



**CULTURAL CORE  
BUDGET COMMITTEE MEETING  
Tuesday, March 25th, 2025**

**Committee Members in Attendance:** Kathryn Carlisle-Kesling, Spencer Lawson, Lia Summers, Grace Lin, Isaac Gonzalez, Seth Brown, Mohan Sudabattula, Felicia Baca, Matt Castillo

**Committee Members Not in Attendance:**

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

**Guests Present:** Claudia Lyoaza

The meeting was called to order at **9:08 am**. **Kathryn Carlisle-Kesling** initiated the roll. **Mohan Sudabattula** made a motion to approve the minutes from January 14th, 2025 and **Grace Lin** seconded the motion.

**Review of Public Comments**

No public comments to review.

**Current Business**

**THANK YOU to Grace Lin for her years of service on the Cultural Core Budget Committee**  
**Britney Helmers** Grace, I can't believe this is your last meeting. How do you feel? **Grace Lin** I feel a little melancholy that I'm leaving such a great group of folks. But I'm excited to see that there's a lot of transition into the next stage and a lot of exciting developments and great talented people here so I'm totally psyched for you guys. **Britney Helmers** Well, thank you so much for everything over the past couple of years. You've helped me tremendously over the past two years, which is wild. But thank you so much for everything. **Matt Castillo** Yeah I was just thinking, because I really got involved with the Cultural Core in 2020 and the role I have now. And I think you're the final remaining board member that was still there at that time. Which is pretty crazy to think about kind of the evolution we've gone through. I mean, at that point the program was just a couple of years old and still working to find its footing and just where we've

gotten to at this point is great. **Grace Lin** Yeah, I mean, we're the first couple of years and seeing it launch and go through different transitions. It's been exciting to see where we are now compared to where we just were a couple of years or a few years ago. And I was just telling Felicia that prior to joining the blocks, I was actually at ZAP and so I had served a couple of terms with them. And seeing all of this, you know, just a lot of stuff that's going on, a lot of exciting things that have occurred over the last decade, I would say, has just been really exciting to have seen that. So I think everybody who's been involved and continues to be involved with the blocks is super talented and I love the arts that's being programmed here. **Matt Castillo** Hopefully we'll still see you around and if you want to get all the Arts and Culture board experiences just let me know. **Britney Helmers** Well, just to show our gratitude, thank you so much. There's a little thing in here for you. Enjoy. And thank you. Any other words for Grace at the moment? **Dee Brewer** Thanks for asking lots of good questions along the way. It's made the effort and initiative stronger. We really appreciate it. Thanks.

**DISCUSSION & ACTION: Vote to bring Claudia Lyoaza onto the Cultural Core Budget Committee**

**Britney Helmers** So with that next on our discussion and potential action, I'd like to introduce Claudia Lyoaza to the Cultural Core. Everyone has checked out your application and reviewed quite a few things, but I'd love for you to introduce yourself to everyone that we have here.

**Claudia Lyoaza** Hi everybody, I'm Claudia Lyoaza and I grew up here in Utah. Primarily in the southwest corner of the valley so West Jordan, South Jordan, Herriman area. I currently work for the nonprofit called Develop by Women that is an incubator for women in development and working on quite a few projects here in Salt Lake and in Moab. My background is in planning. So place making is really my bread and butter. And I think naturally with that, murals and community expression through various forms in the public space has always drawn me into the urban spaces. So even though I grew up on that side of the county, I still hold Salt Lake and our downtown core in a very near and dear place in my heart because that's primarily how my parents kind of helped us remain connected with the community. So we would use Trax. We've been avid users of the red line to come over for various events including the Mariachi event that was hosted last year. I was actually able to help with the first one at the Capitol with my previous role with the division of multicultural affairs. I hold a part-time position there now. So I'm in a couple different roles. There are a couple different paths, but all together it's really about just building community and enforcing this idea again that meeting communities where they are naturally leads to them being able to tell their own stories and express what their needs are. Because ultimately they are the experts in their needs. **Britney Helmers** I think when you and I first met, it was so inspirational. You're like, "we used to take the tracks from West Valley into downtown" because downtown was the arts for you. And when you said that, I was just like, swooning. I was like this is so amazing. **Claudia Lyoaza** And it's funny because I went to the U for my masters in city planning, and they had a study done in Daybreak which is where I live now. But they were like "you know, not a lot of people use Trax in Daybreak surprisingly even though the Trax line is there. I said "really? I use it every day". So, again, I feel like there's a lot of opportunities to maximize, to bring people back to the downtown core. So, yeah, that's my story. It's worth it. And it's something that's awesome. **Britney Helmers** Yeah, it's so beautiful. Well, thank you so much for being here. I appreciate that. Kate, I'll let you kind of leave the

charge on this. **Kathryn Carlisle-Kesling** Yeah well, I think we want to go ahead and vote to have you join the board. So let's get a vote, I think we want to make a motion. **Mohan Sudabattula** Motion to vote. **Britney Helmers** Any opposed? No? Welcome to the board. Thank you so much. **Matt Castillo** Just a procedural thing, so this is actually a vote to recommend that you join the board. So now I'll take your application and submit it to the Salt Lake County Mayor's Office for vetting and then it will go to Salt Lake Council for full approval. But don't anticipate any issues. I'm really excited to have you and I'll keep you updated. You don't have to do anything for that process. But yeah, I'm excited to have you and we'll be reaching out to you for formal onboarding.

