



**CULTURAL CORE
BUDGET COMMITTEE MEETING
Tuesday, August 6, 2024**

Committee Members in Attendance: Kathryn Carlisle-Kesling, Felicia Baca, Matthew Castillo, Spencer Lawson, Lia Summers, Grace Lin

Committee Members Not in Attendance: Lia Summers, Issac Gonzalez

Cultural Core/Downtown Alliance Staff Present: Britney Helmers, Merinda Christensen, Jessica Thesing, Dee Brewer, Dan Brimhall, Josh Jones, Kai Henriksen

The meeting was called to order at **9:08 am**. **Britney Helmers** initiated the roll. **Spencer Lawson** made a motion to approve the minutes from June 11, 2024 and **Kathryn Carlisle-Kesling** seconded the motion.

Review of Public Comments

No public comments to review.

Current Business

New Board Member Review

Britney Helmers We'll just get right into it. I've had coffee with quite a few of you guys so I'd like to kind of just go over a new board member review. And Matt, Felicia, I'll let you take it over conversations that we've had and if we want to also discuss just a quick refresher on board roles. **Felicia Baca** So we wanted to just do an annual first of year kind of refresher on the board roles and responsibilities. And this is just a reminder and we should make sure that everybody has that link to the Google Drive but this is in your Google Drive. So really the function of this committee is focused on the budget components of this. But we know that obviously translates to what the programming looks like and how things are sort of executed and that's where you all kind of come into attending events and giving us feedback and support for those. And so maybe I'll just go through these like one by one. So we've obviously wrapped up like the annual budget cycle so you all know what that looks like with the pre-meeting before we adopt the budget. But that is one of the core components and functions of this committee. So that's item number one. And then related to number two, we've talked a lot about a good example of one of the newer execution strategies is the Co-Create program. So those are things

that may come along in the course where we change a strategy and we realized I think that the staff here was doing like a lot of programming of the Blocks and we wanted to kind of change course and support some of those other smaller and emerging and bigger groups in the community with a new strategy. So I think that's a good example of that. And then we've also gone through different metrics and collection of data. Matt of course is working on a lot of the ticketing data; we have gone through sort of shifts with Placer AI and things of that nature. But I think we have a pretty solid and consistent set of data and metrics that we're kind of looking at continually and sometimes reevaluating when we need to. And then the rest of this is these presentations that are required of us that we do the city and county annually. Each of these meetings we have the commensurate kind of like budget reports and our involvement in things like hiring key staff or you know, Matt and I have participated on committees like that and we've also been involved when we maybe have like a major contract for marketing or something like that participating in feedback and committees of that nature. In your folder, you probably don't need to read it again, but the interlocal agreement is just kind of establishing that founding funding from the city and the county. And then today we'll talk specifically about vacancies on each side. And then I think number 11 is kind of a little bit of the meat of this discussion because where you all kind of come in is being like advocates for the programs and really being like ambassadors. And so it's really useful for us to see you all at events and participating and kind of seeing what the sort of fruits of the labor are and how well they're going in the community and kind of executing the mission of the program. And Brittany, is there anything else you want me to touch on with that? **Britney Helmers** No, I think that's a great refresher **Felicia Baca** And does anybody have any questions? I guess I'll ask about kind of roles and responsibilities. **Kathryn Carlisle-Kesling** What's eight? Isn't that external? **Britney Helmers** How we bring additional dollars into the board. **Matt Castillo** So yeah, that one it's kind of interesting. I mean that is the staff's responsibility to do that. But I think that's also just a good reminder that kind of in your role as kind of advocates and community representatives through your connections if there's opportunities for sponsorships or things like that or partnerships, I mean those are all great ways to kind of leverage your role to help support the work here. **Britney Helmers** Great, thank you so much. Now let's get into some potential future board members. You guys wanna talk about Seth or do you like me to? **Felicia Baca** Well that's kind of a great summary. So we had met with Seth and maybe you can talk about how he became interested but he did. I sent just this morning his application to Salt Lake City. So that's in everybody's inbox on the city side of operations. So we're anticipating another application from the county. But we met with Seth and really he was just so excited about the opportunity to serve on the committee. How did you meet Seth? Remind me. **Britney Helmers** Yeah so Seth is actually the creative director for the Main Street fashion show and Seth is also opening up his own creative agency with his partner Kendell. And I just think Seth will be able to help us with creating those new audiences and pushing our creative direction forward. I think he is an awesome, awesome guy. I think he will speak highly of all the things that we're doing and bring those new audiences into the core. **Felicia Baca** I wasn't able to come to the fashion show this year but the visuals and what I heard from it, I was so impressed and excited about new demographics and young people and I think you're right. He'll be a great sort of ambassador for engaging people in the community and I think something y'all are doing so well that makes me excited about him is just this little bit of like incubating these newer small producing groups that are doing really exciting things in our

city. So we'd love to move his application forward. **Britney Helmers** Do we need to vote on that today? **Felicia Baca** We do. **Britney Helmers** We do need to vote. Okay. I did not have an action on the agenda today. I apologize for that. What would we like to vote next time on it after everybody has an opportunity to review his application? **Dee Brewer** Do you have a quorum for a vote though? There are only three board members. **Felicia Baca** Can we do a provisional if it's not an action item? I don't think we can. **Britney Helmers** I don't think we can either. So I think this is an intro to it and we'll vote next time on it. **Matt Castillo** We can in the future add to the agenda that you reserve the right to take action on any of the items. And so it's kind of a catchall just in case you do have a meeting to take action on procedural. **Britney Helmers** Great. I'd also like to introduce one more if he got his application in yesterday. We met with Mohan, he is a good friend of mine. He runs a nonprofit called Project Embrace where they take, do you know Mohan from Edison House? **Spencer Lawson** Yeah, I've met him. He's great. **Britney Helmers** Cool. Project Embrace actually takes old medical supplies, so wheelchairs, you name it, all the things and they take it to underserved countries and help those communities with that. Mohan is big into the nonprofit world. He's also raising quite a bit of capital and money across the state. So I think he would also be a really great advocate. Mohan has come to the past six events that we have had just to see if he was interested in joining the board. So, very impressed with that as well. I think he would also be a great addition. I mean this guy does it all. He's starting, it's called Wedibs. It's a new realtor company. He is working with Tech Lake City, Utah Tech leads. He is working with quite a few people across the neighborhoods. So I think he would also be a really great addition to bring on the board. **Felicia Baca** We could also, because we didn't really know when these applications would come in. We could, if the board would be willing, call like a brief 15 minute meeting at another time. So we could get these moving a little faster if schedules align and we can just convene to approve board members and if people are willing. **Britney Helmers** That would be great to include them in the October meeting. **Matt Castillo** Yeah, so Mohan has applied as a county representative, which we won't have a vacancy until January 1st because that's when Leo's second term ends. But I think we'll probably be right on time honestly once it gets through the process. But yeah, I'm really excited about Mohan. He had a great meeting with him and ran into him at one of the events. 'm also really excited because you know, we talked in the past about the county. It's really important that we get kind of a countywide perspective from those that maybe aren't necessarily already living, working or coming to the core regularly. And Mohan's actually based in West Jordan and is really excited about how to develop arts and culture across the whole county. So we've had some kind of interesting early conversations but I'm really excited about that kind of perspective that he'll bring, which I think is really important. **Britney Helmers** He resides in West Jordan, has a shop in the Granary and also works downtown. So he definitely has that well-roundedness around this town. So, okay, little bit on that then in October, I think the big thing that this meeting was for was the discussion of the fiscal year 24 reporting on actuals.

