

# WE ARE ARTS & CULTURE



CULTURAL CORE SL C  
ACTION PLAN







**Cover Art:** Detail from self-portrait by Salt Lake artist Sandy Parsons,  
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<https://sandyparsonsart.wordpress.com>

**DISCOVER THE  
UNDISCOVERED**



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## MAYORS' WELCOME



**Art**—in its many forms—is always welcome here, as are those who create it. It enriches the community and helps lend artistic expression to our unique and shared qualities as a metropolitan area.

We share a desire to recognize and expand the arts scene in our capital city. The challenge has always been in how to best support and promote the abundance of arts and cultural offerings. To address this challenge, Salt Lake City and Salt Lake County have joined together to create the Cultural Core Action Plan. The plan will serve as a guide for promoting this place and for inviting people from around our region and the nation to experience Salt Lake arts and culture.

The Cultural Core is for everyone. The concept and spaces reflect all Utahns, families and individuals of all ages, backgrounds and cultural tastes. The Cultural Core initiative honors and supports traditional art forms central to our history, while simultaneously nurturing emerging and contemporary expressions through promotions and creative placemaking efforts.

The Cultural Core will be a powerful economic engine. It will stimulate local business growth through providing a beautiful and lively environment for shoppers and visitors. It will expand home and workplace for students and graduates of our universities and colleges. Young adults will bolster a diverse and inclusive community and the Cultural Core will connect them to our history and ground them in the traditions that make Salt Lake an enduring and iconic location.

Finally, the Cultural Core will provide spaces and activities that engage children and welcome families from all neighborhoods and economic backgrounds, giving them access to the joy, inspiration and creativity of the arts. City and county staff, along with The Cultural Planning Group, have received feedback from the public, met with interest groups and reached out to stakeholders as part of the process. We compared notes and reviewed market demand data. The result is a comprehensive plan that sets out ambitious goals set by and for our community.

As you explore this plan, our hope is that you see yourself as both a partner and a beneficiary of the Salt Lake Cultural Core for many years to come.

Sincerely,

A handwritten signature in black ink that reads "Jacqueline M. Biskupski".



**JACKIE BISKUPSKI**  
Salt Lake City, Mayor

A handwritten signature in black ink that reads "Ben McAdams".



**BEN MCADAMS**  
Salt Lake County, Mayor



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# EXECUTIVE SUMMARY

*The Salt Lake Cultural Core presents an extraordinary opportunity to proclaim Salt Lake as one of the key cultural centers in the country. The cultural life is remarkable, with outstanding cultural institutions and facilities, a high quality of arts programming and a concentration of artists and creatives. According to the National Endowment for the Arts, residents of the Salt Lake region also have the nation's highest level of arts participation. The Cultural Core is a visionary collaboration of the City and County of Salt Lake to promote and leverage this cultural abundance, with a rising tide that lifts the whole arts community and shares its wealth of experiences with people from throughout the region and beyond.*

*This Cultural Core Action Plan arrives at an opportune time, emerging from a community-based planning process. In 2010, the City and County of Salt Lake formed a partnership to promote and develop arts and culture in the Cultural Core, and established a taxing district to provide a reliable revenue source for a 20-year period.<sup>1</sup> In 2011, a series of Community Conversations with stakeholders established foundational ideas for the plan.*

*Key ideas emerging from these dialogues include:*

- *Creative placemaking - physical development of the district*
- *Creative programming - marketing, promotions, and audience development*

## KEY OPPORTUNITIES FOR THE CULTURAL CORE

- **Raise awareness of Salt Lake City as a highly vibrant cultural center.** Invite and incentivize people from throughout the region, defined as a 75-minute drive time from downtown, to rediscover the Core.
- **View the Core as a canvas for activation.** Creative placemaking interventions of varied scales will enliven the street experience.
- **Succeed through thoughtful coordination and collaborations.** Leverage the multitude of performances, events and activities already available, supporting new and innovative collaborations and enabling creative contributions from Salt Lake's arts community.
- **Expand and diversify audiences.** Promote the Core as a destination and an experience for all residents in the region, supplementing marketing for specific events and organizations. Over time, audience development will help maximize usage of Core cultural facilities and venues.

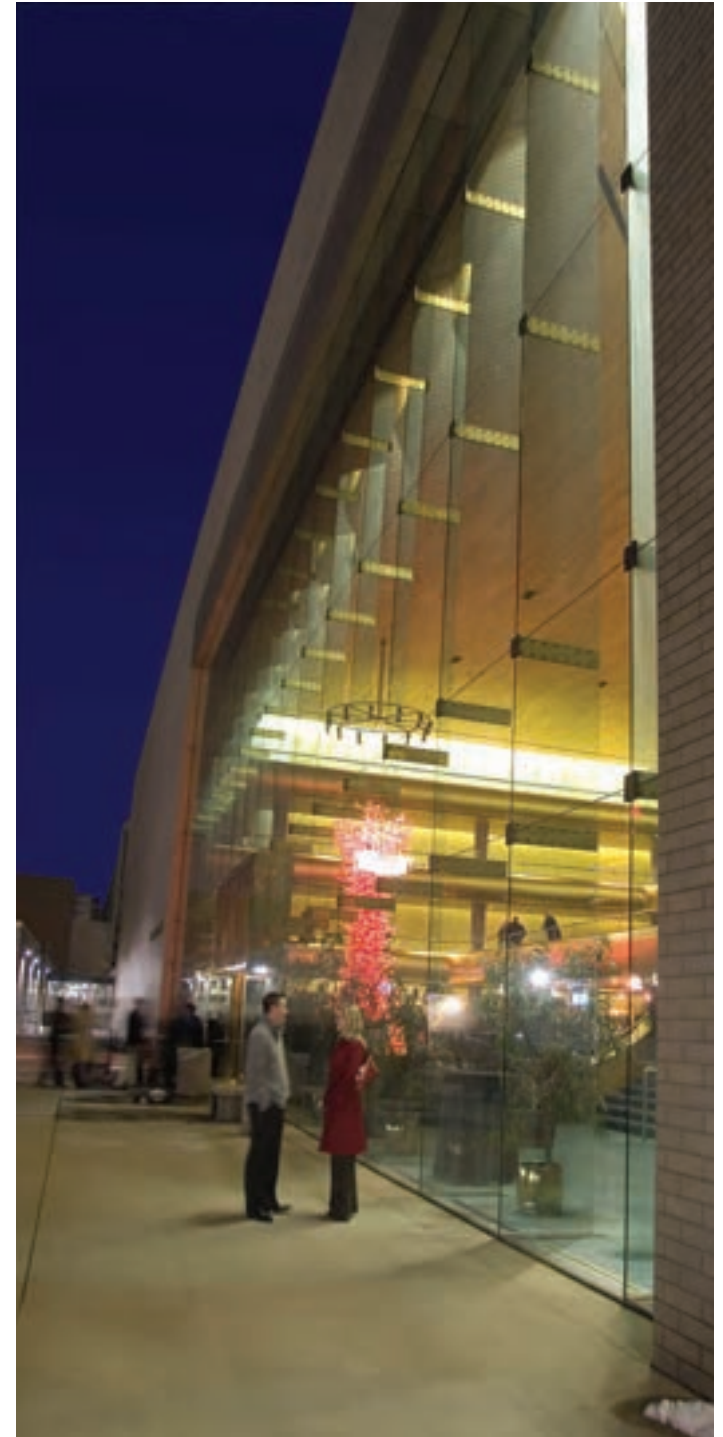
<sup>1</sup>The Interlocal agreement defines the Cultural Core as the area bounded by 600 W. Street on the West, 400 E. Street on the East, North Temple Street on the North and 400 S. Street on the South. The tax collection area is a subset of this area, bounded by 200 W. Street on the West, 200 E. Street on the East, South Temple Street on the North and 400 S. Street on the South.



## CREATIVE PLACEMAKING RECOMMENDATIONS

Creative placemaking initiatives will leverage and promote Salt Lake's existing resources, practices, cultural assets and civic infrastructure. They enhance the character of Salt Lake by identifying types of locations for creative intervention and for temporary and permanent artistic installations; identifying and addressing programming gaps; providing strategic investments to stimulate the creative community; and building new creative relationships in support of the goals of the Cultural Core.

- Increase the visibility, quality and quantity of public art.
- Develop a visible and coordinated aesthetic.
- Improve wayfinding.
- Activate underutilized places and spaces.
- Create dedicated places to support programmed spontaneity.
- Develop engaging themes to connect existing and new programming.
- Encourage and increase community engagement with programming for families, children and youth.
- Provide opportunities to advance and showcase the work of Salt Lake's creative community.
- Encourage and support culturally inclusive programs reflecting Salt Lake's diverse communities.
- Encourage and support innovation, experimentation and nontraditional forms of artistic expression.



## EXECUTIVE SUMMARY

### MARKETING AND PROMOTION RECOMMENDATIONS

The marketing recommendations function as a framework for promoting the Cultural Core and surrounding areas to existing audiences and for building new audiences throughout the region.

- Create opportunities for stakeholder engagement and collaborations in the development and promotion of marketing approaches.
- Create a brand to celebrate, illuminate and proclaim the DNA of Salt Lake's arts and cultural community.
- Develop a comprehensive marketing platform to serve as a strategic roadmap for marketing and promotions.
- Create a comprehensive marketing resource library to market the foundational aspects of the Cultural Core brand.
- Leverage digital opportunities to pique interest, improve user access and promote a flourishing arts and culture destination.
- Build on momentum of the Action Plan engagement and development process with a launch campaign and subsequent campaigns.
- Develop new promotion and ticketing strategies.
- Develop metrics to measure program effectiveness and guide adjustments.





## CULTURAL CORE MANAGEMENT

The City and County's Interlocal Agreement for the Cultural Core is governed by a six-member advisory Budget Committee, with direct oversight from City and County staff. The Interlocal also calls for management of the Core to be selected through an open proposal process. It is recommended that the selected management should have a dedicated Artistic/Executive Director, responsible for overall management and decisions regarding creative placemaking and marketing. The RFP should also highlight the need for someone to be responsible for community engagement activities and supporting programming and events. The management has a broad range of responsibilities and it will be helpful to create an Artistic Advisory Committee to support management in implementation of the Core, composed of people who are knowledgeable about Salt Lake's arts community and national/international arts trends, City and County staff who reflect diverse populations, and people who are well-informed about targeted audience segments.

Cultural Core management will base its operating budget on the annual City and County appropriations derived from the sales tax revenues created by the Interlocal Agreement, which total \$500,000 each year. It can also draw on the Core's accumulated sales tax funds to finance start-up costs. The Core can seek opportunities to supplement this funding with grants from sources outside Salt Lake, such as national funders interested in creative placemaking. It can also pursue partnerships with developers and local agencies, such as City, County and State public art programs, and the Redevelopment Agency. Sponsorship support and underwriting can be sought from local corporations and individuals. However, it is recommended that the management focus on funding that "increases the pie" of arts and cultural dollars and not compete for funding with Salt Lake's arts and cultural organizations.

## IMPLEMENTATION AND STARTING POINTS

The Cultural Core Action Plan is both a long-term master plan and a five-year action plan for implementation of the Core. The Core calls for ambitious actions as well as intermediate steps, all of which advance Salt Lake and its arts community to greater attention and acclaim. Powerful, visible interventions/projects will attract public attention and embody the brand. Core management should identify one or more launch projects as part of the RFP and selection process, providing a quicker start-up to the implementation process. Following the first year or two, Core implementation can build on the initial successes and incorporate lessons learned from start-up activities. Starting points for creative placemaking include creating a visual aesthetic for the Core, highly visible launch projects (temporary public art, interactive art installations, a free expression zone, etc.), promotion of family- and child-centered programming, and expansion of Visit Salt Lake's current Connect Pass program to include more arts activities. Starting points for marketing include establishing the brand and brand toolkit for the Core, developing a dedicated website (drawing on NowPlayingUtah.com data), and launching a promotional campaign.



**The Cultural  
Core should be  
a rising tide that  
lifts the whole  
arts community.**





SECTION/01

# INTRODUCTION AND CONTEXT



# INTRODUCTION AND CONTEXT

The Salt Lake Cultural Core Action Plan is the result of a community-based planning process to produce a master plan, as well as a five-year action plan to implement the Cultural Core. In 2010, the City and County of Salt Lake created a partnership to promote and develop arts and culture in the downtown area and established a taxing district to provide a reliable revenue source for a 20-year period. In 2011, a series of Community Conversations with various stakeholders established key elements of the Cultural Core and the Action Plan is based on ideas established in the Community Conversations.

The Cultural Core is governed by an advisory body, the Cultural Core Budget Committee, composed of six members appointed by the City and County Mayors and approved by the respective Councils.

In April 2016, the City and County selected a team of Salt Lake and national consultants to conduct the Action Planning process. Over the course of six months, they met with downtown stakeholders, including the arts and cultural community. They also engaged diverse representatives of the regional community, which is defined as a 75-minute drive time from downtown, reflecting the broader audience for the Cultural Core, including a county-wide community survey. The planning process developed the work done in the 2011 Community Conversations based on the ideas stakeholders and residents expressed in the planning process. The Cultural Core will benefit from the creative contributions of organizations, artists and people from throughout the Salt Lake region, and the Action Plan identifies ways in which partners inside and outside the Core can contribute to, and benefit from, its vitality.

Cultural Core resources are not intended to be a new project grant program, since there are already City and County grants programs that fund activities in the Cultural Core. Rather, the resources will promote the Core as a whole and provide opportunities for collaborative activities that leverage the region's creative capacities.



INTRODUCTION/CONTEXT

**PLANNING**

**METHODOLOGY**

## WHAT WE DID

In April 2016, Salt Lake City and Salt Lake County launched a new phase of the planning process for the Cultural Core. Building on the foundation of the 2011 Community Conversation results, the process invited elected officials, arts leaders, civic and community leaders, arts organizations, business groups, artists, architects, designers and marketers, and the general public to engage in a dialogue about promoting current happenings in Cultural Core and creating new vibrancy.

The process focused on understanding the authentic, diverse programming and places in the Core while learning what new and innovative creative placemaking initiatives will draw in new audiences, and gathering information to influence the development of a brand and marketing campaign.

A triangulation approach to planning ensured engagement with a cross section of community members and stakeholders in Salt Lake to...

- Understand the multitude of great events, places, and programming.
- Bring together multiple points of view to inform the plan.
- Test strategies and concepts with the community.
- Cultivate new partners/allies and collaborations and build awareness of the effort.
- Stimulate broad awareness and momentum for the plan.

Public outreach for the plan included extensive stakeholder and community engagement, an open regional community survey, Mayor and Community Council briefings and meetings with representatives of diverse communities.





# HOW WE DID IT

## OBSERVATIONAL/SECONDARY:

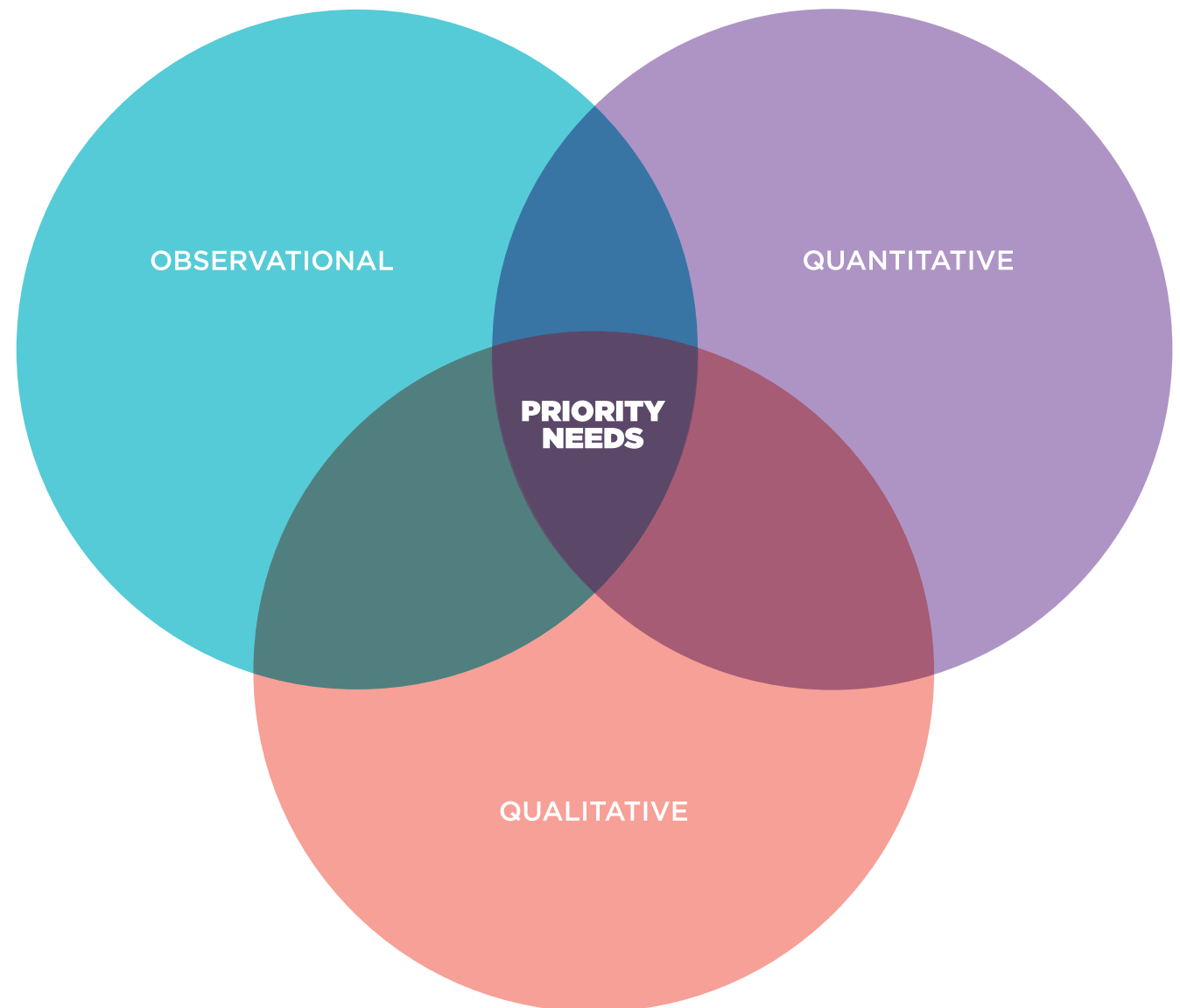
- Cultural Core Tours
- Program and Event Review
- Demographic Overview
- Document and Plan Review

## QUANTITATIVE:

- Open Regional Survey (2,065 responses)
- Regional Market Demand Analysis

## QUALITATIVE:

- Over 25 In-depth Stakeholder Interviews
- Over 25 Public Discussion Groups
- 4 Public Events



INTRODUCTION/CONTEXT

**WHAT WE  
LEARNED**

# WHAT WE LEARNED

*Salt Lake is a highly vibrant cultural center. The Cultural Core opportunity is to invite people from throughout the region to rediscover the downtown cultural experience and to fill in the gaps with specific, desired programs and place activation.*

An abundance of vital programming is happening right now in the Core. Successful and well-attended festivals, events, performances, exhibitions, public art and more are a feature of downtown Salt Lake City's cultural life. The Core is also home to an extraordinary concentration of cultural facilities, venues, museums and galleries, most within walking distance of one another.