### Art & Culture Updates

**Britney Helmers** Cool. All All Moving on to item number three. Since we really never get to hear additional arts and culture updates, we decided to move this to the front of the line. So we have in front of you, we do have a reporting document from Matt on Salt Lake County arts and culture booked days this year from the venues. And we also have everything else to pull up on the screen. I figured this would be a good one to print off and I'll let you guys take it away. **Matt Castillo** Yeah, I know we just have 10 minutes for the both of us. I'll be quick. I shared some information. These are just some of the key metrics that we track in terms of how all the Salt Lake County venues are doing within the downtown core. That's Abravanel Hall, Capitol Theater, Eccles Theater which includes Delta Hall which is the main performance space in Eccles and Regent Street Black Box which is the smaller performance space. And then the three theaters in red are at Rose Wagner. So this just kind of shows what we call utilization. So the number of booked days in each space. So this is everything from performances, tech days, rehearsals. We don't include things like maintenance holdings and so forth. Kind of the industry standard is we consider anything between 60% to say 70% to be at full capacity because we do have to have a certain number of down days in order to manage the calendar and other types of things. And so you can see here pretty much across the board. It's probably easiest to look at the graphs here at the bottom, but we're trending in great shape. So pretty much all of the utilization numbers are moving in the right direction, which is really exciting. We're exceeding our pre-pandemic numbers almost exclusively across the board. You will see Rose Wagner is settling in a little bit closer to 60%. And this is likely largely because we opened the Valley performing arts center in 2021 and that serves essentially the same audience. And so we have seen some clients move out elsewhere in the valley which is actually a good thing because the number one complaint we hear at Rose Wagner is it's just impossible to find dates there. So this will kind of help free up some space and allow arts organizations to have a little bit more choice as to where they perform. So things are going really well there. And then also some other ticketing report. I don't know if you have that. Yes. So this one shows first we have the larger venues and then the smaller venues are on the separate page. But this just shows how our ticketing is doing across here are three large venues of Abravanel Hall, Delta Hall and Capitol Theatre. This is going all in the right direction as well. So it's really amazing. We continue to see really, really strong ticket sales, which is not a universal trend across the state, across Salt Lake City, across the country. Continue to see articles about many arts organizations that have not been able to return to pre pandemic. Many have though, and Salt Lake City, Salt Lake County in general is an outlier and that's very true here for the arts and culture venues. Below next just

shows a little bit of a zip code heat map that shows where our patrons are coming from using the Art Tix data. And so as you can see, not unsurprisingly, most of our ticket sales are from the Salt Lake City area and a lot come from the east side. In the southwest part of the valley we see some strong ticket sales, but not so much on the west side. So that's an area of particular focus. Actually, we have some other cool initiatives, some of which Britney will be talking about that are kind of helping to address those. Then if we scroll down here are smaller venues such as Jeanne Wagner, our two black boxes in our studio theater Rose Wagner. So again, also all the numbers going in the right direction, which is really encouraging. So even from across the board from our largest arts organizations like the Symphony and Ballet, down to our smaller arts organizations, Pygmalion, Plan-B, Gina Bachauer and others all seem to have really great numbers. And then if you scroll down, this is the last kind of map that shows here. So for our smaller organizations, we tend to have similar distribution, but not as much distributed around the whole county, which is not totally unsurprising, right? But it's still something we want to work to address. So great news there. I know that's a lot of numbers and information, but the big takeaway is just that arts and culture is really, really strong in Salt Lake City, which is amazing. And then just a few things to highlight. Did you have a question? **Josh Jones** I was just wondering, so this shows days booked in the theaters. Has attendance also come back as well? **Matt Castillo** Yeah, so that's what we were just looking at as far as ticket sales. And so those are all trending in the right direction as well. You do see, it's not filled up anymore, but the one that has a little bit of an up and down is Delta Hall, and that is largely driven by our Broadway at the Eccles series. And depending on Broadway, the Eccles tends to follow a three to five year cycle in terms of the number of shows that we've booked in any given season. And so actually this year, we're anticipating it's going to be an absolutely blockbuster year, we just post out two and a half weeks of Les Mis. We have six weeks of Wicked coming up, and two weeks of Book of Mormon later on. So that remains very very strong as well. And then the last few things, just a few things going on around the county. I guess we're starting here in the cultural core. We have some really great community engagement events coming up. Like I mentioned, Britney is going to talk about some of those, but also excited. Actually, we're all doing really cool partnership things. We're also really excited, similar to Key Changes we're looking at another kind of summer long installation on the Abravanel Hall Plaza in collaboration with UMOCA and the Arts Council. I don't know if you've heard about this one yet. **Felicia Baca** I sure have. I'm happy to hear that it's a done deal. **Matt Castillo** Yes, we're so excited about that. But then also lots of other really cool things happening. We just released applications for our West Side Culture Fest at the Mid Valley Performing Arts Center in Taylorsville. So this will be our third year of that festival. And And really excited to see the response that we see from artists and from community members. And then we're also in the Southwest part of the valley, I don't know if you've heard much about this, Claudia, but we'll be doing groundbreaking for the Larry H. and Gail Miller Family Arts Center in Daybreak. At the end of this year, beginning of next year. So 800 seats, main stage theater, a black box, rehearsal space, and what I'm most excited about is the first dedicated visual art gallery in classrooms in any county building. So I'm really excited to be bringing that to the Southwest part of the valley. **Claudia Lyoaza** Is that just next to the ballpark? **Matt Castillo** Yeah, it's part of that whole development. So I probably took up way too much time, sorry. I was speaking very fast to try to get through it. **Britney Helmers** No you're great. **Felicia Baca** Okay, the Arts Council has so many things going on right now. A lot of open