FY24 Report on Actuals

Britney Helmers So in front of everyone here there are two copies. There is a P&L and there is also the statement of financial position on the other hand. So Dan, I'll let you take it away. **Dan Brimhall** So you've got a handout there. It's a one pager and this is my favorite statement, that's

why I like to do it first. But this one tells us where we're at at a specific point in time. And this is, we're reporting on June 30th, 2024. And you can see that we have a significant cash in the bank, \$297,000, we have some receivables. The 15,000 is an internal receivable from the Presents side. Some a few prepaid expenses, furniture and equipment. It's just a couple of computers and the truck, but they're all depreciated. So we see the plus and the minus and the net value is zero, but we're gonna make that truck run for another 50 years. So we have some standard accounts payable \$4,600 there, just regular everyday monthly payables. In the next section we have our accrued liabilities and so we are paid on a biweekly basis. So every time there's an end of a period, there's usually accruals and that top number is the accrual for pay that's been earned but not yet paid out. And the accrued vacation or PTO, that's the vacation or PTO that the main staff has that has not, you know, if they were to quit that day, we would pay it out. That's why we have to record it. Because it's our policy to pay it out when someone leaves employment. Then we have this other intercompany section and this is showing that the Blocks owes the Chamber \$8,500 and owes the Alliance \$5,300. And those are all payroll related and they build up and drop down throughout the year and it's just all normal stuff there. So down at the bottom we're showing the net income of 119 and the beginning equity at the beginning of the year was 123,000. So total equity at the June 30 point was 242,000. So that's, that's the statement of financial position. Any questions there? **Kathryn Carlisle-Kesling** Have we ever shown like the snapshot of last year's actuals on June 30 and the year? So you can compare year after year after year. Have we ever shown that? **Dan Brimhall** Well, we can do that but the main thing that's going to tell that on this is to just look at your equity lines. So this year your total equity is 242,57. Last year it would've been 123,067. So you've almost doubled your equity this year. So that would tell me that your cash was smaller. Because cash is the main item on this statement. So really that 119,000 growth in equity is reflected in the bank. So I mean we could throw darts at it and make little changes, but it's basically the cash and the equity.

Kathryn Carlisle-Kesling Sure, yeah. Ok. **Dan Brimhall** Now we're gonna switch over to P&L and in the nonprofit world, that's called the statement of activities. But at the top you just see the different sources of revenue in the top item, the 690,000, well 600 of that was from you guys and an additional 9,250 from some other sources. And then we had some other grants down below there from corporations and foundations and that intercompany sponsor there of 20,000, that Downtown Alliance gave 20,000 to the Blocks to manage the arts portion of Open Streets. Is that correct Britney? **Britney Helmers** That is, and I was going to say I'm happy to break this down. So the 609,250, that is 300,000 from the city, 300,000 from the county. The additional 9,250 is from Gallivan Center and from Salt Lake Film Society; Gallivan Center from Groove and Salt Lake Film Society for Locally Made, Locally Played. The 15,000 is from the Eccles Foundation as well as the church for Glow and Steppin' on Main. The 43,700 is actually from Visit Salt Lake and our partnerships that we've created with them and the VSL busker program. And then the 20,000 is from Open Streets. **Matt Castillo** The other government grants, the 9,250 above the 600,000, where does that come from? **Britney Helmers** The 9,250 that is from Gallivan Center and Salt Lake Film Society. **Felicia Baca** So why did they fit in the government category? **Britney Helmers** That's a good question, those should probably move into the other grids. **Dan Brimhall** So, this is unaudited unclosed statements, just so you're aware we might be tweaking a few things like this in particular. And when we do our tax returns at the end of the year, we have to specifically point out government funds versus other funds because we're a