Nonprofit arts organizations, major institutions, and others provide these many programs and events. This rich presence provides an opportunity to attract and build audiences to the Core.

According to the Cultural Core community survey, 94% of respondents, across all demographic groups, place the highest importance on beautifying spaces, and inviting and entertaining residents in the Core. The first priority can be accomplished through place activation while the second through current and selective new programming.

Residents of the region are highly inclined to participate in the arts. Results of an arts demand study conducted for this Action Plan shows demand is generally very strong in the region (a 75-minute drive time from downtown), with more than 75% of all households rated as “inclined” to participate in the arts. And according to a recent study by the National Endowment for the Arts, Utahans go to arts events — plays, concerts,

dance performances, gallery exhibits and movies — more than people anywhere else in the nation.<sup>2</sup> An estimated 84.5% of adults in Utah attended visual or performing arts events or went to the movies in 2015, the highest level of any state in the country and well above the national average of 66.2%. The state's great outdoors and the influence of The Church of Jesus Christ of Latter-day Saints are two factors that may influence Utahans' arts consumption. While these figures are statewide, it is reasonable to assume that these conclusions are true for those living within the Salt Lake region.

Residents want more things happening at more times, including family programming, culturally relevant programming and nighttime activities. Culturally relevant programming would involve cultural informants from Salt Lake's diverse communities advising, planning, and implementing programming that reflects the culture of certain groups and is appealing to target populations and others. These types of programs may be part of culturally specific celebrations, food events and music events. When asked what may entice residents to visit the Cultural Core beyond the current programming, 90% of survey respondents selected the open-themed festival concept (a collaboration of artists, arts organizations, businesses, restaurants, and others), 88% like the idea of culturally specific celebrations, and 87% selected outdoor live performances. Younger respondents (44 years or younger) significantly prefer outdoor live performances (80%) and culturally specific celebrations (81%). Seventy-seven percent (77%) of respondents selected food truck events as an incentive to visit the Cultural Core.

*A successful Cultural Core will require thoughtful coordination and collaborations.*

Because of the great number and variety of performances, events and activities already available, Core management must be attuned to what is already scheduled in the Core and identify opportunities to leverage greater awareness and attendance. Leverage means a combination of effective marketing and selective addition of urban activation and/or programming.

There is a vital and evolving practice of collaboration and partnership among Salt Lake arts and cultural organizations and artists, with numerous opportunities to augment these relationships with downtown businesses, property owners and public agencies. When asked what was important for the plan do, 85% of respondents said it should provide opportunities for local arts organizations and artists.

Salt Lake's individual artists and creatives express strong interest in contributing more to the vitality of the Core. Artists are excited to facilitate projects and activities in alignment with the goals of the Core. They identify the ability to secure permissions from the appropriate governing bodies for arts activities as one barrier to greater involvement and hope that the Core can assist in this function, whether through creating a more detailed check list for those producing events or allowing weekly access to areas that do not require permits or have pre-approved permits. This is an excellent opportunity for the Core to activate space.

<sup>2</sup>National Endowment for the Arts, Arts Data Profile #11 (August 2016) – State-Level Estimates of Arts Participation Patterns (2012-2015), <https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-11>



Opportunities exist for organizations and artists outside the boundaries of the Cultural Core to participate in programming taking place in the Core, even beyond current activity levels, and to benefit from collaborative marketing efforts.

*Salt Lake City's built environment has distinctive characteristics including wide streets, long blocks and blank or vacant spaces. The opportunity for the Cultural Core lies in viewing this as a canvas for activation—creative placemaking interventions of varied scales enlivening the street experience. Residents of the region express an appetite for un-programmed placemaking, such as spontaneous activities, free expression zones, and interactive art installations.*

Vibrancy in the form of street-level activities and infrastructure (art installations, pop-up events, street furniture) infused with art brings activity, visual interest and serendipity into the public experience. There are opportunities to target creative activation in areas and streets that are currently dead spots, such as alleyways, crosswalks, blank building surfaces, empty buildings and parking lots.

Survey results provide evidence respondents are most likely to visit the Core to see unique outdoor art/arts events such as creative lighting installations/festivals or open studio events (80%), and interactive art - playable, touchable, or multi-sensory (69%). Sixty-six (66%) of respondents are likely to visit the Core for mural or visual street art. Spontaneous street performers are the least popular with respondents (53%).

The majority of respondents (89%), regardless of identity group, feel it is important to place creatively designed amenities in the Cultural Core. Sixty-eight (68%) like the

idea of creating connections between places with art, 65% want to see creative signage, and 54% feel it is important to develop a cultural trail in the Core. Although the cultural trail was the least important among all respondents, Hispanic/Latino respondents (68%) rate it significantly higher than other groups. Aligning early initiatives to be inclusive of and attractive to all groups may provide early wins for the Core.

*Audience development in the Cultural Core will focus on both current attendees and people not as often engaged in arts and culture. The purpose is to expand and diversify audiences for the Cultural Core as a destination and an experience, supplementing marketing for specific events and organizations.*

The Cultural Core should build its brand in concert with other local marketing and economic development organizations, such as Visit Salt Lake, the Downtown Alliance, Utah Office of Tourism and Now Playing Utah.

Encouraging culturally relevant programming and welcoming, accessible customer services in the Cultural Core are important components of audience development. In order to ensure that all groups feel welcome, major institutions may need to go beyond offering free tickets or free days to underserved communities. Examples include engaging community in the planning or development of programming, cultural competence service training, eliminating the step of asking for standard identification at admission, offering free food and other strategies.

The Core must address barriers cited by residents, businesses, and audiences through its marketing messages and campaigns. Barriers include parking, traffic, safety, availability of public

amenities, walkability, connectivity and others. For perceived barriers, such as parking, it will be important to provide information and incentives to encourage greater visitation by regional residents. For legitimate barriers, such as public amenities (e.g., public restrooms, seating, shade), the Core must arrange or provide new services to address the need.

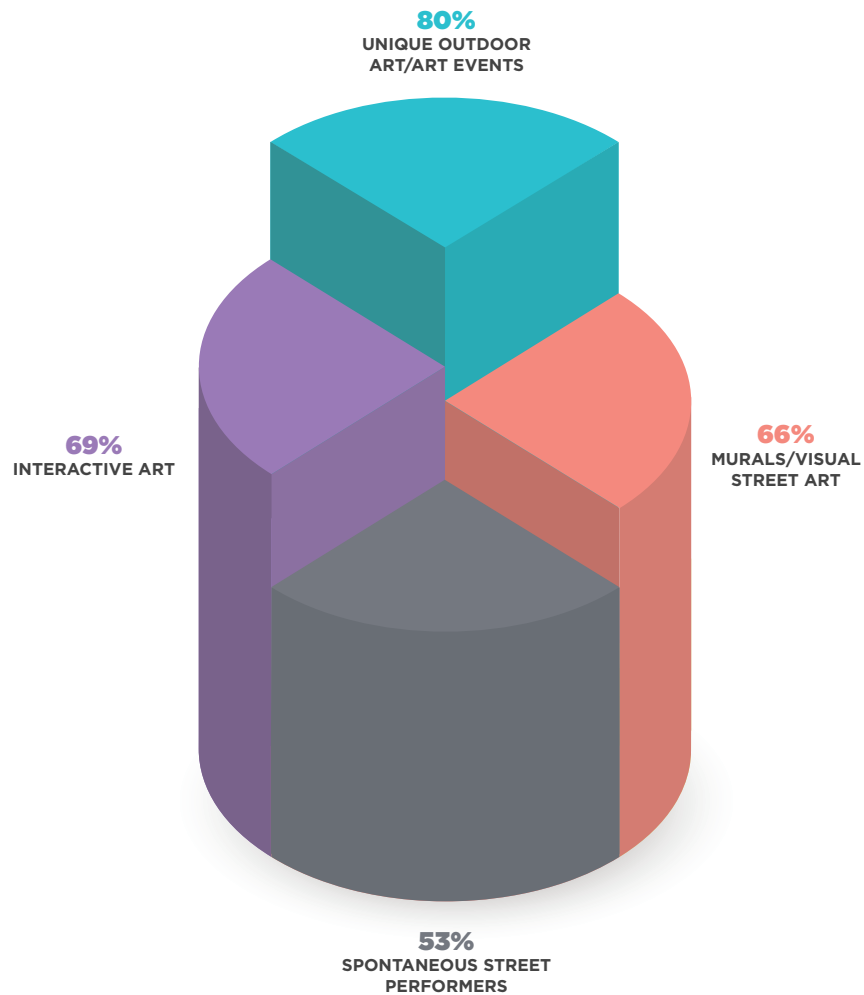
Effective communications with Hispanic/Latino groups can be improved, as the survey revealed these respondents hear about happenings significantly less than Whites. Sixty-six percent (66%) of Hispanic/Latino respondents indicated they rarely or never hear about happenings compared to 31% of Whites.

Promoting and enhancing a connected, cohesive community of all relevant stakeholders, both inside and outside of the Core, and building on the awareness and goodwill fostered in development of this Action Plan are keys to success for the Core and beyond. Arts organizations, artists and businesses express a strong desire for greater connection, information sharing, networking and collaborations.

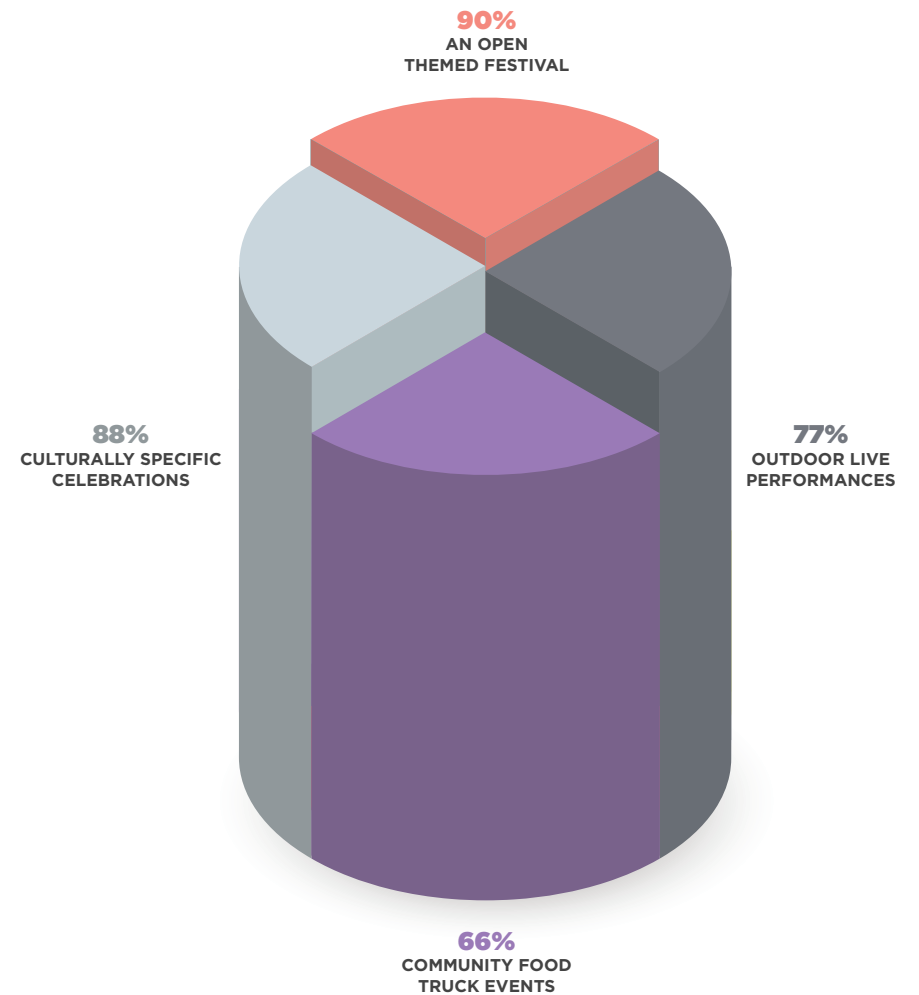
The Core will be most effective with a dedicated website and program designed for its own marketing, and can use the NowPlayingUtah.com database as a foundation.

# SURVEY RESULTS

## WHAT RESIDENTS WANT TO SEE:

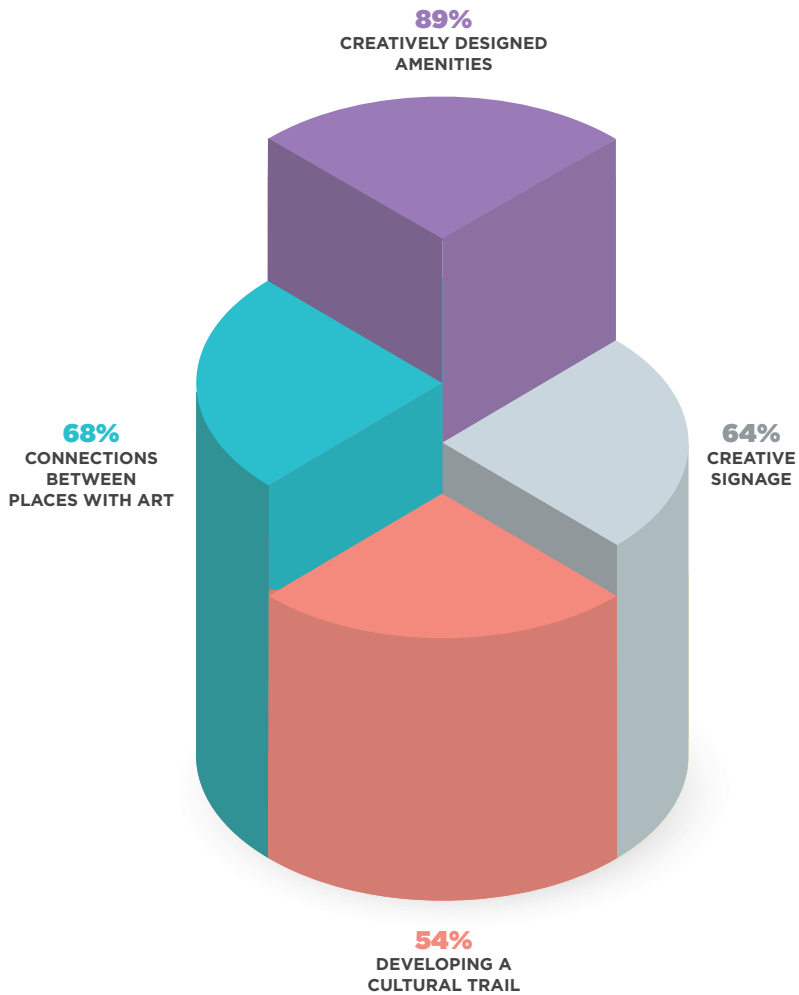


## WHAT RESIDENTS WANT TO ATTEND:



# SURVEY RESULTS

WHAT IS MOST IMPORTANT TO RESIDENTS:





INTRODUCTION/CONTEXT

# **CURRENT STATE & DESIRED FUTURE OF THE CULTURAL CORE**

## CURRENT STATE OF THE CULTURAL CORE

AS DESCRIBED BY PLANNING PARTICIPANTS AND SURVEY RESPONDENTS.