applications that we would love if you would share with the community. And you can find these all at [saltlakearts.org](http://saltlakearts.org). Our exhibition proposals for 2026 at Finch Lane Gallery are open. That's emerging to establish artists, Utah artists in the community. And we pay the artists to exhibit their work at the gallery. It's pretty competitive, but we love to see new artists exhibiting. You know, we always want to see people that haven't had shows. So those are open through mid-April. And then also our applications right now for Busker Festival are open. This is happening at the end of May. So this is like street performers of all varieties. So song, dance, juggling, magic. It's all kinds of fun things that happen. So those applications are open right now. We also are kind of just looking for volunteers for the Living Traditions Festival. This is kind of like quickly approaching in that third weekend of May. And if there's any support in getting the word out for that, we'd love that. We have a new growing pain of a city getting bigger, which is we are going to be overlapping with Kilby Block Party for that event for the foreseeable future. So TBD on, I don't think we exactly have the same audiences, but we think it will impact a little bit and maybe a little in the labor force. But But want to make sure we're solid on volunteers for our favorite event of the year. We also launched Twilight Concert Series that's kind of out in the wild right now and doing a little bit of a hybrid model between Library Square for some bigger shows and half of our shows at Gallivan. So we're really excited to kind of see how that season goes and things are kind of off and running with that. And one of the larger projects we've been working on is to wake the Great Salt Lake initiative that's in partnership with Bloomberg Philanthropies and will culminate at the end of this year. Lots of events happening. There's 12 local projects going on with that and kind of all artistic disciplines from plays with youth and PSAs with SpyHOP. Britney was at Fisher last night, we had this thing, it's a mobile phone booth called the Great Salt Lake Hope Line, where you can leave stories of the lake. So all kinds of things are going on in our Instagram, @wakegsl. So that's sort of continuous events, but we're getting ready for a really big announcement for our signature commission artist for targeting kind of an international, national artist to bring visibility to that issue in Salt Lake. So So tuned for something really exciting soon. And I think general operating support grants are open for the Arts Council too. So money, fun things, lots going on. **Britney Helmers** We hit it hard in January, February and March. Don't wait up, launch it all. So nice work. **Dee Brewer** Can I make one comment? You know this is such a great investment that the city and the county are making in the arts and in the Blocks. And to see the progress that we're making I just want to point out just the challenge that we have. You know, there are literally billions of dollars of counter programming. And I'm thinking of Hulu, Netflix, Paramount, both the content they're creating and the marketing they're doing to keep us all on the couch. So to get people out in real life through these programs requires an additional investment. So kudos to the blocks, kudos to the city and county for making that investment. We care about the arts, but it's going to make this a better place to live, to interact, and meet others so I just wanted to voice that gratitude.

#### Discussion on current programming with the budget

**Britney Helmers** That is a perfect segue for us to kind of get right into our programming updates. So Claudia I know you're new. In the past what we've been trying to do is bring a lot of our partners in to talk about some of the partner programs that we have going on. Today, I figured it would be really ideal for us to go through each of the programs and align it with the budget and get to know each of these programs. So we figure out how we're either growing,

how we're changing, what we're moving around. So really today is our goal is to review each program to be ready to approve our projected budget in the next two months. You'll see a lot of these programs on the budget that will approve on May 6. So to kind of get right into that, what you have in front of you is a document that is reporting on each program. So this is showing you the budget, aligning that with our outlines. What we have been working on for each program: is this program ideal? Is this what we should be doing? So we've been working on a criteria of impact. Budget, obviously. Are we doing enough with the budget that we have aligned for each program? Audience attendance. Who's coming out? Is this program working? Is it not working? Barrier of entry for artists. We had a great conversation with Arts Council not too long ago for our Hidden Waters project. And they said, you know what's really great about this project? Is it has a barrier of entry for new people getting into the public art programs. So we want to measure that. We want to look at that. Artists hired. You'll see in some of the programs that we have, we're not spending any budget, but we're hiring a lot of artists. So looking at that, and then social media engagement. How are we really getting the word out there? How are we marketing ourselves? Other criteria that we've looked at, you'll see some other criteria per program. Partnerships. Obviously we're really big on how we create those partnerships. Who we're working with, how they market. Is there a positive reputational benefit for all of us? Revenue drivers. Uniqueness. Locations across the district. Making sure we're not just focusing on one central location. Are we focusing on the whole neighborhood? And then art types. Performing arts, visual arts, and musical arts. Right? So what you'll see on the screen per program is you'll see the recording from the past year, which is also what's in your document here. Those should all align. And what you'll see is the projected for this upcoming year. And what we're trying to do, what we're trying to push. So again, outlining all of those criteria of impact for every program. Then what you'll see per program is just ideas and recommendations. We have ideas and recommendations for each and every program. There might be some that we want to have a discussion on and kind of talk through and you'll see why. Kind of getting right into it, right? So looking at this and kind of having the Mariachi Festival right in front of you. It was a big hit. We all know that. But how do we look at this again from our criteria of impact? So last year we had a budget of about \$4,000 for the Mariachi Festival. We hired four Mariachi bands. We had approximately 1,700 to 1,900 people in attendance. We worked with advanced and skilled groups, Mariachi groups. We had about a 40,800 reach on social media. And we had four partnerships to put on the event. That's pretty great. It's really amazing. Again, we want to continue to grow the Mariachi Festival to be one of the biggest things that we have in downtown Salt Lake City. I mean, it might be next to the Main Street fashion show, but... So how do we do that? So looking at that for this upcoming year and looking at the budget that we have outlined is from the cultural core budget. We're looking at investing about \$10,000 into the program. And Matt, as he mentioned earlier, this is a really great partnership program for us. We're working with five partners. We're working with the Mexican Consulate, Eccles Theater, Utah Presents, Salt Lake County Arts and Culture, and our team. The total program costs about \$56,000. So our investment is going a really long way. With that investment, we're also looking at hiring four bands this year. However, we're including a national act, two local acts, and a young musicians group. So we're kind of making that variation and making that change. So again, advanced skilled and beginner artists. And our goal this year is about 100,000 goal reach. 3,500 reach so far. That was just through our Mariachi call for groups. One thing Josh and I were looking at