public charity, not a private charity. And so government funds are considered public funds and so it helps qualify us. So anyway, we'll end up fixing it for tax purposes for no other reason. Down to the next section, we've got the payroll taxes and benefits. And so that is kind of like the direct staff portion. So you've got all the different benefits lined out, payroll lined out. If you look at the very bottom of that section, you've got the allocated payroll, that's payroll that's allocated from DTA for different staff participation in the programs like marketing and management and those kinds of things. The next section is the overhead section. So we've got rent, internet, office repairs and maintenance and all those types of things. And each organization in the building pays their fair share of that. The office expenses just below that,, some of those are shared like copy paper and stuff. Others are direct costs, like the dues would be something that the Blocks belongs to that we're paying for software and licenses. That software that they specifically purchased for their program. Government taxes and fees, that's like our annual corporate registration. And we used to have to do the charitable permit, which is in this year, but this year that quit. No more charitable permits. That's a blessing in my mind. Now let's drop down below the seven thousands into the 8,000 area just because it's a big area. The eight thousands are all of the program direct expenses; printing of flyers, banners, kiosk posters, whatever. It's all in that area. And all of the marketing is in that area. And you've got your entertainers and speakers, which is a big area, 46,700. And your visual arts, those are all the art installations. So there's significant amount of direct programming that does not include staff time or anything like that. The staff time you saw up above there. So any specific questions about that? **Britney Helmers** I have two comments just to build on it. Dan, thank you so much. I just want to mention, so our total marketing expenses, last year before we were spending \$60,000 a year with Love before we decided to redo their contract. You can see that 64,876 in marketing is, we brought a lot of that in-house instead of just working with Love. And I think we received a lot more than what we have in the past. So we made that reduction from Love Communications, brought it in-house and we spent just a little bit more and did a lot more. **Matt Castillo** Just to kind of link that up with a conversation we had at our last board meeting, and I think this is something you mentioned Kathryn. I think it might be helpful in the future, maybe in October or future meeting to maybe dive a little bit deeper into that marketing and what's changed and maybe some metrics around that. I know we've had lots of conversations around metrics around marketing and it's easy to go down the rabbit hole there. So definitely wanna be mindful of that but could also maybe tie it in a little bit with some of these ticketing reports and what we're seeing in terms of trends around ticketing and so forth. I think that might kind of allow us to have a holistic conversation around these things. So not that ticketing of the county venues is the only thing that we need to consider by any means, but there might be other information there as well. But just a thought. **Dan Brimhall** So on on marketing, just one observation I have is, you know you have traditional marketing which would be like radio, tv, social media and stuff. But some of this marketing is also programming like the printing, so the kiosk banners and stuff that's program as well as marketing. It's marketing to the artist that's being displayed, but it's also part of the program. So kind of a little confusing maybe in some minds. **Britney Helmers** And actually about \$15,000 of that printing is towards our kiosk program. So I also wanted to note that the web design and support, we obviously got a new web website this year, so that was also very exciting. **Spencer Lawson** I had a question. So I said something similar to what you were saying but so Love now is just doing the broadcast part of this? **Josh Jones** Radio and

digital. **Spencer Lawson** Okay. And that's what the 6,830 is? **Britney Helmers** Correct. **Spencer Lawson** Okay. And then for instance, video production, \$300 is a very low amount for a video. So is a lot of that being done in-house and then that was maybe a contractor for something? What was that \$300 for? **Dan Brimhall** We'll have to look it up. **Spencer Lawson** That's okay. I just don't think that's probably enough to make a video, so maybe like some assets or something. **Felicia Baca** And maybe the video that's done in-house is captured in salaries or something. **Dan Brimhall** And you know, it's possible that it could be photography or something like that. We'll have to look at it and see what it is. It's such a small amount that I totally probably didn't even look at it. **Kathryn Carlisle-Kesling** Yeah I just make the same comment. It would be helpful to see 2022, 2021 just for new board members. Ups and downs. You'd ask questions, why is it up, why is it that, right. I mean just the most basic we had, especially for non-finance people coming on the board, right? Like that's a very basic thing. But people ask questions about it. **Jessica Thesing** Maybe we want to do that after the audit because then it's easy and those numbers are finalized and we can just do three years of what was audited. If that makes sense. Do you have a November meeting? **Britney Helmers** We do not. We have an October meeting. **Jessica Thesing** Oh, okay. Maybe January. **Felicia Baca** But audit's not done by then right? **Jessica Thesing** It's usually November that it's all done. **Dan Brimhall** It'll be done somewhere in the middle of November. They start their work in mid September. Just so you're aware, we're auditing nine organizations and this is a piece of the whole bigger picture. So it takes a little bit of work to put it all together. **Britney Helmers** I want to note as well, so it looks like we have that net income of 119,493. I did add some notes in here just already allocated but not spent due to a few programs this year. So it looks like we have a lot of money still in the bank, but as we continue working and as we're still building quite a few things. So Seven Canyons Trust our project, the Hidden Waters installation, we have not released the dollars yet for them. They're also going through a major change. So we have held back on releasing those dollars, but they are allocated. We held back 13 eight for the Slam for Co-Create. That's in September. So the way we worked through the contract, and we'll kind of get into this a little bit later in our report, but the way we work through the contract is Slam decided to take on all of the audio equipment work and we decide to keep the dollars for marketing. So that money is already allocated. So we do not have that 119 cash because these numbers are already allocated. These will be negative. So really we do not have a lot left over from this past year. \$20,000 for Mill Art Consulting. That will be another Co-Create program we'll talk about here shortly. \$20,000 for Fusion with Fice Gallery 10,000 for the Beehive Battle. We agreed last time to clean up the Edison Street mural. So that ended up being 15,000. An additional event coordinator was missing from one of the budget line items. So that will be a negative 5,000 in Edison Street and then budgeted intercompany dollars. So just letting you know again that number looked extremely high that we had a lot of cash in the bank but these numbers are already allocated. **Felicia Baca** And the 3000 for RDA is a credit. **Britney Helmers** That is a credit. So we actually worked with the RDA for that Edison Street mural and they decided they would like to pay for a portion of it. Lets talk about reporting, just a little bit. So we did bring an additional 83,007 into the core. 46,700 amount of dollars paid directly to performers. **Matt Castillo** Church Foundation grant, is that the LDS church? **Britney Helmers** Yes. **Matt Castillo** Will you, just for clarity add that in? **Britney Helmers** Yeah, of course. **Matt Castillo** Isn't there like a venue called The Church now or something like that? Well there's

Church and State, anyway, yeah that would be helpful for me. **Jessica Thesing** Can I just say what the Church Foundation grant is? Maybe that would be helpful. So that is a grant that we apply for every year through the chamber and they fund different pieces of the work that we do. So we've been able to encumber some of those funds for the cultural core programming. And it was smaller at first, the first year I think there was like 5,000. Now we're up to allocating I think 15,000 towards that work. So that's where that comes from. **Matt Castillo** That's fantastic.

Britney Helmers So one new brand, one new website. We had over 115 partnerships that we've created in the past year, which is a pretty big one for us. Two new programs, Steppn' on Main and Co-Create and then 87934 paid in visual arts and installations. **Matt Castillo** What is that? 2,800 July plus 82%.

Josh Jones That was the website. That was just in our first month the data reflected. **Matt Castillo** That's this most recent July? **Josh Jones** Yeah. We only have one public recording.