# DESIRED FUTURE OF THE CULTURAL CORE

AS DESCRIBED BY PLANNING PARTICIPANTS AND SURVEY RESPONDENTS.









INTRODUCTION/CONTEXT

# **AUDIENCE DEVELOPMENT**

# AUDIENCE DEVELOPMENT

The Cultural Core exists to serve *all* residents of the region. Audience development is a key element of the Action Plan and encompasses the diversity of Salt Lake's population groups. While strategies will be tailored to the specific needs of target audiences, the intention is to serve the cultural interests of everyone.

Audience development is based on the results of research gathered through the community engagement process and a market demand analysis.<sup>3</sup> While it is part of the Cultural Core Action Plan, it is not a stand-alone plan area. The Action Plan itself is a plan to develop audiences for the Core through creative placemaking and marketing.

The consumer characteristics were studied using Mosaic—a lifestyle segmentation system developed by Experian. The demand analysis combined that data with market potential index data provided by Esri. Market potential index data measures the strength of purchase of products and services (including the arts) relative to a national average of 100. This combined data allowed us to segment the consumer population into two groups: 1) households that are already more engaged in arts and cultural programs in the Core, and 2) households that are less engaged in the arts.

This audience development plan includes two overall strategies:

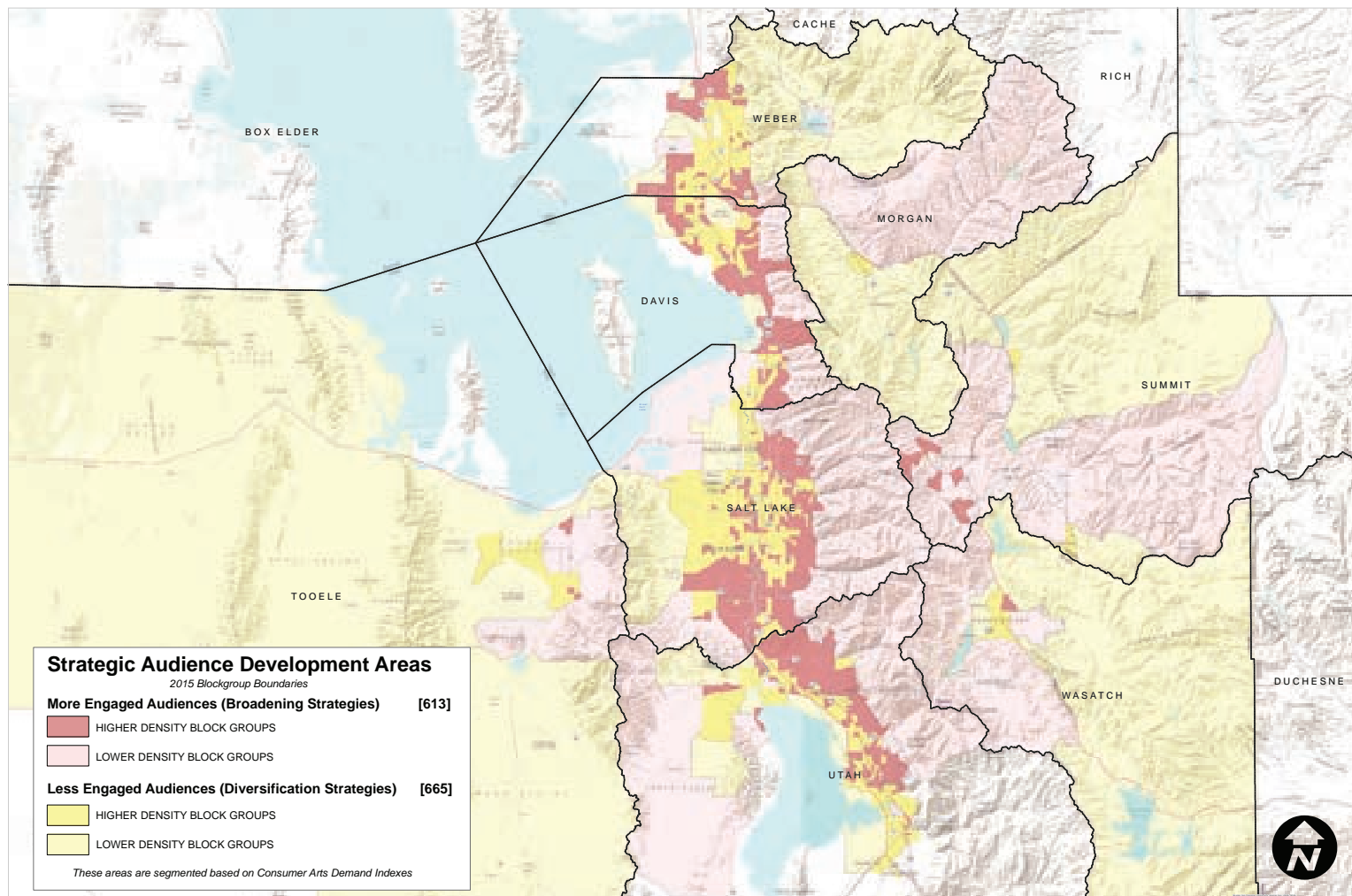
- **Broadening** audiences already participating in programming within the Core, and potential audiences within the city, county and region that are more inclined to participate. The research identifies characteristics of these audiences, barriers to increased frequency of participation, and insights to inform other areas of the Action Plan.
- **Diversifying** audiences through efforts to connect with potential audiences not well-affiliated with organizations' programming and events within the Core, and city and county residents less engaged in mainstream arts and cultural programs. The research also identifies characteristics of these potential audiences, barriers to participation, and insights to inform other areas of the Action Plan.

<sup>3</sup>This plan's recommendations are supported by a market study conducted as part of the planning process, along with findings from community engagement. For details that form the foundation of these recommendations, please refer to the Market Demand Analysis report and summary of community engagement. It can be found in the Research Appendix to the Cultural Core Action Plan.

## A LOOK AT THE TARGET MARKETS BY GEOGRAPHY

*Map A* illustrates the strategic audience development areas within a 75-minute drive time to downtown Salt Lake City. Areas in orange are where there is strong arts demand. Strategies for broadening audiences should be directed in these areas where households are already more engaged in the arts. Areas in yellow are where there is weaker arts demand.

Strategies for diversifying audiences should be directed in these areas where households are less engaged in the arts. Note that the maps are based on geographic block groups that may include rural or less populated areas.

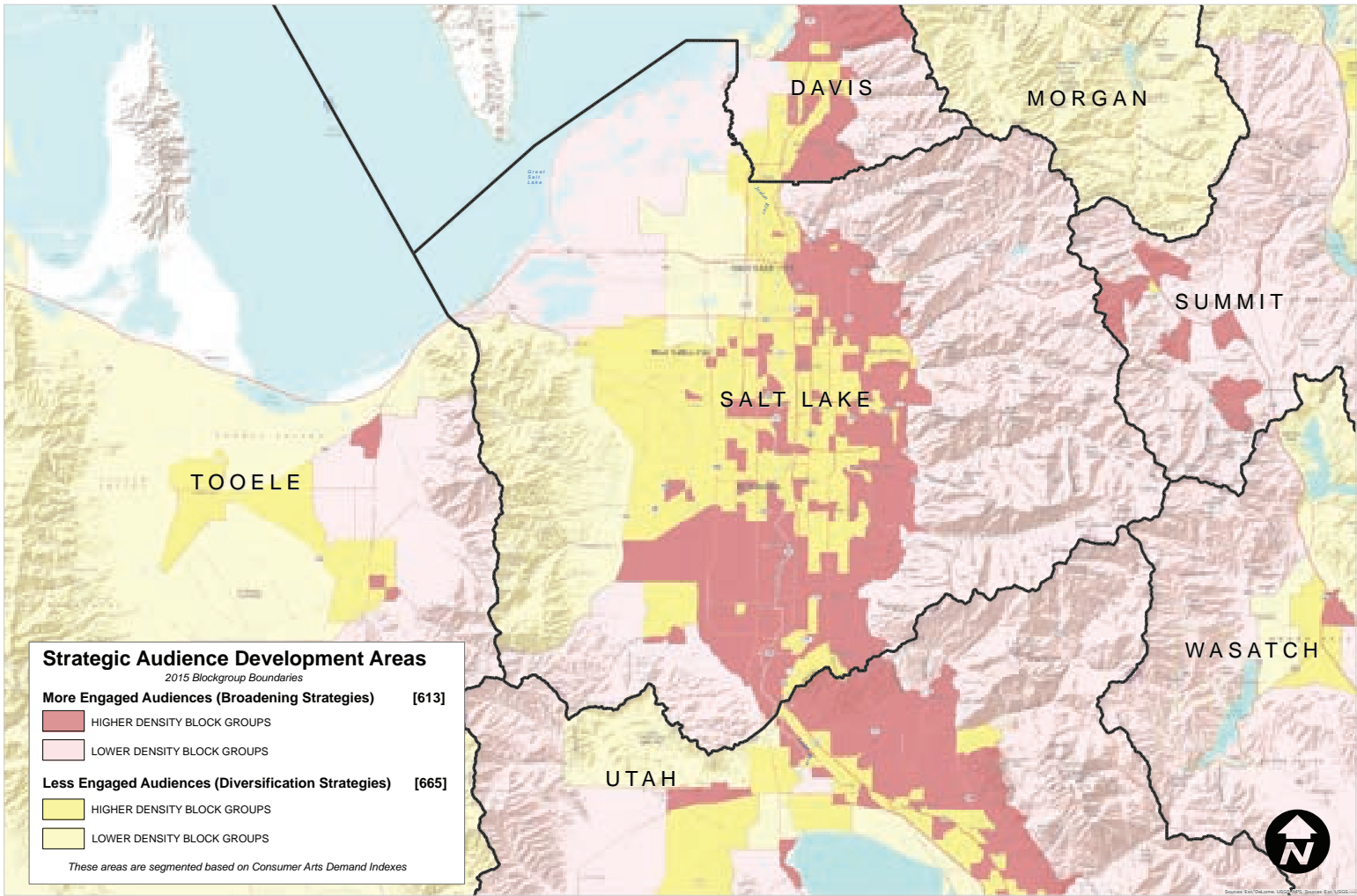


**MAP A:  
75-MINUTE  
DRIVE-TIME MARKET**

*Note: dark lines are county boundaries. Also, the maps are based on geographic areas (block groups) that are different from city and county boundaries and may include rural or unpopulated areas.*

A LOOK AT THE TARGET MARKETS BY GEOGRAPHY

Map B provides a zoom view of the strategic audience development areas to more closely identify priority areas within the county and the city.



**MAP B:  
SALT LAKE COUNTY/  
SALT LAKE CITY  
MARKET**

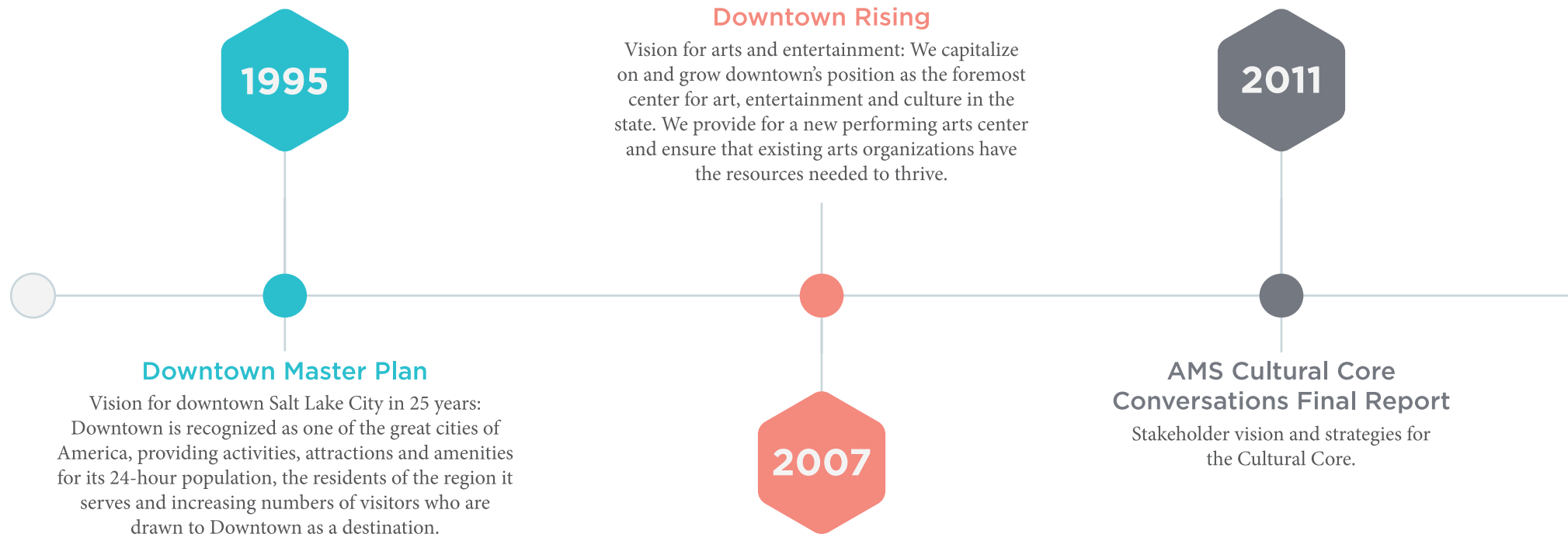
*Note: dark lines are county boundaries. Also, the maps are based on geographic areas (block groups) that are different from city and county boundaries and may include rural or unpopulated areas.*

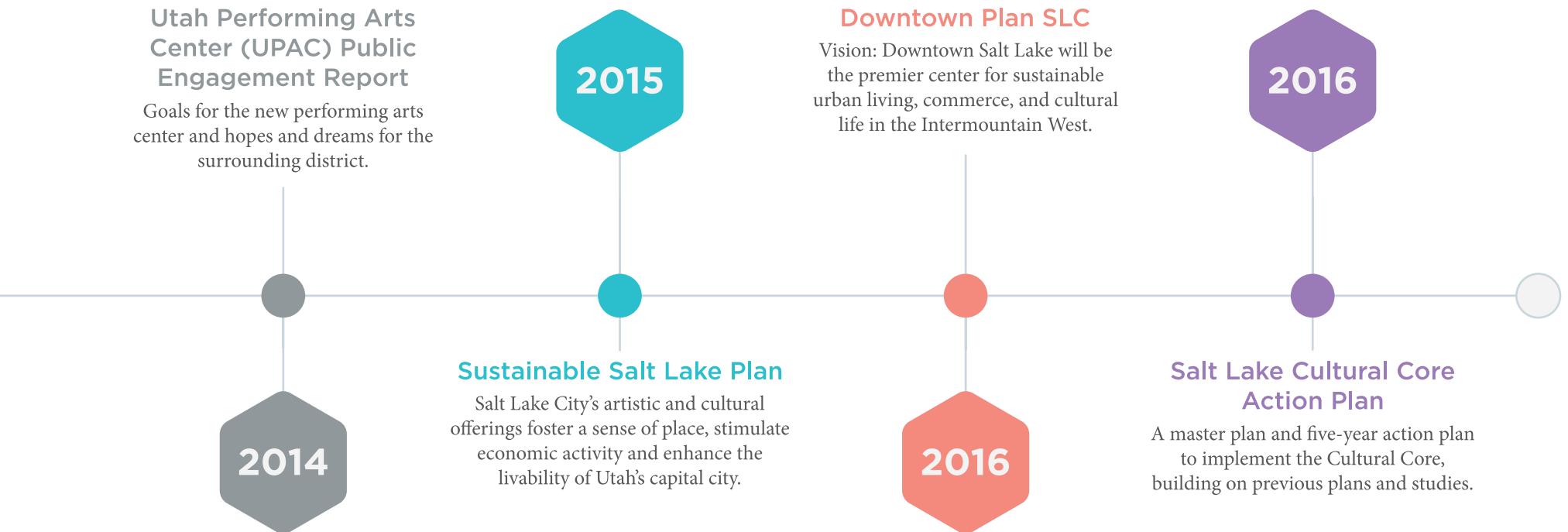


INTRODUCTION/CONTEXT

# **ALIGNMENT WITH RELATED PLANS & STUDIES**

## ALIGNMENT WITH RELATED PLANS & STUDIES









INTRODUCTION/CONTEXT

**CULTURAL  
CORE GOALS**

## GOALS OF THE CULTURAL CORE



**Celebrate and promote** Salt Lake's rich array of arts and cultural activities and experiences.



**Enhance** Salt Lake's brand and support increased visitation from the region and Intermountain West.



**Support** increased collaboration and creative development among Salt Lake's creative community.



**Expand and diversify** audiences for Salt Lake's arts and culture.



**Foster** downtown as an inclusive, diverse and welcoming place.



**Support** downtown residential growth.



**Enhance** the downtown business environment.



**Enrich** the urban experience and sense of place.





**Promote what  
we have going  
on downtown  
right now!**

SECTION/02

# **CREATIVE PLACEMAKING**

“[Creative placemaking is] ...the **intentional use of arts and culture** to shape the physical, social, and economic future of communities, which strengthens economic development, promotes civic engagement, and contributes to quality of life. **In short, art is a verb, and creative placemaking is using art to change a place.**”