yesterday, what was really cool about that, is we have 75% non-followers looking at that on our social media right now. That's impressive. That's creating new audiences as one of the goals and one of the impacts for the Blocks. And this year we're expecting about 3,000 to 3,500 people in attendance. So again, that investment is going quite far. So ideas and recommendations. When we start to look at the budget on May 6th, we enhance this program year after year. And I think we agree with that on the partnership. We're in pretty much alignment. Maybe next year we're looking at McCarthy Plaza. Maybe next year we need somewhere even bigger. Continue pushing the boundary with national and local acts every single year. And let's start to grow the program by \$2,000 every year. Obviously this year we're growing the program from four grand to ten grand. So by six grand. But next year it looks like you're putting even more funding into it to make it bigger. Any questions on how we go through each of these and how we look at these? Any comments on it? **Merinda Starnes** So the handout you guys have is from last year. It's about the last couple of years just kind of packaged all together as well as showing you the budget and actuals. **Felicia Baca** So much of what we do is about discovering underrepresented groups. And through your call I'm just curious how many Mariachi groups came out of the woodwork and what did we learn? **Britney Helmers** We had six come through. Again, pretty amazing. I know we're only selecting three of them. But pretty awesome to have six calls just a quick Google form of people applying through the Blocks and through the Mexican Consulate to see who's showing up. Do you have any comments on how this has grown or how we're looking to grow it? **Claudia Lyoaza** Yeah, I was there last year and it was so hard to find a seat. Which is awesome. But I agree. I think that just by the sheer amount of attendance that shows just how much of a draw this particular artistry is going to be. And I also wonder if it's an opportunity to introduce the broader community to the Arts Council and the county programmed art because, I mean there were people there that I was talking to that had never been into the Eccles Theater before. That was their first time. And they also, you know, they were in awe. They were like, this is a beautiful building. Like how do we rent this? How do we get involved? How do we get on a newsletter list or something like that? So I feel like being able to maximize that engagement somehow so that way they get it in their face with other programs. And then in my area I think that kind of show up does mean a lot to folks, especially in the climate that we're in having some kind of public representation to be able to kind of lean in and show that proximity somehow. And again, that's more specific to the festival from last year's perspective, kind of the lessons that I learned from there. I think to Felicia's point being able to garner more interest and more reciprocity so that way that's not the last time they come. Hopefully once they do come they understand that this is an annual thing so they put it on their calendars for next year and expect to show up. **Matt Castillo** One of the things I'm really excited about this year, and one of the things that I think is really significant because we've done a lot of partnerships around activating the plaza and the main steps for Eccles Theater. And this is a great example of that. Steppin' on Main, which I know you'll talk about later. But it's always been programming the lobby and the steps in front, which is a really great way to kind of create that interface between the city, Main Street, and the theater. But last year this particular event was so successful that this year we decided to actually open up Delta Hall, the Main Theater, and actually hold the event there. There will still be elements of the event throughout the building, but the Main Event will be within the hall. And so I'm really excited to see. I'm also, it'll be interesting because I love that interface between the street. And so it'll

change that a little bit, but we'll see what that looks like. But it's just really exciting to have one of these events grow to this point that it really necessitated us taking it into the hall. Also to your point about kind of who's coming and understanding that. We didn't do that this year or last year, but this year we'll be implementing kind of on-site intercept surveys. We started doing that for another event, Voces en Bloom, which serves a similar audience at Eccles Theater last September. And it was really great. We got 80 surveys, which was a pretty good amount. And of course they're just spot surveys, right? So because they are free events, it's hard to collect lots of data about every person. But it's just a simple survey asking, have you been to this space before? What's your zip code? What's your experience? And with the survey last year with Voces and Bloom, it was something like 60 to 70% were from like our least represented zip codes, which was really amazing. And close to 90% had never been to the theater before. So I'm really excited to see kind of what data we see here, but then also thinking about how do we make sure that folks are having a great experience and that they're learning about how they can continue to stay involved. So I'm really excited about this year's festival. **Kathryn**