Britney Helmers What we can do is we can look back at the old website and then give you that from the fiscal year 24. So that would be the new fiscal year. Are there any questions on the P&L and or the financial position? **Kathryn Carlisle-Kesling** So how much of web design and support is going to come back, the majority of it?

Britney Helmers So that \$25,000 was for the overall brand and the website design. So 7,500 will be reused for Now Playing Utah. And then we'll have digital support which is about \$75 a month. So I think we have budgeted this upcoming year, \$15,000. Then just getting right into it, we wanted to make sure that our report on actuals over this past year, we wanted to give you some other big numbers that we've been tracking. Our in kind asset loan equipment. I'm sure most of you know that we have The Blocks truck and then we have a whole bunch of assets that we loan out to non-profits or anyone throwing an event within the Cultural Core. Merinda and Kai have done just such an amazing job running that over this past year. So 550 total items loaned out over the past year. We deployed the stage 23 times, which I'm just gonna say that is not an easy feat, but it's great that we have that to help these organizations, and about \$18,000 equated to loaning items out. So again, another great program that we're helping others.

Felicia Baca Is the deployment of 23 times outside your in-house programs? **Britney Helmers** It is, correct. And we could probably add 30 onto that if we did.

Felicia Baca I was just curious, not a request. **Kathryn Carlisle-Kesling** So that equipment is in this category that we're talking about?

Britney Helmers Yes. So it's not new equipment, we've actually had it for the past five years, six years. So it is equipment that we've had over time.

Spencer Lawson What types of things do you have in it other than the stage? **Britney Helmers** Oh, that's a good question. I could pull up the entire asset list for you. We have projectors, we have speakers, we have a stage, we have banners, we have umbrellas, chairs, tables, coffee tables, a truck you name it.

Felicia Baca I think the inventories in our Google Drive, we might wanna check if how much it's up to date but you can peek at it.

Britney Helmers It is up to date on our website and we updated it as well with the next page with our new sound equipment. So we spent \$6,000 on all brand new sound equipment to make all of our lives a lot easier. So we have two new speakers with cases and we can travel with them. It's great. Two mics, two instrument mics and mic stands, two vocal mics with mic stands, mixing table and a lot of boards. So you name it, we can do it, we can produce it. This is helping us definitely with Locally Made Locally Played, helping us with Steppin' on Main. And then we have been working with Brad Wheeler on all event coordination. He's been helping us set it up. Just looking at programs in total as well, so Glow last year, 25 total sculptures, ninety-six days of activation and we spent \$95,000 on artists and marketing for that

program. And just as you were looking at, so our future looking forward, our fiscal year 25 budget is 94,500 and that's because we actually receive a discount for returning items on a yearly basis. We're currently working on our contracts for Glow this year to start the beginning of November with Gallivan Center and see how that's going to work. **Merinda Christensen** And then also running it through March too. To keep it up longer. **Britney Helmers** So you can see last year with that 95,401. This is looking forward, not looking back, but happy to give those numbers to you as well. **Felicia Baca** Can you remind me how we have the expense here for visual art installations, which is I guess kind of presumably like rental of the object, but how does that number tie into the numbers we saw before where we pay visual artists? This is distinct from that, right? **Britney Helmers** Yes. **Felicia Baca** We don't count this as a direct payment to artists in the same way we do the other? **Britney Helmers** We do count that as a direct payment to visual arts and installations. **Felicia Baca** So it is part of the other number. **Merinda Christensen** The other number included the payment to the kiosk artists and we put that one as well and then there was something else I'm not remembering. **Felicia Baca** Okay, great thanks. **Britney Helmers** Just giving additional reports on Locally Made, Locally Played. So last year we did five total performances at the Green Loop with 12 artists that we hired through the program and there was \$1,500. This year we're definitely looking forward to having more of that and these numbers will be much higher. Steppin' on Main, 15 total performances, eight of those were Blocks specific programs, and we had \$7000 paid total to artists. So that was Vive Chile, Utah Film Center, Hot Hot West and quite a few others. And again, we saw quite a large audience from this one. **Jessica Thesing** Brittany, I want to address your question real quick because I think you were looking at this number and it maybe wasn't matching the number that was up there for visual artists. **Felicia Baca** Not necessarily match, just that we said like 87,934 was paid to visual artists and the question is, is Glow 75 of that? **Jessica Thesing** Yes. One of the things when we do an audit, when we bring that information back to you year over year, some of the grant money comes into SLC Presents as an organization. And so some of those bills over the last couple of years have been paid directly out of SLC Presents and so may not be reflective on your P&L for year over year, but what I think we can do is look at that and just make notes so you know that that money was actually used, it just didn't hit *your* Cultural Core budget. And it's going to be a minuscule amount. We're talking about the Foundation Grant from the Church, again it hits a different cost center and then we just paid those invoices out of that cost center instead of paying it out of the Cultural Core and now we have changed the way that we do some of that accounting so that actually hits your P&L. So we can make notes of that just so you're not like looking for a number and it not matching up directly and being a little bit confusing. **Britney Helmers** Again, just looking at Steppin' on Main for the future. So looking in the past now looking at the future FY24, actual costs were \$8,200. We're looking at this next year, we're looking at 10,500. So there are less performances but larger artists with a larger cost. Looking at our Co-Create program, 11 total applications, six applications accepted. We have total allocated to the Co-Create from FY24. So again those numbers were in our allocation number but we will allocate about \$140,000 to Seven Canyons Trust, Pushing Ahead, Bachauer which you have all seen, SLAM: Salt Lake Academy of Music, Fice Gallery and Mill Art Consulting. So it is really exciting what we have going on with all of them. Seven Canyon Trust, we have mentioned the Hidden Waters installation quite a few times. Our call for artists is out right now and that will be finished next week already. I cannot

believe that. Pushing Ahead is a program that is empowering kids through skateboarding and they wanted to figure out how we bring artists in to highlight some of the features that they build. Working with Utah Arts Alliance and bringing the skate decks into this. We're also working with, oh, what I'm excited about on this one is we're working with American Towers Plaza So how do we activate, again, another underutilized space and throw the Beehive Battle on American Towers Plaza. So Bachauer, SLAM, SLAM is actually coming to you on September 7th at the Downtown Farmer's Market. **Felicia Baca** Do you know how applications are going for them?