#### KIMBERLY DRIGGINS

Former Associate Planning Director,  
District of Columbia

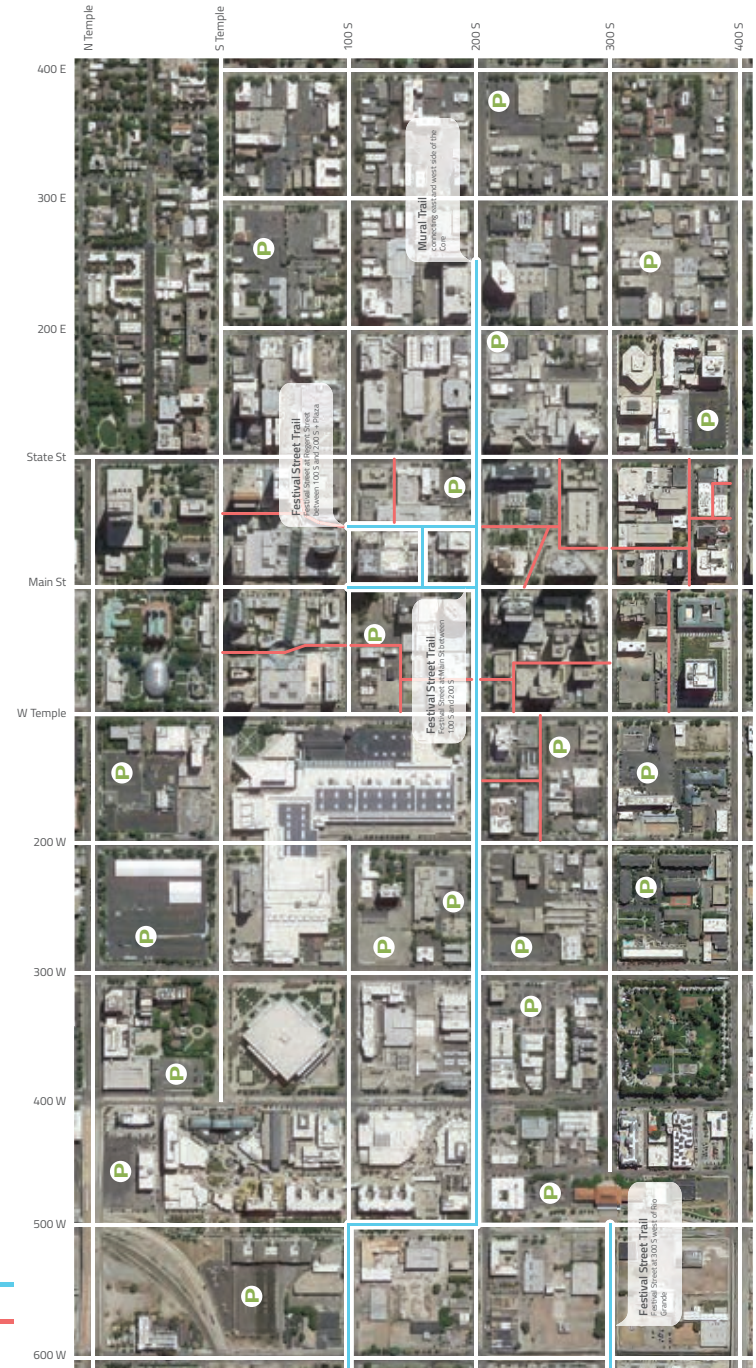
Downtown Salt Lake has a rich array of existing arts and cultural programming, facilities, venues, people and nodes of vibrant places. Through creative placemaking initiatives, implementation of this plan will leverage and promote Salt Lake’s existing resources, practices, cultural assets and civic infrastructure. It will strengthen the identity of Salt Lake by categorizing types of locations for creative intervention and for temporary and permanent artistic installations; identifying and addressing programming gaps; and providing strategic investments to stimulate the creative community and build new creative relationships in support of the goals of the Cultural Core.

#### CREATIVE PLACEMAKING OPPORTUNITY MAP

TRAILS:

MIDBLOCK WALKWAYS:

SURFACE PARKING LOTS:



CREATIVE PLACEMAKING  
**OBJECTIVES**



## OBJECTIVES



**Leverage and promote** the existing programming, organizations, places, and resources.



**Provide** programs, experiences, and environments attractive to all of Utah's different communities.



**Provide** new opportunities for artists and cultural organizations.



**Establish** a vibrant urban aesthetic and environment for serendipitous experiences.



**Enhance** resident and visitor satisfaction and perceptions.



**Extend** the daily and weekly arts and cultural activity cycle.



**Foster** new collaborations and create opportunities within the arts community as well as the business community and other stakeholders.



**Amplify and focus** the creative potential of Salt Lake's artists, creatives and organizations.



CREATIVE PLACEMAKING

# **RECOMMENDATIONS**



# RECOMMENDATIONS

These recommendations provide a framework for improvements to the physical environment and investments to programming within the Core. The intent is to be locally focused and to emphasize elements and programs unique and authentic to arts and culture in Salt Lake. Many creative placemaking ideas will serve more than one objective.

Physical placemaking includes improvements to spaces including, but not limited to, landscaping, urban design elements, surface treatments, public amenities, wayfinding, street furniture and public art. Capital improvements should be coordinated with the Redevelopment Agency (RDA) and other City and County departments. The physical placemaking recommendations for the Core fall into three different scales:

- 1. Focusing on individual sites and objects (small)**
- 2. Improving existing midblock walkways (medium)**
- 3. Creating extended linear connections or trails (large)**

Programming refers to performances, exhibitions, festivals, events and other activities. Because of the abundance of programming in the Core, programming investments should avoid duplication and be targeted to filling gaps or needs identified through this planning process.

It is recommended that an Artistic/Executive Director guide implementation of the creative placemaking strategies (see Management and Governance, page 69), with the assistance of an Artistic Advisory Committee of diverse presenters, producers and curators. The Director monitors and reviews existing placemaking and programming plans in the Core and shapes activation based on what is already planned for that year, opportunities for leveraging existing events, programmed spontaneity and other activation. Creative placemaking investments will be made primarily through contracts for services.

Each recommendation is followed by examples illustrating the concept; it is anticipated that specific ideas and investments will be identified by Core management through the an annual creative placemaking planning process.



# 01

## Increase the visibility, quality and quantity of public art.

- Coordinate with existing City, County, State and private public art programs by reviewing plans for upcoming projects in and near the Core and by identifying gaps and opportunities for Core investments and partnership opportunities.
- Establish one or more mural trails connecting existing murals with new commissioned works. One possibility is along 200 South, connecting west-downtown murals to eastside 200 East and 200 South murals (see also Recommendation 8). The path of a mural trail should be able to “meander” to follow an organic path among art works, while maintaining placemaking coherence.
- Identify location and provide one large and significant public artwork, a commissioned installation or space located in the Core with developed public space around the artwork.
- Use existing infrastructure for new public art: bus shelters, utility boxes, light posts, sidewalks and crosswalks, etc. Work to be produced by diverse, local artists and other creatives, including graphic designers, landscape architects and architects. Art should be multi-sensory, accessible to all and may be connected or related to each other.
- Improve lighting and signage for new and existing public art. This improvement begins with lighting for the flight-inspired series of sculptures that now exists within the Core. Commission energy-efficient lighting as a component of all future public art pieces to ensure their presence is visible at night.
- Emphasize art installations that are interactive and engaging to a diverse audience, and refresh experiences available to the public to maintain interest.
- Consider temporary art as a strategy for creating a high level of visual impact quickly and at reasonable expense.
- Address the ongoing maintenance needs of public art projects.



# 02

## Develop a visible and coordinated aesthetic for the Cultural Core.

- Relate the common aesthetic to specific aspects of cultural significance to Salt Lake (outdoors, music, dance, etc.).
- Centrally coordinate the aesthetic and include vibrant colors/graphics and occupiable “activation elements” such as benches, shading devices, etc.
- Develop standards for trash and recycling receptacles, outdoor furniture, signage, etc. to maintain a coordinated and compelling aesthetic and to infuse public art onto existing infrastructure. The intention is to facilitate the design of distinctive, not uniform, objects.
- Create surface treatments for sidewalks, crosswalks, large, blank building facades, etc., including temporary surface treatments or installations for empty lots and abandoned buildings.
- Introduce a program for developing temporary graphics on buildings, including fencing surrounding buildings under construction. These graphics could change seasonally and relate to programming and events scheduled within the Core.





# 03

## Improve wayfinding throughout the Cultural Core.

- Update/replace signage and incorporate new cultural amenities using the same graphic identity to coordinate with Core signage.
- Provide physical and digital Core maps identifying cultural amenities and their locations.
- Develop an interactive, mobile app for identifying/accessing these cultural amenities (see Marketing and Promotions recommendation 5, page 62).
- Develop visual, physical and/or graphic trails or queues connecting arts amenities in the Core. These may centralize around a Core home base.
- Incorporate connections in wayfinding that acknowledge organizations, events and places outside the Core.



# 04

## **Activate underutilized places and spaces in the Cultural Core through permanent and temporary artistic interventions of various scales.**

- Provide incentives for private property owners to activate and enliven dormant or underutilized property.
- Address dead zones such as parking lots that are largely vacant, abandoned buildings and empty lots with planning strategies for these sites.
- Design vibrant and pedestrian-friendly mid-block experiences throughout the Core.
- Develop a program to introduce temporary or permanent art and artistic programming into alleyways located within the Core.
- Support development of dedicated festival streets or spaces.<sup>4</sup>
- Consider the development of pocket parks within the Core.
- Improve 200 West/Salt Palace underpass with public art or other permanent installation and tie this element south along 200 West. (Note: This is one example of a north-south art zone. There are also east-west and midblock cultural corridors proposed.)

<sup>4</sup>Festival streets or spaces will benefit from more infrastructure elements, such as canopy supports, lighting and electrical outlets and support, bollards or other barriers to close the street to vehicular traffic and to enable use of the street for public festivals. The City/RDA have already done some of this work in some locations. Build upon recent improvements, such as the addition of bike lanes, medians, planters, etc., along 300 South or the redesign of Regent Street, as a starting point for the urban design of a festival street/space. Provide landscaping, lighting and other coordinated urban design elements that distinguish each place as a festival venue.

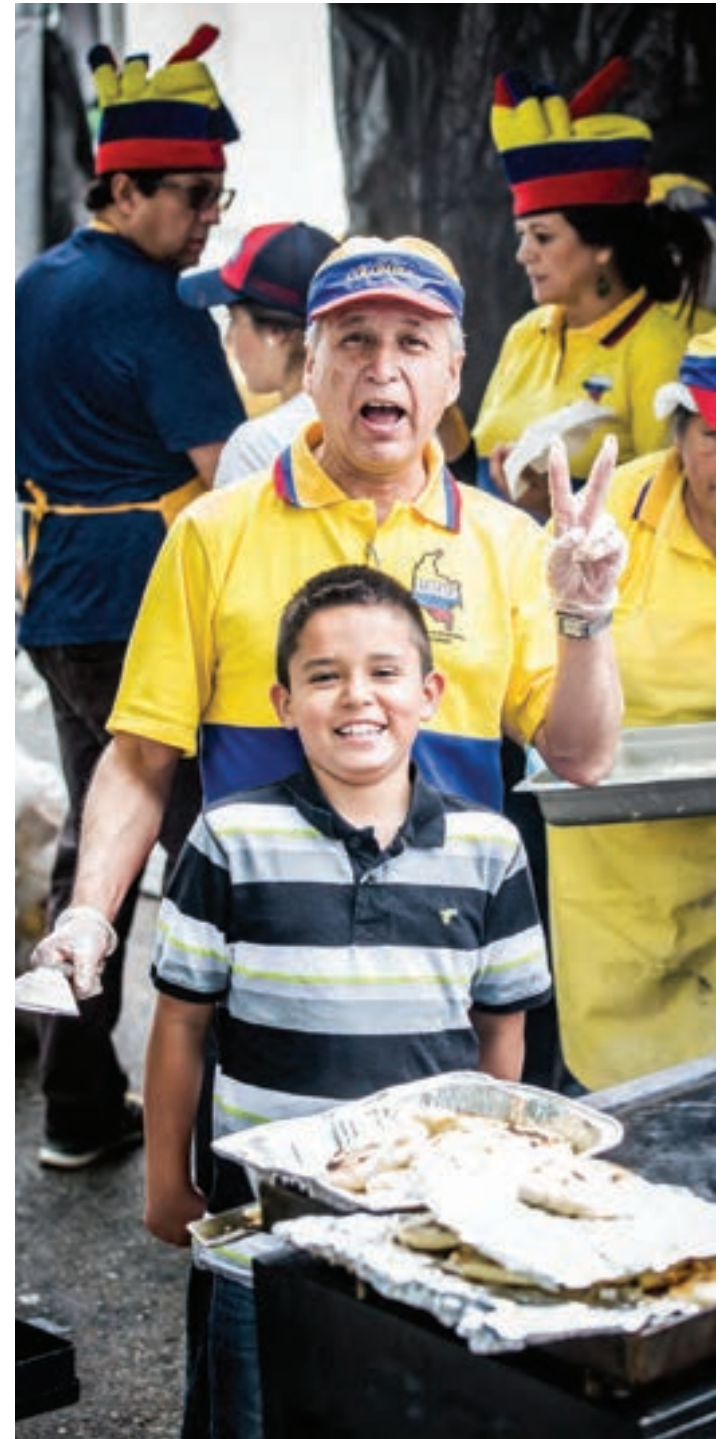




# 05

## Create dedicated places to support programmed spontaneity.

- Create free expression zones for street art, performances, temporary installations and other art activities in places clearly identified by design elements like color and signage, and where special permissions are not needed or are easily secured. “Give artists permission” to publicly share their creative work.
- Use successful past and current projects in the City as a template for future projects. Examples include International PARK(ing) Day; public art/landscape projects, such as the Main Street garden tour; food truck meet-ups; and sponsored public art competitions such as Sway’d.
- Create pop-up maker spaces, with the creative community invited and scheduled to participate. This includes children, family and youth component; also, retail sales and promotions.
- Commission and support temporary public art, emphasizing an ongoing presence of art projects such as light installations, digitally and physically interactive work, and whimsical pieces. Coordinate with and build on public art projects commissioned by the City, County, State and private agencies.



# 06

## **Develop broadly engaging themes that connect existing and new programming and build on collaboration and collective themes.**

- Identify themes that provide strong promotional opportunities across a month or a season, and allow organizations and artists to align their work.<sup>5</sup>
- Plan 2 – 3 years in advance to accommodate the artistic programming schedules of arts organizations.
- Brainstorm with artists and arts groups to arrive at a theme that can be incorporated into their programming with sufficient resources and lead time.
- Tie the themed activities into a long-term marketing/public relations effort.
- Expand Sunday afternoon family programming centered on a theme(s).
- Support collaborative programming among organizations to address social issues: invite organizations to coordinate their programming and activities in the Core addressing social issues such as safety, homelessness, refugees and drug abuse. Consider tie-ins with awareness campaigns and engaging younger generations (students, young professionals living/working downtown, school children).
- Develop programming themes capitalizing on special civic events and opportunities, e.g., anniversaries, major non-arts events (the Olympics).
- Themes can focus on diversity and include local ethnic cultural expression.
- Consider an Un-Fringe Festival: a twist on the familiar fringe festival concept, built on the idea that the Core is the center, not the fringe. Yet, fringe festivals are self-curated and – organized, allowing organizations and artists from throughout the region to participate. (This would require marketing and logistical support, as with any festival.)



<sup>5</sup>Examples of successful themed programming include the Pasadena's AxS Festival, which explores the nexus of artistic and scientific inquiry (<https://axsfestival.org>) and the City of Santa Monica's Glow, which features original commissions by artists that re-imagine Santa Monica Beach as a playground for thoughtful and participatory temporary artworks (<http://glowsantamonica.org>).

# 07

## **Encourage and increase community engagement with programming for families, children and youth.**

- Develop relationships with schools throughout the region to engage students in projects and events.
- Support discovery projects, participatory events, and interactive learning activities for children.
- Support parent-child activities like pottery, printmaking, and written word.
- Develop public art and signage that engage families with virtual (mobile app, game) and physical (touch, climb, move) learning activities.





# 08

## **Provide opportunities to advance and showcase the work of Salt Lake's creative community.**

- Establish a mural trail that connects existing murals with new, commissioned works. One possibility is along 200 South, connecting west-downtown murals to eastside 200 East and 200 South murals (see also Recommendation 1, page 41).
- Create a welcoming public space that features public art, performances and spoken word events by local artists.
- Establish a Lit Stroll with written and spoken work events at cafés and galleries
- Consider establishing a major competition that highlights Salt Lake and international works in downtown venues and sites, perhaps building on existing visual and/or performing arts competitions.
- Engage students of all ages in projects that showcase their creativity.
- Make it a policy to compensate artists for their work.