**Carlisle-Kesling** Since your projected growth is pretty significant. Is there going to be more of a push for corporate sponsorship? **Britney Helmers** There is. Actually we are working on that right now. **Matt Castillo** Yeah absolutely. We're putting all that together. And yeah, we've

actually seen a really great response I think so far for a lot of these things. Because I think it really shows just a really great partnership between so many groups that we don't typically see work together in the past. And so I'm thinking we'll have some good response. But yeah, we would love to work with you or anyone on the board might have somebody who's there. **Britney Helmers** Looking at the next one. So I'm glad we got through Mariachi first because we got real positive into it. So I'm curious who went to Glow this year. Did anybody stop by Gallivan Plaza and see Glow? Okay. Two, three, four. Great. So Glow, over last year, not this current year, last year we had a \$20,000 budget with \$50,000 pre-invested from 2023. Obviously we worked with advanced and skilled artists from In Theory Art Studios. We heard from Dr. Emily Nicolosi last meeting. We had 31 artists within In Theory Art Studios. We had 193,000 visitors at Glow and the dwell time was approximately 84 minutes and only about a 30,400 reach on social media. This current year, what we went through, and again, this is not the projected I wanted to showcase this year on this one. We went through about \$48,500 on our budget from the Cultural Core, worked with advanced and skilled artists, 31 artists from In Theory Art Studios. That number was down from visitation that we saw. So about 71,000 visitors from November to January and the dwell time was about 93 minutes. We raised an additional \$25,000 and our social media reach was lower than the previous year. So kind of interesting to look at that. So our internal team has started looking at Glow on what is this? Is this ideal for us? Is this right for us? So ideas and recommendations, right? From those numbers that we just discussed and what we are looking at, do we rename and rebrand Glow? Do we eliminate Glow as a program and put funding towards the Co-Create program or towards way finding and signage for legacy arts in downtown? Could we pause Glow for the next year and reevaluate and see if the program should come back in fiscal year 27? So again, with those, after hearing from Matt and hearing about how amazing the arts and culture is happening, is Glow doing the right thing for us? Is from a place making initiative, from an arts initiative, is there an opportunity to either eliminate, pause, or rename and rebrand? I'm just curious of your guys' thoughts here. **Grace Lin** Are there any hypotheses as to why there was that decline? **Britney Helmers** There are a



few out there. And one is, I'm not sure, are people going to Glow specifically or are people going to Gallivan and just walking through? Do people know that it is a program? Do people know that it is put on by the city, county, and the Blocks? Are people simply just going to Gallivan for ice skating? **Felicia Baca** Yeah, because it's kind of all wrapped up with that data from Placer, right? I mean, it's an interesting question because I think regardless, the numbers are pretty impressive, but it's hard to really determine what people are going there for. Yeah, good question. **Grace Lin** Because I think the recommendations are going to come from that. I would just assume that people came to be delighted the first year, but at the same time, maybe it wasn't as exciting, they already seen something like that before. That's a different answer than, hey, we're going to Gallivan and it's a thing to just be down there and help support that buzz. **Britney Helmers** Right. It is in its fifth year. last year we were able to raise additional funds to put new artwork. This year we were unable to raise those additional funds to put any new artwork, so it has been the same for the past two years, so that could also be a thing. And I will say, I think as we all know, is funding for arts and culture is quite difficult at the moment, so we also need to look at that from an operational perspective as raising those additional funds to be able to produce something like this. **Felicia Baca** Britney, is there any, I'm just throwing things out. When we've talked in the past about wayfinding and serving different parts of the core, is this something that a version of it could be considered in different geographic locations, and not even altogether, but the placement of individual works of art in places that they'd be secure, but that's sort of like in between key locations, so that maybe people that would encounter at a Gallivan are like... **Britney Helmers** Yeah, we have looked at that, we have thought about that. The issue will be a little bit of power as well as vandalism, so we need to think about that as well as a marketing initiative on how are we telling people where they are. Is that a scavenger hunt? Is that a walkthrough? Is it a map? Not sure. We had also looked at, would Glow better off as a \$30,000 program on Abravanel Plaza? Could that be a really beautiful thing, or Abravanel Plaza and UMOCA right there, kind of lighting up that space? **Felicia Baca** Yeah, kind of seeing how it performs like traveling with different foot traffic, especially if there's not a change in the literal works of art could be an interesting experiment. **Britney Helmers** Love that. **Kathryn Carlisle-Kesling** Where does the funding come from for the ice skating? **Britney Helmers** That is revenue. **Kathryn Carlisle-Kesling** But who organizes it? **Felicia Baca** Yeah, so that facility is the Community Re-investment Agency so formerly the RDA. **Kathryn Carlisle-Kesling** Oh, RDA? Okay, got it. Well, I mean, I think, because we've talked about this quite a bit, I really like the idea of pausing it and conducting research and looking at placemaking and looking at what happens with funding. And I mean, I hate to always jump to eliminate, because I mean that's kind of my opinion is that it's served the community. I got a lot of feedback from the people in my network that it's just kind of run its course. And I don't know, just just of lost, people have lost interest in it maybe, just because we've had it for so many years. Yeah, but I don't think it means we eliminate it. **Matt Castillo** I would agree sentiment that it does kind of feel like it needs a little bit of a refresh. That means something very different from a budget perspective. I do think though, there's a lot of kind of unquantifiable value and just kind of the excitement it brings to downtown, even if you're not visiting it as you're driving past Gallivan, you look and see all these really cool installations, very colorful. And I do think it really enlivens downtown in that way. And so that almost like, I'm really curious about this idea that you mentioned Felicia, of like, is it broken up and different installations are put at different places, because not everyone is seeing