Britney Helmers We actually just selected all of them. We had 30 applicants apply for kids under the age of 20. We had 30 applicants and I will tell you what, number one, let's just say Ska and Rage are coming back in, I'm here for it. Jncos are back in so why not? And the musicians, I think we just have a really great wide genre of musicians. We have metal, we have hip hop, we have singer-songwriters, folk. So it will be really, really fun. Fice Gallery actually applied for a program to do a jazz night and an underutilized parking garage. So they would like to do some murals and a jazz night in a parking garage. We're working with Vectra, the ones that we work with for the SB Dance Curbside Theater event on the top to see if we could house it there. They have already signed their contracts with musicians. So Brother from Provo will be coming up. Rick Wilson will be coming from Chicago and there will be two others. And then we are getting muralists also to work with us and have a couple murals painted during the event. Mill Art Consulting applied for pop-up art galleries. So how do we activate some of the blighted buildings in downtown and how can we build gallery spaces? We're still working through some of the contracts with her. Camilla Fowler is her name and we are getting really excited about that. We're looking at pushing this out towards April, May and June next year to build these out. So just a heads up there. **Felicia Baca** Give me a little recap, are they in publicly accessible spaces? **Britney Helmers** They will be, yeah. They will all be free events and we're looking at doing two a month. We just haven't decided if we're going to do them in actual blighted buildings or if we're going to partner with Internet Properties or Mountain West or CBRE and have their art showcased for real estate. Since we are the budget committee, I want to showcase how we have been working through each of our Co-Create programs. So this is our budget for the SLAM Music Festival and working with these partners. We set up a budget with the dollars that we are providing them, what are they specifically doing with it? We give them the offer of we can take on the role of accountant or you can take on the role of accountant or how would you like to deal with this? So for every single Co-Create program, we do have a budget that is outlined for the entire event. If any of you would like to see any or all of those, we are happy to share them or we can just give the top line that says, SLAM Music Festival, we're providing \$30,000. You'll see on the total there it says 1000. They received a thousand dollars from the mayor's ACE fund for this program as well. But our budget does run out into the 30,000. You'll see again on the bottom, operations total, marketing total, The Blocks total, SLAM total from Co-Create and that's how we broke the contract with them. Just giving some updates on the VSL busker program. So \$12,930 additional brought into the Core through this program. So that is our partnership with Visit Salt Lake. We had 110 artists hired through this program and \$14,470 total paid to the artists. I know I mentioned this in one of my email blasts out to everyone, but we've had just some great feedback from a couple of our buskers lately. So it's been great to hear that this is a fun program that they're kind of seeing and or understanding why we're doing this. So Brother Chunky, one of our favorites to work with, drives from American Fork every single time we get to

hire him. Just the busk for an hour and a half to two hours. Wild, right? Renee Beltran, absolutely amazing. And Tom Darling sending out some great stuff to us as well. VSL busker marketing premier events funding, so last year through fiscal year 24, our premier events funding, that was a line item. We did fund Groove on Ice, which was four nights of programming. We only got to three because the weather in February was a little bit tough. So we are going to make one of those days up as roller skating at the Gallivan Plaza. So "Groove on the Concrete" or something like that. That program cost us about \$11,000 last year. So we have not decided if we'll bring it back next year because of the amount of rain that we saw in February. So we'll work on that. Make Music Day, the Winter Elixir Mixer, and then our Main Street funding that we worked with those guys, Alleyways Amplified in the past. Another note for programming, sponsorship and promotion, we promoted a lot, a lot of other events that were happening. However, these were a couple that we were able to provide sponsorship to in the past. So Mixtape to the Rose PAC, Art Access, SB Dance, Brewstillery, Utah Cultural Alliance, going to the Culture Connect event and the Utah Blues Festival, just to name a few. At our last meeting we had mentioned that we were going to work through the Edison Street mural. We have it revived and it's so great. We started it on July 12th. It is already complete. He finished it in about seven days. This is Chris Peterson showcase right there. And we are so excited to have it. This is just a couple images. Chris was very excited for it. This mural will also be featured on Wildlife Walls, which will be a state recognized mural promoting the nature that we have in Utah. So he repainted it. It's not shown in any of these pictures, but happy to share with you. He repainted the fourth panel completely of the project and showcased a grizzly bear and a moose. And then he has a whole bunch of stories on it, but if you go to celebrateutahwildlife.org, he's featuring it there as well. So kind of great. He is on a mission to do one mural in every county of Utah for that project. He claims that this was his first one four years ago, but he didn't put it into Utah Wildlife Walls until repainting it. So we have already had it tagged, but we will fix it and we'll get that work through. He did apply three coats of anti graffiti coated on there. **Felicia Baca** I'm curious, something where kind of doing is just tracking vandalism a little bit more and, I mean we track all our maintenance to anything but there's that more kind of minor maintenance and that's always good data for us to build resources like graffiti removal and things. So if you keep track of that in some way that would be a great call to help. Like, you know, we fixed this mural four times or whatever it is. Or spent \$40,000 restoring it. **Britney Helmers** That's a good call. It was two days before he was almost finished, he received a text message that that wall was going to get tagged before he was finished. He's friends with a few graffiti artists and he responded and said, "Please don't, I'm repainting this, this has been a mess for quite some time. Please don't." And I guess it paid off and they did not graffiti over top of it while he was almost finished. So yeah. Before I move on to our recent programming, per the agenda last meeting we did mention our leftover funds that we would complete the Edison Street mural, do a brand relaunch, have a few reserves, and also work through repainting this 200 West underpass mural. I wanted to just have a discussion with you guys on how you felt. So 200 West underpass could potentially be going through a lot of changes in the future with these sports entertainment culture and convention district and see how you feel about us spending money for something that may get torn down in the future. **Matt Castillo** So I actually had an interesting conversation in the county about this and you may have more recent information because I assume you're working with Dan Hayes. **Britney Helmers** Yes. **Matt Castillo** He's the general manager of the

