1917 McKinney began construction of a two-story commercial building on the lot, immediately east of the Second Baptist Church on East Broadway, with an initial budget of \$5,000. When the building was completed the total expenditure was approximately \$8,000. The McKinney Building featured an iron frame, a brick exterior, round-arched windows and a concrete foundation. The iron frame for the building was purchased from a St. Louis iron foundry, Christopher & Company. Purchasing iron ore from the Missouri Ozarks transported to St. Louis by the Ozark Mountain Railroad line, Christopher & Company operated in St. Louis from the 1870s until 1922. Described as the largest iron foundry west of Pittsburgh at the time, this company also provided the iron for the 1917 St. Louis Post Dispatch Building in St. Louis, now on the National Register, and the Missouri State Capitol Building in Jefferson City. The first floor of the McKinney Building originally contained three bays, or storefronts, facing Broadway, designed for retail merchants. The storefronts were given individual street addresses of 409, 411, and 413 East Broadway.

Today the McKinney Building possesses a single address, that being 411 East Broadway. Early retail and commercial tenants in these spaces included furniture restoration, automobile painting, an early automotive battery

business, electrical component distribution, a plumbing company, a tire store, a laundry and cleaner business, and a drug store. Research indicates that most or all of the ground floor businesses between 1917 and Mr. McKinney's death in 1934 were owned by white business owners. The second floor, a large open space punctuated by supporting iron posts, was known as McKinney Hall.

While the retail spaces on the first floor have hosted a variety of merchants and tenants since 1917, it is the second floor "Hall" space that has earned the building its enduring historical and cultural legacy. The Hall served as a social, political, and cultural hub for both the Black and the white communities in Columbia from 1917 until Mr. McKinney's death. McKinney Hall was the scene of political and community rallies, plays and dramatic performances, speakers and orators, musical programs, dinners, fundraisers, high school graduations, dances, minstrel shows, orchestral performances and live jazz. This space hosted speakers, presenters, entertainers, and musical groups of local, regional, and national prominence.

In 1938 the McKinney Building was purchased by the Tallen Beverage and Candy Company. The second floor saw the removal of the wooden dance floor, and the arrival of the W.B. Smith Chicken Hatchery. Later the ground floor was home to Foster Bike and Key Shop (1948-1978) and Tony's Pizza Palace (1964-1978). In 1978 the McKinney Building was purchased by local developers Rick Halterman and Ancell Proctor. Halterman and Proctor renovated the building, removing one of the interior walls and creating one large retail space on the first floor. Further interior alterations and modifications were undertaken by later building owners when the entire building became the home of a physical therapy business. However, the exterior of the building retains many of the original architectural elements that were present in 1917, including the original, two-color brickwork, the round-arched windows, and the visible cast iron columns that comprise the ornamental and structural framework of the building.

The history of Columbia's McKinney Building has been honored by its inclusion on the African American Heritage Trail and by its nomination to the City of Columbia Historic Preservation Commission's Most Notable Historic Property roster. The historical importance of this structure is magnified by the historic homes and buildings in its immediate vicinity, including the MKT

Railroad passenger depot, the historic Blind Boone Home, and the Second Baptist Church. Clearly, the McKinney Building is an important and visible component of this historically and culturally significant portion of downtown Columbia.

Researcher: Stephen Bybee

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## **Appendix D – Community Life, Culture, and National Context (1916–1934): Sources**

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## Appendix E – Design Reference and Inspiration Examples

Example Venue for Reference/Inspiration: Uptown Theater, Kansas City, MO

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Uptown Theater  
3700 Broadway  
Kansas City, MO 64111  
UptownTheater.com

Note: The Uptown Theater features a variety of spaces within the facility.



Performance/Event Venue with historical architectural elements and flexible seating



Performance/Event Venue with historical architectural elements, flexible seating and a raised stage

Historical photos and highlights of other facilities for inspiration

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Interior of small historical event venue with flexible seating



Interior of large historical event venue with flexible seating



Exterior of two-story historical building with similar brick design and upper-level arched windows



Exterior of two-story historical building with ground level glass windows and architectural trim



Exterior of two-story historical building with ground level glass windows and architectural trim



Exterior of historical building with arched windows, architectural trim and expanded main entrance



Performance/Event Venue with historical architectural elements, flexible seating and a raised stage



Performance/Event Venue with historical architectural elements, flexible seating and a raised stage



Performance/Event Venue with flexible seating and a permanent display of historical memorabilia



Performance/Event Venue with flexible seating and a permanent display of historical memorabilia



Performance/Event Venue with flexible seating and historical architectural elements



Inspiration for a mural to document the cultural life of the historic McKinney era.



2nd floor flexible, multipurpose classroom



2nd floor flexible, multipurpose conference room



2nd floor flexible, multipurpose studio area