them at Gallivan Plaza right now. There might be, you know, maybe one goes, there's a million different locations that they could go. **Felicia Baca** I mean that does pose logistics and security and staff capacity questions, but even like Abravanel Hall. we've talked a little bit about, you know, in terms of also just the cost of the program, like would you be incurring different costs next year with Gallivan? And And don't know if you have heard about that or if it's been resolved, but that could be like, something to consider. **Grace Lin** How much of the decline resulted from the road construction that was occurring? Because my general sense of the people that I hang out with is that, you know, the perception, whether real or not, was that downtown driving experience was kind of terrible in the last couple of years, nobody wanted to deal with that. And obviously with 200 now kind of settled it down a little bit. I don't know if that's even contributing to, you know, anything. I guess you'd be able to prove that theory if there was evidence of other programming also being impacted in that downtown area. I don't know if that's an overarching theme or not. **Britney Helmers** That's a great assessment. There's potential in that as well. **Kathryn Carlisle-Kesling** When's the temple opening? **Seth Brown** I was going to say that, because there's a void for the Christmas type of things and I think totally eliminating this before the temple's done. You're kind of losing something. But on the other end, I think the art installation sort of feel more supplementary to something that doesn't yet exist. I think it's difficult to market something that has such a long run time, because there's not that sense of urgency to go out this weekend. So I kind of lean towards the pause and reevaluate, but I definitely do think until the temple's done, there is a void for that Christmas light experience downtown. **Kathryn Carlisle-Kesling** Yeah it's very noticeable. **Josh Jones** I mean, that was the reason I was created, actually. It was both COVID, but as a small gift to the community. **Britney Helmers** When is the temple reopening? **Josh Jones** Spring 27'. It'll last six months, seven days a week. **Mohan Sudabattula** I remember, so my first meeting here, when we had, oh, I am sorry for forgetting her name, but when she was presenting, that was the first time I ever heard about any of the backstories of the sculptures. And I hate that. I hate not knowing, because Glow of something that I've gone to accidentally, because I walk through Gallivan, enough times where, for me, I thought it was part of Gallivan programming, and all of my friends think it's part of Gallivan programming. And when I told them that the budget is roughly X amount to put on that program, they were amazed at how expensive it was. I think that pausing would probably be the best thing to do because I totally agree with you, Seth, that there is something very unique that it brings to the just winter identity of downtown Salt Lake City at this particular moment in time. But then there is a greater question of, like, what happens once the temple is done? And how can we start thinking about looking at more effective ideas and opportunities to bolster the same artists that are looking for funding during that season? And, yeah, I think that, you know, it's a wonderful, beautiful program, but at the same time, it's not nearly informed enough for the community. And it's one of those things where, yeah, like people, you look at the runtime there and like, I'm surprised, but we're at the dwell time, right? Like, are you sure that that's just not ice skating? And then like, people just leave? Because like, whenever I went a few times during the season in which Glow was up, and Gallivan was always packed. Like, the ice skating ring was always packed. The Glow installation? Never packed. It was just kind of a transition space between getting your rental and not. And there's probably a lot of other ways that we can activate that space. If it's like that space that we're interested in, the art may be placing it somewhere else, but I don't know, like, I'm looking at like the criteria of