Salt Palace and I think there were similar conversations happening at the county and the Salt Palace crew. There's a decent amount of traffic that happens within that area and I mean that's always been one of the areas that's been under activated a little bit. It's kind of this main connection point between different areas of downtown, but it doesn't have a lot of vibrancy or color to it. And so my understanding was that the Salt Palace was even still going to invest a little bit to improve the lighting and so forth in that area. **Britney Helmers** That they did. **Matt Castillo** They did yeah. And so, I would maybe vote to, not that I have a vote, my informal vote though. But I think there's still a lot of reason to do that. And I mean, I think even if it gets two to three years worth of action, I think that's still worth the money spent. **Felicia Baca** Yeah, it seems like a little bit of it. Like we don't really have a timeline if there are changes right? You feel like that could be far away. I think it's a little bit of like, how long is it? We think five years is worth investing, you know? That kind of thing. What do y'all think? **Spencer Lawson** I mean I think that's totally valid, but is there somewhere else in the city that doesn't have any spotlight on it at all? You know, if they've updated the lighting and made it a little bit better, that's awesome. But is there somewhere else that this money could be used right now that maybe hasn't had any money or, you know, anything before? That's just my only thought is could it be used in another area of the core that is out of that nonsense over there? You know what I mean? **Kathryn Carlisle-Kesling** Right. And do we actually know timing on the project? **Britney Helmers** We don't. So we have, we did reach out to two of the original artists and we did receive a quote for that \$20,000. I do think it will be a little bit more than that for cleanup and repaint, but we do not have a timeline. **Kathryn Carlisle-Kesling** Yeah, I meant more of the larger development. Like plans or timing wasn't submitted. It's just an estimated projected timeline. **Matt Castillo** Yeah. Because technically any changes to the Salt Palace falls under a different timeline and approval process than what the city was contemplating. Very much connected, but technically under a different funding source, all those different things. So yeah, I guess one question is what's the reasonable expectation around how often some of these murals would have to be touched up? Because honestly to me, three to five years, if we were able to maintain a mural in a space that's likely to get heavily tagged for five years, like that's more than I would expect, honestly feels like two to three years would be a more safe thing to plan on. So maybe that's one other thing to consider is that it might already be getting to be retouched around the time that it would be torn down. **Felicia Baca** We're seeing a huge uptick in vandalism of all kinds of public art from bronzes to murals. And we are kind of trying to assess if we want to implement a different model of request because they are, you know, we don't have a lot of murals in the city's inventory and they usually only occur on new capital construction. But you know, it begs the question of, because they're in our inventory, what are the materials and the colors and things like that and do we hire like a one sole person in house if something can be restored by not the artists, which is not best practice, but often the artist may cost much more than just someone color blocking or something. And we're trying to kind of address the best ways to conduct maintenance in the future. Because it's starting to really exceed our budget. And so it's a thing we're all kind of confronting. **Britney Helmers** It's new types of vandalism as well. It's not just graffiti over top of a mural. **Felicia Baca** Yeah it's like tar film, we've had a mural that had a tar film, like gooey stuff. **Britney Helmers** I would say this 200 West center cast mural has tar all over it. So even just removing that tar, you are messing with the mural. So it does need a whole clean and a whole repaint. **Spencer Lawson** We should just take the side

of a building and write “draw here”. **Kathryn Carlisle-Kesling** Exactly I was just going to ask that. Do we have an area like that that’s just open to anybody? **Britney Helmers** We don’t have that. That has been discussed in multiple applications as well. **Matt Castillo** Are there other murals on the list that need to be restored? Like how, how does this fit into kind of the overall list? **Britney Helmers** I would say that with Edison Street being cleaner, I slightly wish we could have got the Edison Street mural cleaned quicker for the grand opening of the liquor store. However it didn’t line up that way. This one on 200 W, yes, is heavily in traffic, but it is probably the mural with the most vandalism. We’ve gotten calls, phone calls from residents in the neighborhood as well, asking when we will clean it up. We have been working with the Salt Palace. They did get the lights on. They have a couple other ideas. We were working with ambassadors, but I mean this is an extremely large mural that it will take a very long time to clean. Even people had mentioned probably about a month to just clean it. **Merinda Christensen** And cleaning up what’s going to happen is someone reached out to a few of the original artists and they just said you’re going to have to do a major repaint. Because trying to get this stuff off is going to ruin the mural. **Britney Helmers** So I appreciate this discussion **Spencer Lawson** I have a very ignorant question **Britney Helmers** Never. **Spencer Lawson** If it’s going to continue to happen, I want to support artists, but why are we continuing to do that if we’re going to have to redo it again in five years. Is there a way to engage that artist again to do something different, paint over the mural or you know, leave it as it is and let it go into disrepair and put it somewhere else? I mean, is there a reason we’re doing that? I appreciate engaging the space. I think that’s important. And putting the lights on is great. I want it to look nice, but it just seems like a waste of that artist’s time, and a month of time on that, \$20,000. You know, just all that kind of stuff. **Merinda Christensen** I think the biggest thing is the person who contracted to clean it was not fulfilling their duties. And I think if we put this money in, we will have to put money into it constantly. But because we’ve left it so long not being managed, I think that’s been our number one problem since if you can zap it fast, usually a lot of those graffiti artists are like, “okay, it keeps getting cleaned”, they’re just going to stop tagging it. So if we keep up the maintenance, not saying it’s going to completely stop, but I don’t think it’ll be as bad. So it’s just, I think it’s because it wasn’t being cleaned as often and these graffiti artists are like “ok I’ll just keep doing it because no one’s cleaned it up”. **Felicia Baca** And things like lighting can help. I mean, there are places where we have to make judgment calls about pulling something because it’s going to continue and other things like, can we mitigate this? And that’s just kind of like a general call. **Matt Castillo** Yeah, I do think that’s a good question to be asking. I think you alluded to this a little bit, but the number of complaints and almost the damage to the reputation of the program could be affected if the murals aren’t maintained and there becomes this kind of perception that they’re, you know, being put up but then just contributing to kind of this urban, I don’t want to say urban decline but yeah, so I think that’s just another piece of it. You mentioned you’ve been getting some complaints from residents, if there’s community stakeholders, other groups that have been complaining about it. **Britney Helmers** No, just a couple residents that call probably on a weekly basis to talk about it and see what we’re doing. We have been working, again, the lights I think will help. It is a street level mural as well, which is one of the requirements in my head for the future is street level murals may not be the best solution, but man do they look good. **Kathryn Carlisle-Kesling** What would the cost be to clean it and paint it white? Paint over it. I mean, you don’t leave it in its current condition. I’m not saying I want to

do that. **Britney Helmers** Right that's a good question. **Spencer Lawson** If there's a number of issues with that, even if we can get five good years out of it, then maybe that's the right choice and then it will be torn down in the future. But if there's an opportunity again to engage another space in the core, maybe even with the same artist to say, "Hey, sorry we couldn't have you fix this, let's maybe think about another project." I don't know, maybe that's my finance brain.