# 09

## **Encourage and support culturally inclusive programs reflecting Salt Lake's diversity - all ages, backgrounds, abilities, ethnicities and interests.**

- Value and promote culturally inclusive programming so all feel welcome in the Core and believe they are represented in the Core's cultural identity. Organizations and venues may need to go beyond offering free tickets or admission to underserved communities, using approaches such as engaging community in the planning or development of programming, cultural competence service training, eliminating the step of asking for standard identification at admission, offering free food, and other strategies.
- Develop a Community as Creators program led by arts organizations and engaging community members of diverse backgrounds in the creation of the programming that reflects their interests. Final work to be presented publicly in key Core outdoor and indoor venues.
- Team up Core organizations with culturally specific organizations for educational and family-oriented events.
- Train and provide resources to arts organizations to make programming and places welcoming and inclusive of diverse populations.
- Train and provide resources to arts and culture groups so programs incorporate principles of universal design and are promoted to people of all abilities.
- Encourage oral history and history groups to create storytelling opportunities for all communities to showcase their heritage and contributions to Salt Lake.

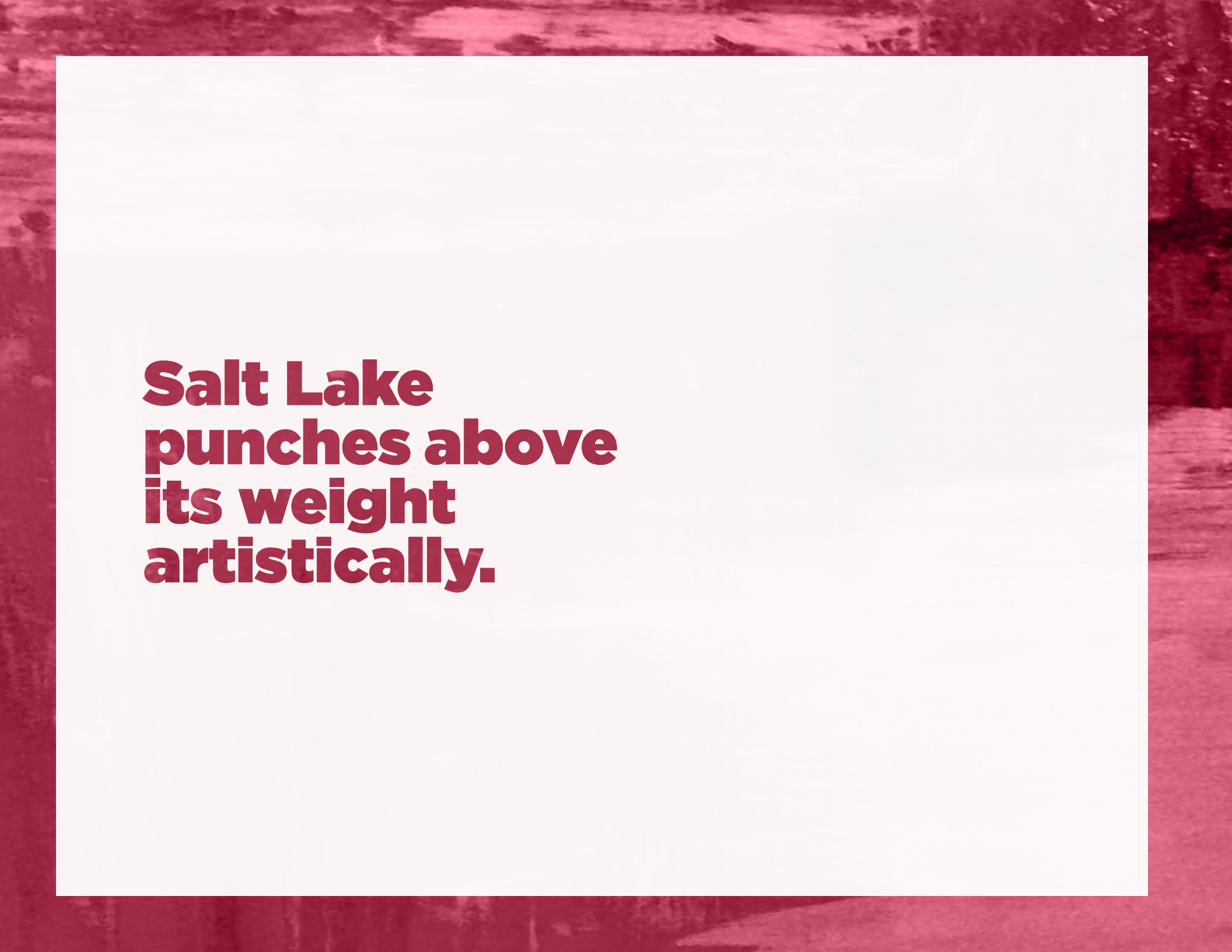


# 10

## **Encourage and support innovation, experimentation and nontraditional forms of artistic expression.**

- Activate alleyways with creative interventions by local artists in all disciplines.
- Engage digital game makers to create applications that include arts and culture venues and activities.
- Create an idea connection board for local artists to post innovative ideas and find partners to implement the idea.
- Consider an alternative iconic public artwork for Salt Lake: a series of temporary art installations or projects in the Core that comment or play on the idea of iconic public art. This could lead to a public dialogue about what an iconic piece might be for Salt Lake.





**Salt Lake  
punches above  
its weight  
artistically.**



SECTION/03

# MARKETING & PROMOTION



# INTRODUCTION

The marketing recommendations function as a framework for promoting the Cultural Core to existing audiences and building new audiences. Target markets include residents of Salt Lake City and the surrounding region and marketing activities will take place throughout the region. In addition, visitors to Salt Lake will benefit from Action Plan implementation. After adoption of the Action Plan, the first step is to develop a marketing program based on the following recommendations.

It is anticipated that creative placemaking and marketing strategies will evolve together and be refined by the Core management team. Campaigns will be launched continually and managed in relation to the status of creative placemaking efforts. Campaigns will be designed for strategic audience segments. Taken as a whole, marketing must achieve a level of repetition that allows it to be effective. It must also accumulate sufficient customer data that allows marketing to be personalized or individualized for specific customers.



MARKETING AND PROMOTION  
**OBJECTIVES**

## OBJECTIVES



**Create** a marketable brand identity for the downtown Salt Lake Cultural Core based on the abundance of existing programming, events, and places.



**Gain** national and international media exposure for downtown Salt Lake City's unique arts and cultural offerings in the Cultural Core.



**Use** marketing and promotion to educate the community about the role and value of the arts in our daily lives, going beyond increased visibility or awareness.



**Promote** Salt Lake's multicultural arts community.



**Foster** a more collaborative environment through which stakeholders inside and outside of the Cultural Core can participate in, and benefit from, its development and promotion.



**Market** key messages and communications strategies for both existing and new audiences in the Salt Lake region.



**Utilize** patron/client data accumulated collectively from all Cultural Core venues to create personas and aggregate content to create an advanced, responsive "smart" email marketing program targeted strategically to user preferences.







MARKETING AND PROMOTION

# **RECOMMENDATIONS**

## 01

**CULTURAL CORE STAKEHOLDER ENGAGEMENT**

**Continue and expand Cultural Core stakeholder engagement in the development and promotion of marketing approaches.**

*Playing a role in organizing and building support among stakeholders to multiply the Core's cumulative marketing and promotional efforts is a responsibility of the Core management team. Stakeholder engagement can focus on two directions:*

- *Convene stakeholders as Brand Ambassadors*
- *Expand internal communications*

This section emphasizes ways Core stakeholders work together to better support existing marketing and promotional initiatives, as well as implementing the broader recommendations of this plan through stakeholder partnerships.

**BRAND AMBASSADORS**

The Core can convene and engage stakeholders in brand and marketing development and as brand ambassadors. The engagement of a broad community of stakeholders in the Core – public agencies, private businesses, nonprofit and quasi-government organizations – will amplify brand messages and give Core stakeholders a greater sense of inclusion in brand development and promotion. Many of these organizations and agencies conduct their own outreach and promotional activities, and a key strategy is to engage and collaborate with partners to align and amplify their respective marketing efforts.

This form of brand development is a collaborative effort to promote Salt Lake City and Salt Lake County as a local, regional, national and international destination for cultural tourism. It is a natural evolution, as Utah is already an international destination for outdoor recreation and related tourism. Visit Salt Lake has recently moved in this direction with its creation of parallel brands themed around outdoor recreation and urban life and lifestyle—including arts, culture and entertainment.

The Core implementation strategy should include and fully engage the following types of brand ambassadors in developing and promoting the Core brand and messaging:

- Arts organizations
- Hotel, restaurant and other hospitality businesses
- Retail merchants
- Education institutions, both within and outside the Cultural Core
- Corporations and other major downtown employers

This network of organizations should be convened at regular and strategic intervals to offer input and stay apprised of brand development, messages, and marketing outreach opportunities. Partners should be provided with Cultural Core brand and marketing toolkits to use through their respective promotional efforts (see Brand Assets and Marketing Assets, page 59-62).

**INTERNAL COMMUNICATIONS**

Creating a more robust, effective communications strategy for internal stakeholders will assist communications among Core stakeholders. Supporting collaborative activities—programmatic as well as marketing—among artists, arts organizations, businesses, property owners and other Core stakeholders will strengthen the whole arts community. These activities may be accomplished in partnership with the Salt Lake City Arts Council, the ZAP Program and other organizations that already convene Core organizations.

The Core can contribute meaningfully to this vital internal communications function by:

- Supporting the development of a formal internal communications and coordination plan for Core program providers.
- Developing and maintaining an internal web resource as a collaboration and communication tool (see Cultural Core Stakeholder "Intranet," page 63).

# 02

## BRAND & MARKETING TOOLKIT

**Develop a marketable and inspirational brand for the Cultural Core based on a confluence of both existing and aspirational culture, places and programming.**

*The foundation of the brand, as well as future campaigns, messaging and marketing strategies, will celebrate, illuminate and exclaim the key foundational elements and characteristics that embody the DNA of Salt Lake's arts and cultural community, which are defined in the following:*

### BRAND MANIFESTO

#### Overarching Theme

The significant and influential role arts and culture plays in the lives and lifestyles of Salt Lake residents.

#### Supporting Themes

The emergence of a strong sense of new urbanism principles that bring renewed vibrancy to downtown.

- The inter-generational appreciation and enjoyment of arts and culture.
- The comprehensive variety of arts and cultural offerings in the Core.
- The abundance of cultural diversity that makes up the fabric of Salt Lake City.
- The proud and persevering history of Salt Lake City.
- The desire to retain the intimacy of a small city intertwined with the ambition, necessity and inevitability of becoming a regional, national and international marketplace and destination.
- The unique juxtaposition of rural and suburban demographic sensibilities.
- The convergence and stimulating fusion of a strong religious culture and dynamic counter-culture.
- The idea that arts and culture touch those across the entire economic spectrum.
- The commonalities and comprehensive inclusion of all organizations involved in the branding and marketing of Salt Lake to ensure cohesive coordination of messaging and campaigns.
- The public's diversified appetite for a complete spectrum of arts and cultural offerings.
- A comprehensive and expanded definition of "arts and culture" including all art forms (visual, performing, literary, design, media, etc.) and incorporating influences such as food, events, markets (indoor and outdoor), fashion and technology.
- The image of Salt Lake City, Salt Lake County and Utah as a sophisticated, vibrant and exciting place to live, work and play.

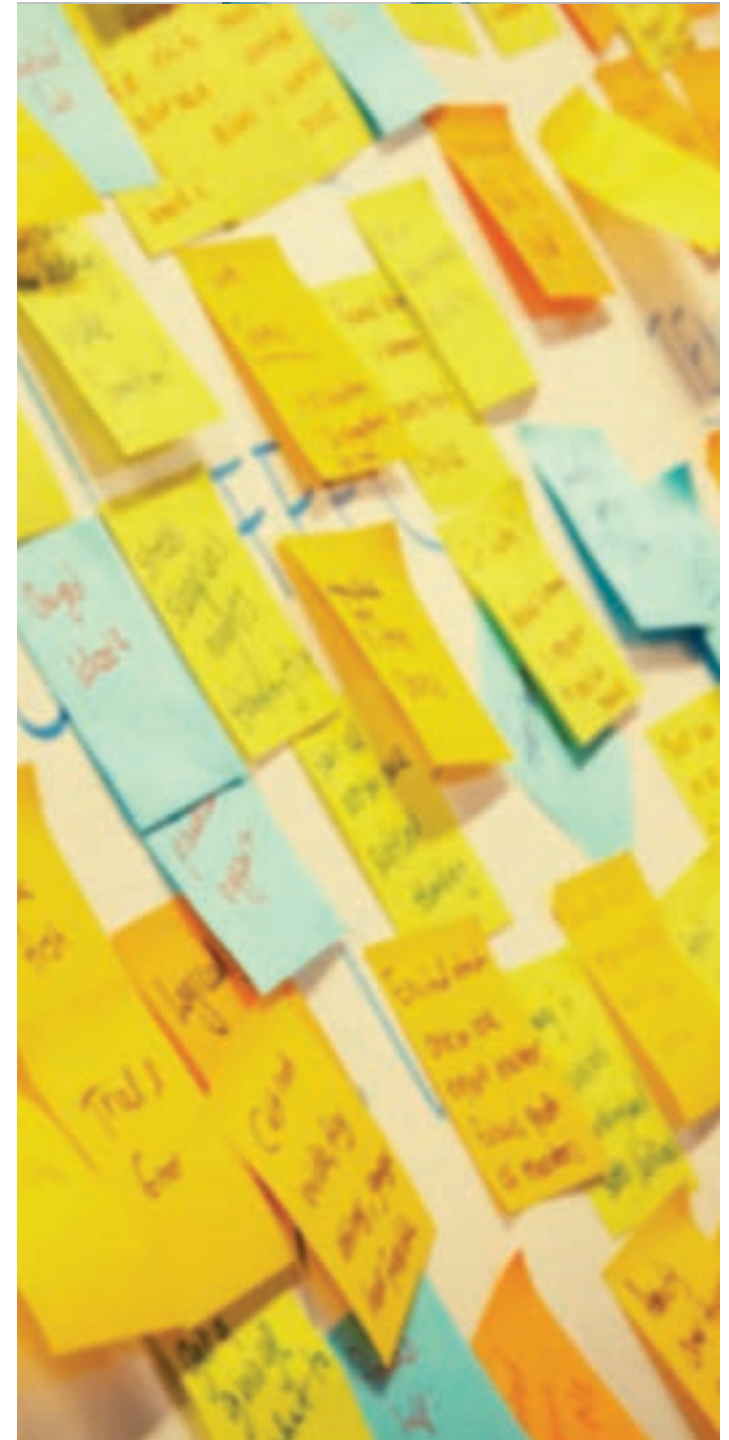
# 03

## BRAND ARCHITECTURE

**Build and establish the Cultural Core brand architecture through a comprehensive, strategic process.**

*All strategies and deliverables should be founded in the defining characteristics of the Brand Manifesto and would include the following:*

- Explore and develop a powerful, authentic naming strategy for the Core that lends itself fluently to URL strategy.
- Develop foundational architecture for the Core brand.
- Design and develop a comprehensive visual brand identity to include a corporate mark stationary system, visual assets, content styling and social media setup.
- Create personas to define audiences and enhance more targeted marketing strategies (see market study).
- Create a messaging matrix with messaging designed to resonate specifically with each distinct audience or persona. This phase of brand development may be developed in concert with advertising and marketing campaign development.
- Coordinate with placemaking efforts relative to wayfinding signage, maps and other information sources to ensure consistency across brand delivery channels.
- Distribute relevant brand assets to all stakeholders. (See Brand Ambassadors, page 58).





# 04

## MARKETING PLAN AND STRATEGY

### Develop a comprehensive marketing platform to serve as a strategic roadmap for marketing and promoting the Cultural Core.

*Develop a comprehensive short-term and long-term marketing plan, based on the recommendations of this plan, that establishes strategies, timelines, tactics and deliverables for reaching our local target demographics within the geographic target range of the 75-minute drive time. This plan will dictate all creative, messaging, strategies and media buys moving forward. It is recommended to develop a 12-month marketing work plan and a 3-year marketing work plan. Both should address:*

- *Budget and Timeline*
- *Audiences (Diversity Marketing)*
- *Marketing Channels and Tactics*
- *Geographic Outreach*
- *Media Outlets*
- *Deliverables*
- *Success Metrics (see Rec. 9, page 66)*

Develop a robust PR platform and strategy integrated with the marketing plan providing consistent messaging to and outreach with the public and media:

- Develop 30- and 60-second “elevator” pitch.
- Incorporate media-specific messaging and language into media engagement.

- Develop strong relationships with local media.
- Develop robust media kit and provide digital version on the website.
- Utilize the media as an important and valuable resource to help tell the story, promote and market the Core.