impact on this, and like looking at how we were looking at trying to find visitors and just general dwell time, the complications of decentralizing something like this, and then trying to maintain those numbers and have a sense of integrity in the data. It would be very easier to establish a control of just pausing it and seeing what the data looks like without Glow at Gallivan. And then making, and then coming back with an informed decision of whether or not this data was actually, you know, part of Glow, or if it was something that was just happening without it. And yeah, I mean like, that's where my mind and the data goes. **Claudia Lyoaza** I love this idea of expanding this identity of Glow, and I haven't actually been myself, but I have a cousin that went and posted about it and I was like, where was this? And she was like, at the Gallivan, and I was like has that been around for a long time? She was like I have no idea. So I don't know with the pausing, if there's an opportunity perhaps to even find a temporary home, like, to kind of test out different audiences. I'm not sure what the geographical restrictions are on this but I know like in Herriman, the recreation center is over there and there's nothing like this. But I think testing out that same method, right? Yeah. Is it the ice skating that's taking these people to the actual installations? Is it just causation or correlation? So I feel like there's a couple different locations where perhaps we can fit this if we wanted to continue research while also studying the opportunity for another community to experience it. **Britney Helmers** I love that. When I brought this up with Emily Nicolosi last time, one of her things, she mentioned her dream for Glow would be for it to be at Red Butte Gardens. **Seth Brown** That makes sense. **Britney Helmers** Unfortunately, that is taking it out of the Blocks, and that is kind of taking art out of here. But if we can find a home for her art pieces, I would feel value in that. I think that's fascinating for us to look at that and see how that works. I'm also having her look into light festivals around the world and seeing what those are. And that's the reason that idea and recommendation up there is also renamed and rebranded, because all of the light festivals around the world are titled light festivals, right? And those are bringing hundreds of thousands of people into downtown areas. And I do think that provides an extreme economic impact for the future. So pausing it, renaming and rebranding it, I look at probably as one. **Grace Lin** You know, I would do the one in Brooklyn. It's amazing. It's completely different from what this is. **Felicia Baca** Those are also big budgets. **Britney Helmers** They are big. So maybe it is pausing it and saving those funds to make it that much bigger in the next couple years. **Claudia Lyoaza** Or maybe refocusing those funds to have more of a grand opening or some kind of like launch. So it does seem like there's this big build up, so that way it doesn't seem like people can kind of wait and extend their time to actually come. **Merinda Starnes** Well, and to follow what Mohan said, I think that's something we've noticed too is like the interactive piece of it, like telling that story is something we've been wanting to do. But it's just very expensive because we want to do something where people can hear these stories. So that's just something we've thought about too. Or if you do bring this back we want to make it in a way where people do know about them. **Matt Castillo** I do wonder, I mean this, it's a relatively small amount for this, but using this amount and commissioning a new piece each year, I mean it would be one piece versus all these additional pieces. But that might be an interesting thing to consider of actually putting the funds towards creating new works each year. And that gives you something to kind of create an event around, some more excitement around. **Merinda Starnes** We love Emily, but we also realize that a lot of her pieces are similar in style and we kind of also feel like we need to kind of expand our reach. And I think we have found that over time Salt Lake City likes new things and that's where I feel like we're losing a

little of that because they kind of get lost in how big the Gallivan is, not really right sized in a way. And they're all just very similar in style. So how do we, you know, if we bring this back doing open call and bringing different artists to get a refresh on those? **Mohan Sudabattula** I will say like as kind of a, you know, we're talking about this kind of like episodic experience that brings this winter cheer, right? There are two outstanding examples of people like traveling wild distances that I think serve as a pretty good example of what this could be if, you know, like paused and like made a light festival. But I think of like this past year, the inaugural Lantern Festival over at the aquarium. That was wildly attended and like it was like its own thing. It was a certain amount of time people like made plans to go because they knew that it would not be there. Or I mean like another really good one and there's even further away the ice castle, right? Like there are ways to be able to support programs like this, but they need to be wildly standalone and they need to be like very spectacular. Versus just kind of tucked away with other winter based programming that's existent and already successful. So, you know, go big or go home. **Claudia Lyoaza** Mohan brings up a good point. And I think there's an opportunity to take advantage of the Olympics coming back perhaps. Where, you know, the torch lighting, there's a lot of like light motifs and elements to that big grand opening ceremony. I know that's like well into the future, but if there's perhaps something that could build up momentum. And rebranding into like "Light Salt Lake, bringing light to downtown", you know, to get anticipation to this big event. To me that's a really good investment is like this big gesture that hopefully people will remember. And then once the opening ceremony does come, perhaps having like that. **Britney Helmers** I love that. Well, thank you for that. I think moving on to the next one. However, at the moment you will not see Glow on our next budget. So from those ideas and recommendations, just let me know where that sits. On our next one we have Co-Create. So we have seen a wide variety on this. Last year, we had a budget of \$140,000 to provide to our community partners, wide variety of artists reach, six partnerships awarded, 302,000 reach approximately. I think we had 1500 people in attendance to all projects and multiple, multiple partners. Salt Lake Academy of Music, Gina Bachauer Piano Foundation, Pushing Ahead, Mill Art Consulting, Seven Canyons Trust and Fice Gallery. So what were we doing this past year in this current year, right? We were just able to award \$90,000. Wide variety artists reach, five partnerships. Our goal is approximately \$500,000 on social media. And again, I put that 50% non-followers because how do we create new audiences here? 5,000 expected people in attendance across all projects. And we'll talk a little bit about our partners. So this year we were able, per recommendations last year, we were able to create a Co-Create Arts Advisory Board. Seth, do you want to chat about it? How did it go? How was the process? **Seth Brown** I thought it was a great experience. It was, I thought, well organized and credited to Britney and Merinda. We basically took a thorough glance at what was it about 20-ish applications. So they kind of filled out a form outlining what their mission was, what their intent of their Co-Create project was, a little bit of background about their organization, some photos. And then we narrowed it down initially to, I think, our top six to ten. And then from there it felt like we all were pretty aligned on which ones were our favorites. And we were able to narrow it down to the five that we ultimately selected. **Britney Helmers** Great conversations about budget, great conversations about the art, ideas, the diversity behind it. Whether it be placemaking initiatives or actual art experiences. So we're super excited. I think I sent out an email, but when we awarded Beto Conejo as well as Kelly Freshman, they both cried. It was really amazing. They both recorded the conversation