Kathryn Carlisle-Kesling That's a tough decision. **Felicia Baca** It's really hard, it really is. Because I mean, I think as stewards of art, we also have to think are we gonna keep making more and not have the resources to fix it? Like we have to kind of build those resources too and just say hey, this is actually the cost of what it takes to do this. **Kathryn Carlisle-Kesling** Right. I really agree that if we're gonna do something, we've gotta keep it up. **Jessica Thesing** We're seeing this with everything. Not just murals. We're seeing it with holiday lighting. We're seeing it with anything that we put on the ground. Any kind of amenity we spend money on for the public, we just have more people out there doing more things. The population, we want to have these amenities, we want lighting, we want murals, we want art. And so I think these budgets just need to be baked accordingly. Like this is the real cost of putting something like this up. And I think we just need to do a better job of making everyone aware of what those costs are. Because we get into the politics of it, especially with those that are like, "hey, we want murals everywhere" and then we scramble and we try to do these things and it's like "actually I know you have \$150,000 left and you need to spend it, but it's really going to cost \$300,000 over the course of five years". **Merinda Christensen** And we saw that with Glow. There was a ton of attempted theft and vandalism to Glow last year. It's really hard. **Josh Jones** Considering that mural's been up for over five years, maybe seven years, it doesn't look great. But I guess I'm surprised that it doesn't look more beaten up. **Britney Helmers** This is great. This is a good discussion to think about. Thank you.

Report on Recent Programming

Britney Helmers Getting into a report on recent programming, so that really rounds out fiscal year 24. If there are any other questions or anything else that we can provide to you, please let us know. I'm happy to do that. So our report on most recent programming, this has been quite an exciting year. We've been busy all summer, just to give you guys an outlook. So Locally Made, Locally Played, out of 10 events this summer we have four left. So again, very exciting. Saturday, August 10th, that is this Saturday at the downtown Farmer's Market we have Jon Burgoyne. On Friday, August 30th at Salt Lake Film Society, Sarah DeGraw and Aidan Triantafillou, that is the last one there. And then we have Pompe and Honey and Cory Mon at the Downtown Farmer's Market. I will say we've seen a lot more people obviously at the downtown Farmer's market for this program than we have at Salt Lake Film Society. But I drove past the Broadway cinemas the other day and there wasn't anything going on. And it is quite a dead space that when we do have this and I do see some activation over there, it is really nice to see it. Like it is nice to have the noise, it is nice to have a musician playing there, and it just feels really good. And it just feels really good. It feels like a found moment across town. So I will say it's been nice. And again, out of 10, we have four left this year. So again, very exciting. Our report on the Main Street fashion show this past year, Matt, I'm not sure how many people we had show up to this. **Matt Castillo** Oh, I'd have to look it up. **Britney Helmers** I think around 900 people showed up to the Main Street fashion show this year. We supported this with a

\$5,000 sponsorship working with alleyways amplified and I again was blown away. Dee? **Dee Brewer** It was so cool. Just exactly the kind of thing The Blocks should be involved in. **Britney Helmers** Again, just seeing new audiences coming into downtown. They had eight fashion designers. Each fashion designer had eight models and then each one had a musician perform with them and it was just an absolutely beautiful free event at Eccles, inside and outside. So they walk through, across and around the outside of Eccles Theater, so you can see just where all the crowds were and just a wide array of fashion. So really, really fun to partner on This one. I look forward to next year. We have some bigger ideas again with them is, is there a way that we could really pull this into the street, you know, not have it at Eccles and we line chairs on Main Street with an event like this. So we've got ideas. Our next one was the Mariachi festival, which, speaking of new audiences, this was amazing. We had four mariachi bands from around town and then we had Sergio Fuentes Oseguera from Mexico to open up for the festival. It turns out we had the largest free event in the Eccles lobby ever this year for this event. So pretty big, Eccles' team counted about 1,520 people in the lobby that did not count people dancing in the street, walking on the sidewalk, bringing their own chairs on the sidewalk. It was amazing. I think it was one of the greatest events I've been to. crowds came out. Second level and third level of Eccles Theater were full of people. And you'll also see in this picture Brook Smart's Puddle Jumper was featured in it and it's absolutely beautiful there too. So again, really great. Featured on the Trib, KSL and Axios. **Dee Brewer** You know I read some poster data and it's consistent. It was about 1600 for the Mariachi and the fashion show. **Britney Helmers** Awesome, thank you. So then I just wanted to kind of show this. So after the Mariachi Festival we did our brand relaunch and we had the Trash Panda drum group. We have this general reel made as well for The Blocks and we'd like to share it with you. [group watches the reel] **Britney Helmers** So it feels like a real arts district. Big props to Josh on that one, working with Blank Space. And then the background music is local musician Cory Mon's music. So he again will be featured for Locally Made Locally Played at the farmer's market. He's becoming a big time name so it's exciting. He opened at Fort Desolation Fest, and he's one of our favorites. He's also featured in the video. So pretty cool. But just building on some of that, our brand relaunch, it feels really good for us to have the banners. A truck wrap. I'm so glad you saw them and that you enjoy them and they look good. Yeah, we have gifts for you guys as well from the brand relaunch. So that is what's in front of you in your cardboard box. And Lia and Grace we'll get that to you as well. But we have even new banners. You'll see in the bottom right hand side with the campaign that Struck worked on for us. We have new umbrellas, the truck wrap that you can see in the lower left hand corner just highlighting all of it's so bright, it's really fun. We have new mats and rugs that everybody has been playing on. So that's been great. And then one of the best things, bottom right is Lisa Zamora from the Eccles, she brought her baby and dressed it up like a panda. First outfit said save the trash pandas, second outfit was a small baby panda. So it was just, it was a good night. These kids featured in the middle here actually were from out of town on a rugby tournament and they stumbled upon the event and stayed for the whole time. They won all the prizes. **Felicia Baca** They were so cute. They were like hyping up everyone else there when they won they'd be like "Yeah!". **Merinda Christensen** They also personally came up just after we were like, this is so great. Like we've never seen something like this. This is awesome. Thank you so much. They won a few prizes. **Dee Brewer** Where were they from? **Merinda Christensen** They were kind of from all over the country, in town for a rugby