Work plans should incorporate all appropriate media, channels and tactics to market and promote the Core. These may include traditional media, digital and email marketing, guerrilla marketing and environmental design. All artistic mediums are recommended including music, language, architecture, visual, and performance. Additional recommendations are to utilize:

- Close Range Marketing - Use Bluetooth to send promotional messages about programming or placemaking events to customer smartphones and tablets at close proximity.
- Viral or Word of Mouth Marketing - Our community will help to collectively build the brand and reinforce our message.

- Seasonal Marketing - The seasons are a powerful motivator and backdrop from which to develop campaigns and promote events and programming.
- Audience Segmentation - Base on audience development and persona development to ensure incorporation of all demographics into outreach efforts.
- Targeted Marketing - based on user preferences (e.g., likelihood to attend specific types of events, etc.)
- Direct, Inbound, Outbound and Content Marketing Strategies should be considered and incorporated where relevant.
- Connection plans that link to and support existing campaigns (e.g., Life Elevated).
- Leverage state and co-op partner opportunities with Utah Office of Tourism (UOT). Destination marketing organizations and nonprofit tourism related entities (in existence for one year or more) are eligible to apply for up to \$325,000 in matching money for out-of-state promotions. <http://travel.utah.gov/opportunities/cooperative-marketing>.

# 05

## MARKETING ASSETS

**Create a comprehensive marketing resource library to market the foundational aspects of the Cultural Core brand.**

*Design and develop a library of marketing assets that can be delivered and distributed in-person, by mail and digitally to both internal and external stakeholders for marketing, promotions and brand development. The Core will utilize these assets to consistently market and promote the functions, capabilities, aspirations, goals and objectives of the Core. Distribute relevant marketing assets to all stakeholders (see Brand Ambassadors, page 58).*

*These assets may include:*

- *Print*
- *Event*
- *Digital*
- *Wearable*
- *Video*



# 06

## WEBSITE ONLINE RESOURCE DEVELOPMENT

**Leverage digital opportunities to pique interest, improve user access and promote the downtown image as a flourishing arts and culture destination.**

### CULTURAL CORE WEBSITE

- Develop, market and maintain a new Core website that is branded and supports all foundational aspects of the brand with programming content pulling from Now Playing Utah (NPU).
- Leverage use of the existing Now Playing Utah (NPU) database.
- Incorporate a “NOW” component to the NPU calendar function to inspire spontaneous programming and participation.
- Create a new, distinct URL informed by the naming strategy developed in the brand development phase.
- Utilize NPU robust database to create a Core-focused portal.
- Focus primarily on “in-Core” programming but also allow access to events and activities outside the Core.
- Incorporate advanced responsive email platform for marketing and customer relationship management (CRM) into new website.
- Capture data from website analytics to support review and refine efforts on an ongoing basis.

### CULTURAL CORE STAKEHOLDER “INTRANET”

- Oversee the development and management of a website “intranet” that functions as digital repository or resource to facilitate communication, coordination and collaboration with artists, arts organizations, content providers, business owners, property owners and other relevant stakeholders. Build on existing movements, such as Go Unite, an initiative to build community/civic engagement through an online game (<http://www.gounite.xyz>).

### DIGITAL MARKETING TECHNOLOGIES

Explore and expand digital promotion opportunities and develop robust social media campaigns.

- Based on the brand and messaging, create a Core hashtag (i.e., #discoverSLC).
- Convene and connect a cross section of active bloggers around relevant Cultural Core content (e.g. parents, hipsters, moms, LDS, artists, foodies, ethnically specific) and create robust social media strategy based on audience characteristics.
- Consider an integration with TimeOut.com or similar service using new brand. Time Out is the trusted global platform that inspires and enables people to experience the best of the city.

- Explore opportunities with Core programmers/venues to gather patron databases and promote other/additional Core programming.
- Take advantage of new technologies to market the Core (e.g., virtual reality, Pokémon GO).
- Establish visibility and target messaging in geographic hubs within the 75-minute drive time area including Downtown, East side, West side, South valley and outlying county hubs.
- Develop context for Core programs through critical writing (e.g., Blog).
- Use social media and advanced ticketing options to help create easier access to arts and culture information and events.
- Pursue sponsorships, rather than paid advertising, for the website with stakeholders where there is an alignment of interests.

- Operating in 107 cities, across 39 countries  
- Has a monthly global audience reach of over 100 million across all platforms.

## 07

**CAMPAIGN DEVELOPMENT**

**Build on momentum of the Action Plan engagement and development process with a launch and subsequent campaigns.**

*Once the management of the Cultural Core is in place, it can develop a launch campaign to set the tone for the value of investment in Core programming and placemaking opportunities.*

*Develop advertising and marketing campaigns to support, promote and market all relevant aspects of the Cultural Core pertaining to programming, placemaking, audience development and public policy. These campaigns are intended to be developed in concert and collaboration with other stakeholders to encourage a cross-pollinating atmosphere and ensure that all marketing and promotions initiatives across the Core build and strengthen one another whenever possible. Target specific audience segments based on characteristics and leverage known motivators for participation:*

- *Unique offerings downtown (events not available elsewhere)*
- *New programming in the Core*
- *Progress on placemaking efforts in the Core*
- *More things to do while downtown*
- *Abundance and quality of programming*
- *Free programming*

Establish themes that reinforce and inspire programming. Potential theme types may include heritage and history of all Salt Lake community and cultural groups, highlighting individual creatives in the community, innovation and experimentation, or seasonal themes. Additionally, the campaigns should address and overcome known barriers to participation in local campaigns including safety, homelessness, traffic, parking and convenience.

**POTENTIAL CAMPAIGN CONCEPTS AND STRATEGIES:**

- **Discovery** – discover downtown and the abundance of arts and cultural offerings. Celebrate and reinforce the idea that Salt Lake City already offers rich and diverse arts and cultural programming that simply needs to be rediscovered. Provide invitations and incentives to come downtown, and information designed to overcome barriers such as parking, family amenities, etc.
- **Ambassadors Day** - targeted on families and addressing safety and parking myths. Promote regionally where downtown ambassadors show visitors where to park, where to eat, etc.
- **Sunday Funday** - specific strategy to enliven all 7 days downtown.
- **Discount Days** - 15% off shopping to come to the City.



# 08

## ALTERNATIVE TICKETING OPTIONS:

**Develop promotional improvements through ticketing programs that integrate with the overall marketing program.**

Through the community engagement process, there were many ideas offered to develop a more robust patron access experience through ticketing alternatives. Several of these ideas emerged as viable, strategic opportunities.

### CULTURAL CORE PASS

Explore development of a Cultural Core Pass building on Visit Salt Lake's current Connect Pass program, which offers discounts to area attractions, including arts and cultural venues. The Cultural Core Pass could include arts experiences in the Core beyond the current list of attractions and could include organizations and venues outside the Core. Different pass options could be developed strategically and targeted to specific audiences

### DISCOVERY PASS

Explore cross-arts opportunities, either in the same venue or through ticket structures that allow access to multiple arts agencies in one season's pass or a punch pass. This could be structured similarly to the Area Resort Ski Pass model. This would offer an opportunity for users to "create your own" custom pass for arts and entertainment.

### PARKING & TRANSIT OPTIONS

Incorporate parking and transit options into ticket and pass programs, where an event ticket could also serve as a transit pass, parking pass or discount voucher. This will require considerable coordination with parking and transit providers, but offers the opportunity to surmount some of the major perceived barriers.

### USER EXPERIENCE IMPROVEMENTS

The ticketing experience and functionality were noted as areas for the Core to facilitate improvements. While the actual ticketing processes are more closely tied to programming, the overall ticketing experience has a marketing and promotional component, both as part of an overall user experience and as a means to strategically reach targeted audiences. The following strategies are offered as areas for consideration:

- Explore the expansion of ticketing capabilities through ArtTix to bridge with Connect Pass technology.
- Examine ArtTix capacity and versatility, or other solutions, to address "day of" ticket sales to expand audience, promote spontaneous activities and to fill vacant seats.
- Identify and implement best practices from other robust ticket services such as "iFly" or "TKTS" in New York.
- Explore information and ticket kiosks located around downtown to make it easier to participate in the arts on short notice.
- Integrate ticketing with social media, push technologies and other online resources.
- Develop motivating invitations such as shopping or dining discounts linked to event ticket stub—this is already a common practice with sporting events.

## 09

**RESEARCH AND SUCCESS METRICS**

**Conduct regular review of marketing and outreach indicators to determine program effectiveness and guide adjustments to individual campaigns, as well as to longer-term implementation.**

**ESTABLISH METRICS AND CAPTURE DATA**

Use outside research to analyze and evaluate the overall health of the brand and outreach strategies.

- Establish benchmark metrics to define indicators of success.
- Plan annual survey(s) to assess effectiveness of campaigns and brand (local and national through tourism partners).
- Periodically conduct qualitative and quantitative analysis for both internal stakeholders and external consumer audiences.
- Utilize and review ticketing and website analytics.
- Capture data from the new Cultural Core portal and brand promotion, and share it in ongoing development and refinement efforts with all stakeholders to collectively benefit their marketing efforts.
- Collaborate and sync with stakeholders involved in marketing Salt Lake to assess and share cumulative research data to refine collective messaging and campaign strategies.

**MARKETING AND PROMOTION REFINEMENT**

Refine and adjust future outreach strategies based on data analysis to keep ahead of emerging trends, build on new opportunities, and keep the marketing campaigns fresh. Results can be adjusted in line with the Mosaic lifestyle segments, or target audiences, defined in the market demand study.

- Set baseline and goals for audience expansion and diversification.
- Utilize results from database analyses to inform and adjust marketing activities.
- Test and refine brand and campaign strategies as needed.
- Gradually expand local marketing tactics to a 75-minute radius of downtown.
- Drill down within inclined and disinclined audience segments to refine tactics.
- Test specific promotions to Mosaic groups.
- Refine channels to reach specific Mosaic groups.
- Utilize Mosaic, census characteristics, and geographic locations of the two groups to inform marketing tactics, messaging, channels, language, and location.
- Utilize Mosaic, census characteristics, and geographic locations of the two groups to inform marketing tactics, messaging, channels, language, and location.



**Just give  
the artists  
permission!**

The background is a vibrant green with a subtle, high-contrast image of a person in a white robe, possibly a religious figure, standing and looking down. A large, solid white rectangle is positioned on the left side of the image, partially obscuring the background figure. The text is located on the right side of this white rectangle.

SECTION/05

# **MANAGEMENT & FINANCES**



# MANAGEMENT AND GOVERNANCE

The Interlocal Agreement creating the Cultural Core provides for the establishment of a committee to oversee the effort: “The City and County hereby agree that they shall establish a six member committee that shall be charged with the review and prioritization of proposed marketing expenditures and the budgeting of Incremental Sales Taxes for program support (the “Budget Committee”)...”<sup>6</sup>

The Interlocal Agreement also specifies the process by which the management of the Core shall be determined: “The Parties agree, upon approval of the expenditure of Incremental Sales Taxes as provided for in Paragraph 5 for such purpose, to jointly issue a Request for Proposals (“RFP”) to acquire the services of an individual or organization to market the cultural and arts activities located in the Cultural Core to maximize facility utilization and achieve the Parties’ shared arts and cultural objectives.”<sup>7</sup> This RFP should be issued following adoption of this Action Plan by the City and County Councils and the approval of a Cultural Core budget for 2017.

The RFP should solicit proposals that will implement this Action Plan over an initial period of two or three years, working under the direction of the County and City and with the oversight of the Budget Committee. Critical selection criteria will include the proposer’s demonstrated understanding of the creative and targeted marketing opportunities of the Cultural Core and a feasible methodology for fulfilling the recommendations of the Action Plan. At a

minimum, the RFP should include the following elements: specific scope of services; proposed services contract and length of agreement; maximum compensation (optional); and required background and experience. Proposals should include the following information: other program/job/contract obligations of the proposing individual or organization; if proposer is an organization, personnel assigned to the Cultural Core, including their skills, responsibilities and percentage of time devoted to the Core; examples of similar projects successfully completed in the recent past; proposed budget/compensation; facilities, services and other support systems the proposer will provide; the proposed methodology for accomplishing the Core scope of services; and potential launch projects that could be implemented immediately following selection of the manager.

Qualified and effective management of the Cultural Core will be critical to its success. In addition to background in the key elements of the Action Plan (creative placemaking, audience development and marketing), management must have skills in building partnerships among various stakeholders, cultivating relationships with City and County staff and elected officials, and general community engagement. Background and experience in grant-writing and fund development, curating innovative and high visibility arts projects, commissioning public art and envisioning options for creative placemaking will be highly desirable. These are a varied and complex set of demands. For that reason, it may be helpful to create an

Artistic Advisory Committee, to support Core management in implementing the Cultural Core. An Artistic Advisory Committee should be composed of members whose priority is the successful implementation of the Core as a whole and who can think beyond the parochial interests of their particular discipline or institution. Members should include, among others, arts representatives who are knowledgeable about Salt Lake’s arts community and national/international arts trends, City and County staff who reflect diverse populations, and people who are well-informed about targeted audience segments. It is recommended that the selected management should have a dedicated Artistic/Executive Director, responsible for overall management and decisions regarding creative placemaking and marketing. The RFP should also highlight the need for someone to be responsible for community engagement activities and supporting programming and events.

Because of the time elapsed since the adoption of the Interlocal Agreement, it is recommended that the RFP for Cultural Core management be issued as soon as possible following the adoption of this Action Plan and that management is installed with an expectation of immediate start-up actions.

<sup>6</sup>Interlocal Agreement for Sharing of Revenues, dated December 1, 2010, Paragraph 5.

<sup>7</sup>Interlocal Agreement for Sharing of Revenues, dated December 1, 2010, Paragraph 6.

MANAGEMENT AND FINANCES

# **OPERATING BUDGETS**

## OPERATING BUDGETS

Operating budgets will be prepared by the manager selected to implement the Cultural Core Action Plan, based on the recommendations and priorities in the plan. Revenues for the Core will come from the dedicated sales tax revenues defined in the Interlocal Agreement, totaling \$500,000 annually, \$250,000 each from the City and County (subject to the budget allocation process each year). In addition, approximately \$2,000,000 will be on hand at the start of 2017, derived from the tax revenues accumulated since the formation of the Core's taxing district. Therefore, a total of \$4,500,000 in dedicated sales tax will be available over an initial five-year span, assuming that both the City and the County continue to make their respective \$250,000 annual contributions.

Operating budgets will likely need to spend a portion of the accumulated revenues to finance start-up costs and to assure a successful launch of the Core.

While the Interlocal Agreement between the City and the County provides a base amount of funding – \$500,000 annually – there is a need for additional funding, particularly to support capital improvements that are part of the placemaking elements. It is important for the Core management to develop effective relationships with the City's RDA and other City Departments which may become partners in capital projects, where there is an alignment of interests. In addition, the Core should actively pursue local, regional and national funding entities with an interest in creative placemaking, such as the Kresge Foundation's Arts & Culture Program, the National Endowment for the Arts' Our Town program, and ArtPlace America's National Creative Placemaking Fund. Sponsorship support and underwriting can be sought from local corporations and individuals. However, the Core should focus on funding that "increases the pie" of arts and cultural dollars and should not compete for funding with Salt Lake's arts and cultural organizations.



MANAGEMENT AND FINANCES  
**PRIORITIES**



# PRIORITIES

The following table lists all Creative Placemaking recommendations with priorities and cost estimates. This list is intended to serve as a reference for the management of the Cultural Core and the Budget Committee in implementation of this Action Plan. As a reference, it is understood that priorities and costs may change as specific ideas are developed and new opportunities arise. Priorities in this table are based on opinions expressed in the community survey, in stakeholder meetings, by the Cultural Core Budget Committee and the consultants' professional interpretations. Cost estimates include personnel costs, contracts for services and other potential expenses. Capital projects are the most costly and the Cultural Core may identify outside funding sources and potential partnerships, such as with developers, funders, the City, County, RDA, etc., where there is an alignment of interests.



# RECOMMENDATIONS BY PRIORITY - A PRIORITIES

## 01

**Increase the visibility, quality and quantity of public art.**

PRIORITY	COST	RECOMMENDATION
A	\$	Coordinate with existing City, County, State and private public art programs.
A	\$\$	Emphasize interactive and engaging art installations.
A	\$\$	Consider temporary art to create a high level of visual impact.

## 02

**Develop a visible and coordinated aesthetic.**

PRIORITY	COST	RECOMMENDATION
A	\$\$	Relate the aesthetic theme with specific aspects of cultural significance to Salt Lake.
A	\$\$	Use vibrant colors/graphics and activation elements such as benches, shading devices, etc.
A	\$\$	Develop standards for trash and recycling receptacles, outdoor furniture, and signage.
A	\$\$	Create surface treatments (temporary/permanent) for sidewalks, crosswalks, large, and blank building facades.

## 03

**Improve wayfinding.**

PRIORITY	COST	RECOMMENDATION
A	\$\$\$	Update/replace signage and incorporate new cultural amenities.
A	\$\$	Provide physical and digital Cultural Core maps identifying cultural amenities and their locations.