tournament. **Britney Helmers** There was a lot of participation from everyone in the crowds, a lot of kids. You got to go up and play pots and pans. Matt and I crushed it. But you name it though from all of that in the brand relaunch we have speakers, we have sidewalk chalk, we have stickers, we have new reels. So really this is kind of helping us get our name out there quite a bit and really highlight the district. **Spencer Lawson** It would be cool to identify a place downtown where you could put a big 3D version of the logo. You know how cities have like this? I feel like St. Louis has an STL that's huge and people take pictures but something like that. Something like in Gallivan Plaza or somewhere around. That'd be really cool. Just like a big 3D version of the logo. **Britney Helmers** Oh I like that. **Matt Castillo** We have that "I heart SLC" on the steps of Eccles Theater. I don't know where it is now though. **Felicia Baca** Oh yeah I'm getting bids for a new one actively right now. **Matt Castillo** It was so popular like every time I walked past there were so many people and so even finding one that maybe every six months moves to a different location or something. **Josh Jones** Why was it temporary? **Felicia Baca** Some damage happened or something and they ended up recycling it. **Britney Helmers** Just quickly as well. So discussion on future programs. I just wanted to share, these are two of them that we most likely will sponsor here in the future. The Zepstone Art Festival. They originally were not going to have it in downtown and we have worked with them now to, they will have it at the Rose Wagner and at the Gallivan Plaza. So a couple things that we were bringing in here. Musicians on a Mission Speaker Series, working with Utah Global Diplomacy to figure out how we can bring larger acts into downtown and talk about diplomatic issues around the world. And then also how do we pair them with local musicians And we do sort of just an overall speaker series. **Felicia Baca** Will you can reach out to me on that because we are transitioning our like speaker component of Living Traditions with different cultural groups out of the festival because it's not very successfully attended at the festival. And so there may be some like tie-ins there offsite or something. **Britney Helmers** That would be great. And just one other one before we get into media reporting is the ReelAbilities Film Festival as well as the Utah Queer Film Festival that are coming to town. So Utah Queer Film Festival is in October and the ReelAbilities Film Festival is also in October. So media and marketing reporting, Josh Jones. **Josh Jones** Yeah, I just have a couple recent pieces that we've had. This Deseret News piece about the Forte Fridays and our connection with Bachauer had 3 million reads on it. So really impressive. I've been really surprised at the turnout for these concerts the last Friday of every month. it's been amazing. Do you wanna talk about that piano? I know we're short on time. Such a beautiful story. **Britney Helmers** Happy to. At the last Forte Friday, there is a man named Steven who lives around in the neighborhood who has decided that he has taken care of the piano. So every single day he's actually going out there and tuning the piano and changing out the pieces and updating parts of the piano. And he showed up to the last Forte Friday and we found this out and it was just absolutely amazing. He plans to continue doing it the whole summer while they're there. So it stays playable so people can continue to play it. **Josh Jones** The foot pedal had been broken off last week and he went and repaired it and put it back on. **Britney Helmers** The keys, the strings inside, you name it. He has done it all. **Josh Jones** Jenny or Carrie from Bachauer were playing it and realized like, this should not sound this good. And he was there for the concert and started talking to them about it. We'll have to share his email because it's a really great story. **Jessica Thesing** That's a really great story about stewardship. **Britney Helmers** There has been somebody playing the piano every single time I've walked past

Abravanel Hall Plaza too. So very exciting. **Josh Jones** There's two more stories. This is on the fashion show. And then the last one is on the Mariachi Fest, which we got a really great press on. I just want to say that we have 270,000 social media followers and that's up 2000 in the last three months. A lot of it is because Brittany's been doing a lot of outreach on Instagram, so thanks for that. And we are up 62 followers on our newsletter as well, This Week Downtown. So we've got 6,000 followers with a 40% open rate. Oh, and our annual report, SLC, Downtown Vitality, you can read about The Blocks on page 12 and it just gives you the highlights on 14 and 15 of some headlines of what we did last year. But it also shows, you know, what we're doing in the farmer's market and Pioneer Park neighborhood, the ambassadors and how we can view people and marketing initiatives. So great overview of the data. **Britney Helmers** Felicia, any other arts and culture updates that we want to discuss?

Other Art & Culture Updates

Felicia Baca We as Arts Council hired a new assistant director. We had a vacancy for a few months and we stole Laurel Alder from the State Arts Council. She's the grant manager over there and we're so excited. So she starts September 3rd, she's gonna be so great for lots of reasons. And then a few weeks ago, but since we've seen you, we announced our Wake The Great Salt Lake local projects that are going to be rolling out in the community. So keep an eye out on that. There's an Instagram account that's just kind of starting and marketing sort of bubbling up for that. And our Bloomberg team comes in from New York and London next week to do site visits and meet the artists and do some evaluation things. So we have two full days that we're super excited about projects in the community. And lots of twilight tomorrow. Lots of public art as usual. **Britney Helmers** I am most excited for UMOCA and Nick Carpenter for Wake The Great Salt Lake. So I was very, very pumped for both of them. **Felicia Baca** Yeah. And they're both like individual artists and organizations that got funding for 12 different projects. That's the big stuff for us. **Britney Helmers** I know Matt had to leave but we will send out some of the venue ArtTix reporting as well from across the county and all of the venues that we have in downtown and we'll share that with you as well. And then if you're looking for things to do over the next month, feel free to take a picture. Otherwise we will also send out a couple other items in any newsletter or an email. But I have nothing further unless you guys do. Great, we will adjourn the meeting. Thank you.

With no other business to discuss, the meeting was adjourned at **10:33am**.

The next meeting will be Tuesday, October 1st, 2024 at 9:00am