## 04

**Activate underutilized places and spaces.**

PRIORITY	COST	RECOMMENDATION
A	\$\$	Address dead zones such as parking lots that are largely vacant, abandoned buildings and empty lots.
A	\$\$\$	Design vibrant and pedestrian-friendly mid-block experiences.
A	\$\$\$	Develop a program to introduce temporary or permanent art and artistic programming into alleyways.

## 05

**Create dedicated places to support programmed spontaneity.**

PRIORITY	COST	RECOMMENDATION
A	\$	Create free expression zones for street art, performances, temporary installations and art activities.
A	\$	Use successful past and current projects in the City as a template for future projects (International PARK(ing) Day, public art/landscape projects, food truck meet-ups).
A	\$\$	Create pop-up maker spaces, with the creative community invited and scheduled to participate.
A	\$\$	Commission and support temporary public art.

## 06

**Develop broadly engaging themes that connect existing and new programming, and galvanize community attention.**

PRIORITY	COST	RECOMMENDATION
A	\$	Brainstorm with artists and arts groups to develop a global theme.

## 07

**Encourage and increase community engagement with programming for families, children and youth.**

PRIORITY	COST	RECOMMENDATION
A	\$	Develop relationships with schools throughout the region to engage students in projects and events.
A	\$	Support discovery projects, participatory events, and interactive learning activities for children.
A	\$	Support parent-child activities like pottery, printmaking, and written word.
A	\$\$	Develop public art and signage that engage families with virtual and physical learning activities.

## 08

**Provide opportunities to advance and showcase the work of Salt Lake's creative community.**

PRIORITY	COST	RECOMMENDATION
A	\$	Create a welcoming public space featuring public art, performances and spoken word events by local artists.

09

**Encourage and support culturally inclusive programs reflecting Salt Lake's diversity - all ages, backgrounds, abilities, ethnicities and interests.**

PRIORITY	COST	RECOMMENDATION
A	\$	Value and promote culturally inclusive programming so that all groups feel welcome in the Core and believe that they are represented in the Core's cultural identity.
A	\$\$	Develop a Community as Creators program led by arts organizations engaging community members.

10

**Encourage and support innovation, experimentation and nontraditional forms of artistic expression.**

PRIORITY	COST	RECOMMENDATION
A	\$\$\$	Activate alleyways with creative interventions by local artists.
A	\$	Engage students of all ages in projects that showcase their creativity.





## RECOMMENDATIONS BY PRIORITY - B PRIORITIES

01

**Increase the visibility, quality and quantity of public art.**

PRIORITY	COST	RECOMMENDATION
B	\$\$\$	Use existing infrastructure for new public art: bus shelters, utility boxes, light posts, sidewalks and crosswalks, etc.
B	\$\$\$	Improve lighting and signage for new and existing public art.
B	\$\$\$	Establish a mural trail.

02

**Develop a visible and coordinated aesthetic.**

PRIORITY	COST	RECOMMENDATION
B	\$\$	Introduce a program for developing temporary graphics on buildings, including fencing surrounding buildings under construction.

03

**Improve wayfinding.**

PRIORITY	COST	RECOMMENDATION
B	\$\$	Develop an interactive, mobile app for identifying/accessing these cultural amenities.
B	\$\$\$	Develop visual, physical and/or graphic trails or queues connecting arts amenities in the Cultural Core.

04

**Activate underutilized places and spaces.**

PRIORITY	COST	RECOMMENDATION
B	\$	Provide economic incentives for property owners to incorporate arts and culture elements/programs.
B	\$\$\$	Improve 200 West/Salt Palace underpass with public art or other permanent installation.

**05**

Create dedicated places to support programmed spontaneity.

**There are no B priority recommendations for this initiative.**

**06**

Develop broadly engaging themes that connect existing and new programming, and galvanize community attention.

PRIORITY	COST	RECOMMENDATION
B	\$	Tie the themed activities into a long-term marketing/public relations effort.
B	\$\$	Expand Sunday afternoon family programming centered around a theme(s).
B	\$\$	Support collaborative programming among organizations that are addressing social issues.
B	\$\$\$	Develop programming themes capitalizing on special civic events and opportunities.
B	\$	Focus on diversity and include local ethnic cultural expressions.

**07**

Encourage and increase community engagement with programming for families, children and youth.

**There are no B priority recommendations for this initiative.**

**08**

Provide opportunities to advance and showcase the work of Salt Lake's creative community.

PRIORITY	COST	RECOMMENDATION
B	\$\$\$	Establish a mural trail with local artists.
B	\$	Establish a Lit Stroll with written and spoken work events at cafés and galleries.

09

**Encourage and support culturally inclusive programs reflecting Salt Lake’s diversity - all ages, backgrounds, abilities, ethnicities and interests.**

PRIORITY	COST	RECOMMENDATION
B	\$	Team up Cultural Core organizations with culturally specific organizations for educational and family-oriented events.
B	\$	Train and provide resources to arts organizations to make programming and places welcoming and inclusive.
B	\$	Train and provide resources to arts organizations and groups to incorporate principles of universal design.
B	\$	Partner with oral history and history groups to create storytelling opportunities.

10

**Encourage and support innovation, experimentation and nontraditional forms of artistic expression.**

PRIORITY	COST	RECOMMENDATION
A	\$\$\$	Activate alleyways with creative interventions by local artists.



# RECOMMENDATIONS BY PRIORITY - C PRIORITIES

## 01

Increase the visibility, quality and quantity of public art.

PRIORITY	COST	RECOMMENDATION
C	\$\$\$\$	Identify location and provide one large and significant public artwork.

## 02

Develop a visible and coordinated aesthetic.

**There are no C priority recommendations for this initiative.**

## 03

Improve wayfinding.

PRIORITY	COST	RECOMMENDATION
C	\$	Incorporate connections in wayfinding that acknowledge organizations, events and places outside the Core.

## 04

Activate underutilized places and spaces.

PRIORITY	COST	RECOMMENDATION
C	\$\$\$\$	Support development of dedicated Festival Streets or areas, closed to vehicular traffic during events.
C	\$\$\$\$	Consider the development of pocket parks.



05

Create dedicated places to support programmed spontaneity.

**There are no C priority recommendations for this initiative.**

06

Develop broadly engaging themes that connect existing and new programming, and galvanize community attention.

PRIORITY	COST	RECOMMENDATION
C	\$\$\$	Consider an Un-Fringe Festival: a twist on the familiar fringe festival concept.

07

Encourage and increase community engagement with programming for families, children and youth.

**There are no C priority recommendations for this initiative.**

08

Provide opportunities to advance and showcase the work of Salt Lake's creative community.

PRIORITY	COST	RECOMMENDATION
C	\$\$\$	Consider establishing a major competition that highlights Salt Lake and international works in downtown venues and sites, perhaps building on existing visual and/or performing arts competitions.

09

Encourage and support culturally inclusive programs reflecting Salt Lake's diversity - all ages, backgrounds, abilities, ethnicities and interests.

**There are no C priority recommendations for this initiative.**

10

Encourage and support innovation, experimentation and nontraditional forms of artistic expression.

PRIORITY	COST	RECOMMENDATION
C	\$	Engage digital game makers to create applications for arts and culture venues and activities.
C	\$\$\$\$	Consider an Alternative Iconic Public Artwork for Salt Lake.

MANAGEMENT AND FINANCES

# **IMPLEMENTATION**

# IMPLEMENTATION

Implementation of the Cultural Core must begin with powerful, visible interventions/projects that attract public attention to the Core and embody the brand. As described in the Management and Governance section, page 69, Core management can identify one or more launch projects as part of the RFP and selection process, providing a quicker start-up to the implementation process. Following the first year or two, Core implementation can build on the initial successes and incorporate lessons learned from start-up activities. The Cultural Core Implementation Timeline (next page) lists recommended actions by year for the first five-year period. Actions are listed in their start year and some actions will continue into the next year. Duration will depend on the specifics of the project chosen, partnerships, funding, permissions, etc. It is understood that implementation must proceed flexibly, responding to opportunities and ideas that arise. Activities may be repeated or continued, depending on their reception or effectiveness, and management should be enabled to refine priorities to best serve the goals of the district.

Starting points in the implementation table for creative placemaking include creating a visual aesthetic for the Core, highly visible launch projects (temporary public art, interactive art installations, a free expression zone, etc.), promotion of family- and child-centered programming, and expansion of Visit Salt Lake's current Connect Pass to include more arts venues and activities. Starting points for marketing include establishing the brand and brand toolkit for the Core, developing a dedicated website (drawing on NowPlayingUtah.com data), and launching a promotional campaign.

It may be useful to locate initial creative placemaking projects on publicly owned property, such as Gallivan, Abravanel plaza or city streets, to avoid the perception of interfering with private property and business owners, and allowing time for these relationships to develop. Projects that involve significant capital costs—hardscape projects—will often require partnerships for funding and/or grant-writing, since their total cost will likely be beyond the scope of the Core's operating budget.

Year three (2019) includes planning for a major work of public art for Salt Lake City. This project would require a large budget that, like capital placemaking projects, is beyond the financial capacity of the Core. It is likely that this opportunity should be approached through formation of a task force of community leaders with the expertise, vision and financial capacity to take responsibility for developing a major work.





# CULTURAL CORE IMPLEMENTATION BY YEAR/PLACEMAKING



## 2017

### Core visual aesthetic

- Create aesthetic standards
- Enliven surface treatments
- Ensure artists are on all design teams

### Launch project(s)

- Highly visible, temporary public art and/or highly interactive (e.g., musical swings, dance don't walk)
- Free expression zone including food trucks
- Partnership with Gateway art projects

### Connect Pass expansion

### Packaging and promotion of family- and child-centered programming



## CREATIVE PLACEMAKING



## 2018

### Wayfinding

- Signage, amenities and/or visual trails
- Mobile map/augmented reality component

### Urban interventions

- Surface treatments on buildings, sidewalks, crosswalks, etc.
- “Give artists permission” project in specific space
- First alleyway project
- Planning and RFP for creatively designed urban amenities for Core

### Mural trail

- Definition of trail
- First commission(s)

### Planning for first themed festival

### Continue packaging and promotion of family- and child-centered programming

# 2019

## Festival street

- Support efforts of other agencies to develop festival street
- Initial planning

## Continue mural trail

## Continue Urban Design efforts

- Address underutilized spaces (empty lots, parking lots, etc.)
- Complete first phase of creatively designed amenities

## Community as Creator program

## Student showcase

## Continue packaging and promotion of family- and child-centered programming

## Continued planning for first themed festival

## Planning and solicitation for major art work

# 2020-21

## First themed festival

## Continued development of festival street

## Continue mural trail

## Continue promotion of family- and child-centered programming

## Selection and development of iconic art work

## Assessment of progress, planning for next 5 years

*Actions indicate the starting point for planning and development. Many actions will continue into the next year; duration will depend on the specifics of the project chosen, partnerships, funding, permissions, etc.*

# CULTURAL CORE IMPLEMENTATION BY YEAR/MARKETING

2017

Develop foundational marketing approach and materials

- Develop Brand & Marketing Toolkit
- Brand Architecture
- Marketing Plan & Strategy
- Marketing Assets

Initial campaign launch, e.g., “Discover Downtown”

Collaboration with strategic partners for national/international outreach

Website & Online Channel Development

Develop tactical 5-year marketing plan, including campaign strategies

MARKETING

2018 - 2021

Continue developing and launching campaigns based on progress in creative placemaking

Refine and increase marketing for diverse and disparate audiences, based on experience/results

Data gathering on brand and campaigns—refinement

Continue developing and launching campaigns

# CULTURAL CORE IMPLEMENTATION BY YEAR/MANAGEMENT





MANAGEMENT AND FINANCES

**RELATED  
DOWNTOWN  
CONVERSATIONS**

# RELATED DOWNTOWN CONVERSATIONS

*There is a range of conversations about important civic issues that may impact the success of the Cultural Core. Residents and other stakeholders have identified downtown concerns that they view as part-and-parcel of the Core, although they are not direct functions of the Core as defined in the Interlocal Agreement. It is important to acknowledge issues such as vagrancy and panhandling, parking, artists' housing and other downtown residential living. They are part of the downtown ecosystem and the attitudinal environment surrounding the Core's ambition to re-invite people downtown, to enliven the cultural experience, and to enhance Salt Lake's artistic reputation. In addition, there are other opportunities related to city and/or county policy that their respective councils may want to consider. These opportunities could support effective implementation of the Cultural Core and may have other benefits for the community as well.*

## VAGRANCY AND PANHANDLING

The increased population and visible presence of homeless people in downtown has been a priority for City and County action for some years. The Salt Lake Collective Impact on Homelessness, convened in 2015 by County Mayor McAdams, is a national model in addressing the needs of this population. However, the work is not yet complete and the everyday experience of residents, workers and visitors to downtown sometimes includes panhandling and other encounters, including within the boundaries of the Cultural Core. Many

participants in planning for this Action Plan, including survey respondents from throughout the region, commented on this issue, with concern and often with compassion. It will be important for the Core management to remain informed about the progress of the Collective Impact initiative and to support their efforts. The Core can only benefit from programs that reduce panhandling and other behaviors that may detract from the downtown experience. In addition, the Core can look for ways to engage homeless people in creative projects.

## PARTICIPATION OF AND INCENTIVES FOR PROPERTY AND BUSINESS OWNERS

Downtown business and property owners are key stakeholders of the Cultural Core and stand to reap many benefits from its successful implementation, such as increased downtown visitation, perceptions and sales. Some are located in the Cultural Core sales tax district and have a direct interest. Many of the creative placemaking and marketing recommendations in this Action Plan may involve the participation of business and property, in the form of agreement, collaboration, permissions and/or sponsorship. Core management will enlist their participation in the marketing program and will also include them in stakeholder communications, invitations and gatherings, along with the arts organizations, artists and others. Some owners will have spaces that could be the site of public art works or creative activities. The Salt Lake City Mayor can assist by rolling out the Action Plan with business

and property owners and encouraging their participation, setting a tone for cooperative effort. The City can also consider providing incentives for Cultural Core participation, such as tax benefits for creative uses that align with the recommendations of this plan. This has worked in other places, such as the Creative Crossroads District of Kansas City, which adopted property tax abatements for arts uses. Pro-arts tax incentives fall generally into three categories, artist-based, place-based and industry-based, and utilize sales, property or income tax relief as a mechanism. Salt Lake City can draw from this toolkit to incentivize development and activities that it considers desirable to the success of the arts as well as the Cultural Core.<sup>8</sup> Lastly, the City may choose to review and alter its permissions and use requirements related to creative activities downtown, such as its Free Expression Permit, to facilitate implementation of this Action Plan.

## NATIONAL CULTURAL DISTRICT EXCHANGE

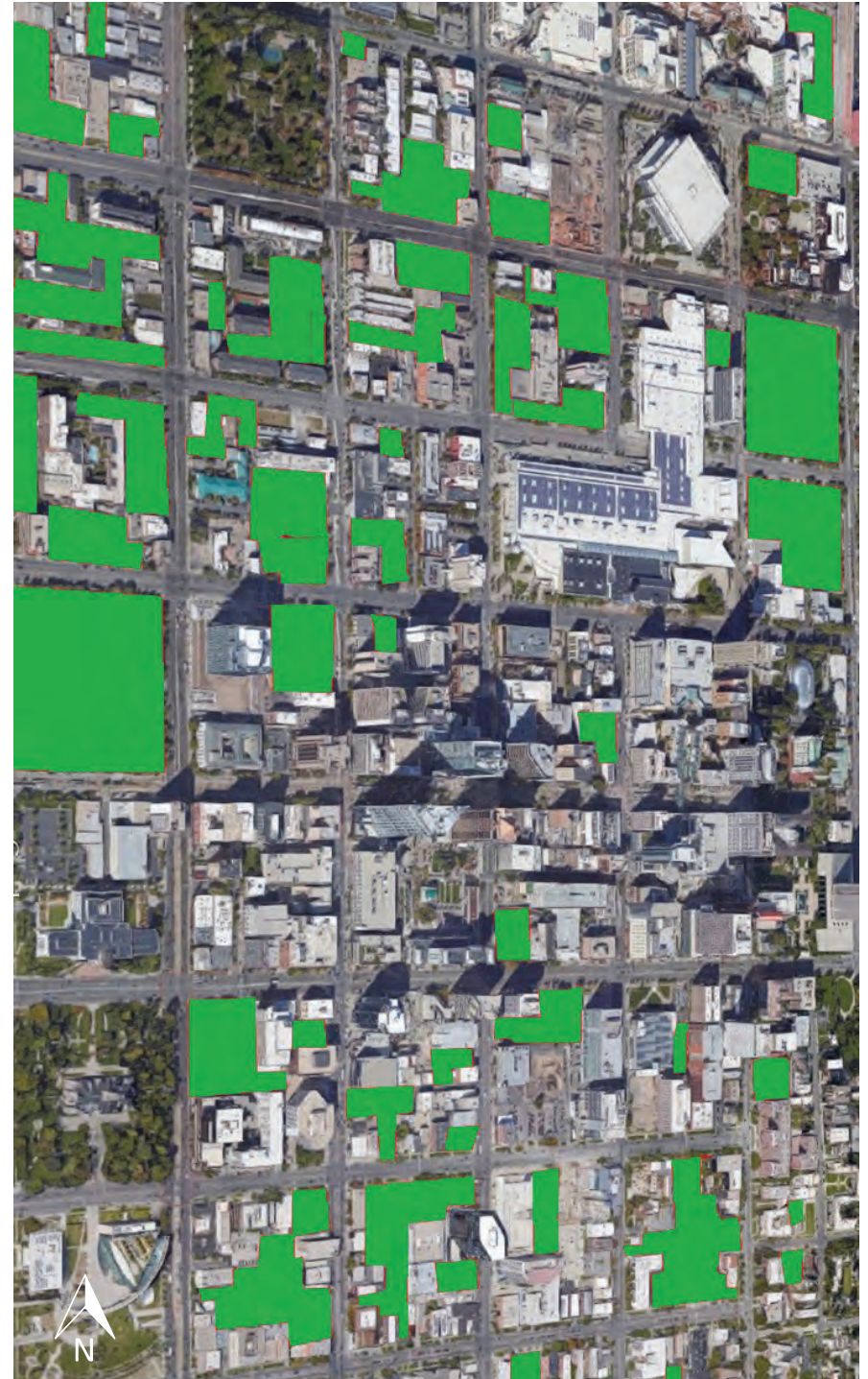
Americans for the Arts operates a National Cultural Districts Exchange program, sponsored by the National Endowment for the Arts. There are dozens of cultural districts, large and small, listed in the Exchange and the Cultural Core should become a part of this network. There are currently two Salt Lake City districts listed in the Exchange: the Warehouse Arts District (Salt Lake City Arts Council) and Downtown Arts & Cultural District (Downtown Alliance).<sup>9</sup>

<sup>8</sup> Utilizing Tax Incentives to Cultivate Cultural Industries and Spur Arts-related Development, Mt. Auburn Associates, [http://www.mtauburnassociates.com/pubs/Utilizing\\_Tax\\_Incentives\\_to\\_Cultivate\\_Cultural\\_Industries.pdf](http://www.mtauburnassociates.com/pubs/Utilizing_Tax_Incentives_to_Cultivate_Cultural_Industries.pdf)

<sup>9</sup> <http://www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange-toolkit>

## PARKING

Salt Lake City recently completed a comprehensive parking study that documented some remarkable and surprising facts. First, Salt Lake City has among the highest amounts of downtown parking, compared to other cities. Downtown parking is plentiful although some blocks, such as Third South, are in high demand. A public survey revealed that most people could find parking in less than a minute, and another third in 1 – 5 minutes. Similarly, a majority of parkers (57%) found a spot within one block of their destination and 85% within two blocks. Despite this, the perception of downtown parking is defined by people who experience longer times to find a spot and/or longer distances from their destination. The voices of the 21% who report that parking is very hard predominate in the parking perception, despite data to the contrary. The study concludes that the problem is parking management, not supply, but clearly a major issue is misperception. For the Cultural Core, this means it will be important to promote the awareness of the many parking options available and provide specific opportunities and incentives that can eliminate or reduce parking as a barrier. The Core management can also stay informed about and support City efforts to implement recommendations of the parking study, such as coordinated management and creation of a dedicated staff position for parking management (there currently is no such position).



*Salt Lake City has among the highest amounts of downtown parking, compared to other cities. Green areas are surface lots.*

MANAGEMENT AND FINANCES

# **SUCCESS METRICS**



# SUCCESS METRICS

How will the Cultural Core know if it is successful? There are four success indicators that the Core management can track to gauge progress towards achieving its goals.

1. **Increase in positive opinions of downtown as a cultural experience:** this indicator relates directly to the goal of making downtown a more attractive and “sticky” experience, a place where people come knowing there will be something cultural they like to do. Some of the barriers are perceived (parking is difficult, there isn’t enough of what I like for me and my family to make the trip), while others are real (not aware of what’s already available, gaps in available experiences). Positive change arising from improved Cultural Core experiences will be reflected in the opinions of downtown attendees, whether they are Salt Lake City residents, regional residents, or out-of-town visitors.
2. **Increase diversity in the audience:** the market demand study documents the population segments that are most and least well served by arts and culture downtown. Positive change will be an increase in the diversity of Core attendance—both paid and free—and, specifically, increases in the “less engaged” populations. Positive change will also go beyond numbers to assess subjective factors, such as whether people feel welcome in the Core and whether they feel their community is represented.
3. **Increase in total attendance:** positive change will include an increase in total annual attendance, including paid and free attendance at venues, events and places. The Downtown Alliance currently tallies total attendance at downtown cultural venues and events, which closely mirrors attendance of the Core; there is clearly a potential partnership for ongoing evaluation. It should be noted that some increases in attendance will likely be driven by factors other than implementation of the Cultural Core Action Plan, such as the opening of the Eccles Theater.
4. **Increased economic impact:** positive change will be an increase in sales tax revenues from the Cultural Core, as well as the direct and indirect economic impacts of Core venues, events and activities. The Salt Lake City Arts Council is conducting an economic impact study of nonprofit arts and cultural organizations that may be adapted for use by the Cultural Core.

*To make evaluation efficient, the Core manager should first take stock of which data points are or have been gathered by existing research efforts such as those conducted by the Downtown Alliance, Visit Salt Lake and Salt Lake City Arts Council. It can then explore partnerships with those agencies for ongoing evaluation to avoid duplication and to identify potential synergies in their efforts. The Core will need to establish baseline data specifically addressing its four metrics, from which it can set goals for increases and measure its progress. It is likely that an intercept survey methodology at key locations in the Cultural Core will address all four indicators. The methodology should be replicable in subsequent years with the goal of achieving benchmark goals established for the Core. A reasonable evaluation timeline is to develop the baseline in 2017 and repeat the evaluation in 2020, allowing three years for change to accrue from the Core’s efforts.*



**Salt Lake is  
more doer  
than watcher.**



SECTION/06

# ATTACHMENTS



# PLANNING PARTICIPANTS

Nearly 200 people participated in discussion groups and interviews during development of this plan between May and August 2016. In addition, 2,065 residents in the Salt Lake region completed an online survey in July and August 2016. The following list was compiled from sign-in sheets and other records and includes most, but probably not all, people who participated.

**Lisa Adams** - Salt Lake City Council  
**Scott Altman** - Ballet West  
**Jonathon Ammons** - LDS Church Public Affairs  
**Hilary Amnah** - Utah Division of Arts & Museums  
**Ashley Anderson** - love dance more  
**Kristian Anderson** - Utah Museum of Contemporary Art  
**Megan Attermann** - Salt Lake County Zoo, Arts & Parks  
**Felicia Baca** - Utah Division of Arts & Museums  
**Tori Baker** - Salt Lake Film Society  
**Kimberly Barnett** - Salt Lake County Mayor's Office  
**Adam Bateman** - CUAC  
**Lori Bays** - Salt Lake County Mayor's Office  
**Kristin Beck** - Downtown Alliance  
**Scott Beck** - Visit Salt Lake  
**John Bell** - Artist  
**Justin Belliveau** - Salt Lake City Redevelopment Agency  
**Jeff Benson** - MGB+A  
**Jackie Biskupski** - Salt Lake City Mayor  
**Liberty Blake** - The Leonardo  
**Jay Bollwinkle** - MGB+A  
**Vicki Bourns** - Salt Lake County Zoo, Arts & Parks  
**Jason Bowcutt** - Utah Division of Arts & Museums  
**Jim Bradley** - Salt Lake County Council  
**Arlyn Bradshaw** - Salt Lake County Council  
**Beth Branson** - Artspace  
**Stephen Brown** - SB Dance  
**Tim Brown** - Tracy Aviary  
**Cynthia Buckingham** - Utah Humanities  
**Elisabeth Bunker** - South Salt Lake

**Tamara Burnside** - Salt Lake County Center for the Arts  
**Edward Butterfield** - Salt Lake City Redevelopment Agency  
**Elise Butterfield** - Art Access  
**Melinda Cavallaro** - Salt Lake County Center for the Arts  
**Max Chang** - AEM  
**Shu Cheng** - Asian Association of Utah  
**Carlton Christensen** - Salt Lake County Regional Development  
**Havilah Clarke** - Fiksu Communications  
**Stuart Clason** - Salt Lake County Economic Development  
**Laura Clayton** - Babcock Design Group  
**Ashley Cleveland** - Salt Lake City  
**Nick Como** - Downtown Alliance  
**Lourdes Cook** - Back Health  
**Gay Cookson** - Utah Division of Arts & Museums  
**Chris Coutts** - Architectural News  
**Olivia Custodio** - Salt Lake Acting Company  
**Jim Dabakis** - State Senator and arts activist  
**Kirsten Darrington** - Utah Division of Arts & Museums  
**David E. Davis** - Bicycle Collective  
**Talitha Day** - Gallivan Center  
**Jesse Dean** - Downtown Alliance  
**Julie Delong** - UCCC West Valley Arts Council  
**Gretchen Dietrich** - Utah Museum of Fine Arts  
**Krysta Dimick** - Parallel Lines  
**Fatima Dirie** - Salt Lake City Mayor's Office  
**Jeff Driggs** - Off Broadway Theatre  
**Laura Durham** - Utah Division of Arts & Museums  
**Natalie Durham** - Kane Consulting  
**Derek Dyer** - Utah Arts Alliance

**Stephanie Dykes** - Saltgrass Printmakers  
**Lisa Eichers** - ARTTIX  
**Kelsey Ellis** - Salt Lake City Arts Council  
**Bob Farrington** - Farrington Community Planning + Dev  
**Susi Feltch-Malohifo'ou** - Pik2ar  
**Michael Fife** - Community Activist  
**Cynthia Fleming** - Salt Lake Acting Company  
**Yolanda Francisco-Nez** - Salt Lake City Mayor's Office  
**Alyssa Franks** - Wasatch Theatre Company  
**Lara Fritts** - Salt Lake City Economic Development  
**Sarah George** - Natural History Museum of Utah  
**Sheryl Gillilan** - Art Access  
**Jim Glenn** - Utah Division of Arts & Museums Utah  
**Barb Guy** - Salt Lake Film Society  
**Hariar Hafoka** - Malialole  
**Hillary Hahn** - Utah Symphony | Opera  
**Karen Hale** - Salt Lake County Administration  
**Jann Haworth** - The Leonardo  
**Dana Hernandez** - SLC Public Art  
**Alexandra Hesse** - The Leonardo  
**Pat Holmes** - Now Playing Utah  
**Kerri Hopkins** - Salt Lake City Arts Council Board  
 Chair/Arts Bridge  
**Laurie Hopkins** - Discovery Gateway  
**LeAnn Hord** - UT Philharmonic Orchestra  
**Brooke Horejsi** - Utah Presents  
**Emma E. Houston** - Salt Lake County Mayor's Office  
**Patrick Hubley** - Utah Film Center  
**Kirk Huffaker** - Utah Heritage Foundation

**Sally Humphreys** - Aspen Winds Utah Flute  
**Linda Hunt** - Foothill Cultural District/Salt Lake City Arts Council Board  
**Carol Hunter** - UCCC Foundation  
**Laurel Hunter** - Spy Hop  
**Laura Huratado** - CHM  
**Michael Iverson** - Central City Neighborhood Council  
**Johann Jacobs** - Utah Museum of Fine Arts  
**Hana Janatova** - Mundi Project  
**Richard Jaramillo** - Salt Lake City Arts Council Board  
**Sheri Jardine** - Utah Presents  
**Casey Jarman** - Jarman Productions  
**Seth Jarvis** - Clark Planetarium  
**Andrew Johnston** - Salt Lake City Council  
**Cris Jones** - Salt Lake City Transportation Division  
**Phil Jordan** - Salt Lake County Center for the Arts  
**Sandi Kerkendoll** - South Jordan Arts Council  
**Derek Kitchen** - Salt Lake City Council  
**Karen Krieger** - Salt Lake City Arts Council  
**Patrick Leary** - Salt Lake City Mayor's Office  
**Jessica Liebrecht** - Salt Lake County Center for the Arts  
**Chris Lino** - Pioneer Theatre Company  
**David Litvack** - Salt Lake City Mayor's Office  
**Erin Litvack** - Salt Lake County Community Services  
**Sarah Longoria** - Municipal Ballet Company  
**Charlie Luke** - Salt Lake City Council  
**Sonja Lunde** - Utah Museum of Fine Arts  
**Sarah Lyman** - Kanter for SL County Council  
**Amy MacDonald** - KAC/Brolly Arts

**Miranda Maisto** - Visit Salt Lake  
**Alisi Makafi** - PEAU  
**Merny Manson** - Intermountain  
**Mearle Marsh** - Sandy Arts  
**Jason Mathis** - Downtown Alliance  
**Ben McAdams** - Salt Lake County Mayor  
**Erin Mendenhall** - Salt Lake City Council  
**Tom Michel** - Ballet West  
**Jon Miles** - Utah Symphony | Opera  
**Lloyd Miller** - SL Ethnic Arts  
**Seth Miller** - The Grand Theatre  
**Edith Mitko** - retired-CODA  
**Matt Monson** - Guthrie Studios  
**Alejandro Mora** - Ririe-Woodbury  
**Dave Mortensen** - Utah Theatre Bloggers  
**Larry Mullenax** - USFP  
**Cami Munk** - Salt Lake County Center for the Arts  
**Elisabeth Nebeker** - Utah Film Center  
**Silvia Norman** - Wells Fargo/CODA  
**Nchopia Nwokoma** - Young Professionals SLC  
**Steven Olsen** - LDS Church  
**Abi Olufeko** - 365 Poetry  
**Brooklyn Ottens** - Guthrie Studios  
**Diane Parisi** - Pioneer Theatre Company  
**Christine Passey** - Salt Lake City Mayor's Office  
**Kim Pedersen** - Cottonwood Heights  
**Stan Penfold** - Salt Lake City Council  
**Stephanie Perkins** - Repertory Dance Theatre  
**Leslie Peterson** - Utah Symphony|Opera

**Joi Podgemy** - Good People  
**Kat Potter** - Salt Lake City Redevelopment Agency  
**Valerie Price** - Salt Lake County Public Art  
**Fran Pruyn** - CRSA Architecture/Pygmalion Productions  
**Jerry Rapier** - Plan-B Theatre  
**Mike Reberg** - Salt Lake City Department of Community and Neighborhoods  
**Brittany Reese** - Sugar Space  
**Margo Richards** - Holladay City  
**Eva Rinaldi** - Sundance Institute  
**Kristina Robb** - Salt Lake Gallery Stroll  
**Lily Robb** - Salt Lake Gallery Stroll  
**Molly Robinson** - Salt Lake City Planning  
**Shawn Rossiter** - Artists of Utah's 15 Bytes  
**Jared Ruga** - Sentry Financial  
**Byron Russell** - Byron Russell LLC  
**John Schaefer** - Children's Media Workshop  
**Jennifer Seelig** - Salt Lake City Mayor's Office  
**Lisa Sewell** - Utah Arts Festival  
**Brad Slauch** - Poor Yorick Studios  
**Katie Smith** - The Leonardo  
**Linda C. Smith** - Repertory Dance Theatre  
**Lindsie Smith** - Clark Planetarium  
**Tyler Smithson** - FFKR Architecture  
**Liz Sollis** - Salt Lake City Library  
**Kaitlin Spas** - Pioneer Theatre Company  
**Brian Spittler** - Kidnected World  
**Kandace Steadman** - Salt Lake City Arts Council  
**Jared Steffenson** - Utah Museum of Contemporary Art

## ATTACHMENTS // PLANNING PARTICIPANTS

**Tatiana Subbutin** - Parsons Behle + Latimer  
**Whitney Tassie** - Utah Museum of Fine Arts  
**Claire Taylor** - Artist  
**Roni Thomas** - Salt Lake City Arts Council  
**Meggie Troili** - Artist  
**Kasandra VerBruggen** - Spy Hop  
**Jeannette Villalta** - URTTP-UPHA  
**Susan Vogel** - Artes de Mexico en Utah  
**Jesse Walker** - Contact Designs  
**Nathan Webster** - Now-ID  
**Russell Weeks** - Salt Lake City Council Public Policy  
**Patricia Wesson** - Madeleine Festival of Arts  
**Jeff Whiteley** - Excellence in the Community  
**Howard Wilson** - Taylorsville Arts  
**Jenny Wilson** - Salt Lake County Council  
**Mindy Wilson** - Utah Museum of Fine Arts/Foothill  
Cultural District  
**Aimee Winder Newton** - Salt Lake County Council  
**Camille Winnie** - Downtown Alliance  
**Jena Woodbury** - Ririe-Woodbury  
**Zee Xiao** - Salt Lake County Office of Refugee Affairs  
**Dwight Yee** - Process Studio  
**Greg Yerkes** - Downtown Alliance  
**Sheila Yorkin** - Westminster College  
**Crystal Young-Otterstrom** - Utah Cultural Alliance  
**Kate Zeller** - LDS Church Public Affairs



# ARTWORK/PHOTOGRAPHY CREDITS

## SANDY PARSONS

- Cover

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