and they both cried because they were so honored to be selected to partner with us to help put on their vision and their mission. We met with all of them and awarded them. We have also had a second meeting with them and have gone through our agreements and our bylaws. And I'm going to say, number one, all of these projects are moving extremely fast. You will see some of these created by June this year, including Murray Symphony, Township and Range, Kelly Freshman. Oh my goodness. We met with Dallas Andrew Graham yesterday and his team and it will be quite fast. And then obviously Beto will be November 1st and 2nd, but it will be a really amazing experience. I think with this program, what we have seen also is just the community collaboration on like people are interested, right? People are interested in partnerships and people are interested in how do we help create their vision here in downtown. So how do we look at ideas and recommendations for Co-Create? Enhance the program and make it \$100,000 per year program. Like let's just align it. Last year we did \$140,000. This year it kind of lined up with \$90,000. Award between four to six activations we saw through the Arts Advisory Board, things can fluctuate, right? Like we can kind of go back to them. We can talk about their idea. Recommendation is for us to create an Arts Advisory Board every year and add additional marketing funding on top of the program. We're working on a press release currently to make sure the world knows everything that's happening with all of them. And I have a goal of finding a matching grant in the future to award more partners. Or how do we provide them with additional funding? We had said when we awarded Beto, Conejo, he applied for \$10,000. What could he do for a day of the Dead Festival of 10K, right? I think he could probably use 50K if we could find it. And if we could find that through a partnership with him, let's do it. Because I think it's going to be really amazing for downtown. Any other comments on Co-Create? **Matt Castillo** I love this program. I love how it feels like the response and the kind of idea generation has grown a lot from even the first year to the second year. I'm curious how, I know you showed some statistics on the previous slide, but kind of what are you using as kind of success metrics? This one is such a very diverse program. We just simply gave results on that. **Britney Helmers** So every single time we award them, then we sit down for a second meeting with them and we go through our Co-create agreement. We actually ask them what is their opportunity for diversity? What is their opportunity for analytics and what are they looking to get out of it? We actually have that discussion right off the bat and say, you know, what do you want to see? So there are different ones, so Beto is expecting 2,000 people audience attendance. He wants X amount of art pieces at his things and then his social media engagement. He wants, I think he specifically wants 250,000 reach, right? So then we go and we discuss with Dallas Andrew Graham on a place making initiative that he is working with young kids in hospitals to then take that art piece, build these animals around downtown, wrap the corners on certain buildings. And he's like, how do I engage this? Are these QR code scans? Are these website look ats? Are these social media engagement? So he is still kind of debating what those analytics are. Then once we get through the program, we actually have a follow-up meeting with them and we discuss, did they meet and did they hit all those analytics that they wanted to hit? **Matt Castillo** I think it would be interesting, just one of my questions, I don't know if this is a question that I don't have the answer to, even how you would find the answer, but like how many of these programs are reaching the same audience versus new audience members? Because I think that's, to me, one of the powers of this is just how much of a diverse types of programming that you're seeing, but really understanding that. It might be interesting, like I mentioned before, that

we introduced these intercept surveys. Which it does, it requires a little bit of groundwork, but if you find the right person, you just need a volunteer with an iPad that can walk around and encourage people to take his surveys. It's really incredibly insightful data. That doesn't work for all of these. If it's like an installation that has more passive engagement, then that's a little bit harder. But I do think it would be interesting. It is a really significant amount of the budget that's invested, and so I think trying to understand, and again, I love this program and everything that's come from it, and understanding, you know, is it helping us broaden and deepen our impact, or are we seeing the same people engaging with it every time? **Felicia Baca** Yeah I think that's for sure part of those goals. And I think the hope is, kind of what we see with Mariachi festivals, there are definitely new audiences developed from that, and do these people that know their communities and demographics, like bring them along with them. And not only for audiences, but also that, you know, back to the metrics of like barrier of entry, like children making artwork in hospitals is like a new person we have not served, right? That's a new art at first time artistic gauge, right? **Mohan Sudabattula** I just had a couple of questions. The first is how many applicants do you have? **Britney Helmers** 34 applicants total. **Mohan Sudabattula** Nice. Okay. And then the second is, you know, as another way to look at the impact of this, because I think this is a really, this program is broadcast really well. And it's really easy to like just share within the community and say like, hey, like, just apply. And I think what's really cool, what I've noticed, right, is it's such a different batch every time the cohorts of artists that are selected. I wonder if there's a way that we can create somewhat of like a little alumni network of people because like at the end of the day, like, those artists that are selected are contributing in such a historic way. That's important to retain that level of engagement and even the most passive way of having a group like that, where, you know, like suddenly becomes a whisper campaign to help invite more emerging artists and their friends to apply and so on and so forth to make sure that we have a good pipeline of people coming in. I mean, like, this is something that the TEDx community does really well here is making sure that the alumni know each other and that people at different change makers and artists can be inspired by one another. And I think that this program very uniquely positioned to be able to do something like that. And so if we're not, I don't think it really takes anything out of the budget, but like if that's not something that we're already doing, then like 10/10 I would recommend to try to do that and just see what comes from that as a result. **Britney Helmers** I love that idea. **Felicia Baca** We've had that model with our Wake the Great Salt Lake 12 projects and we'd be happy to have you talk to Andrew about what has worked well with that. Like, they're all coming to each other's projects and supporting each other's projects and bringing their friends and we have like different topics like at bi-monthly meetings for the cohort and it was actually like a mandatory attendance at them through getting the funds to be in the cohort but like all kinds of great things have come from them. And obviously it's like staff time investment but we'd be happy to help share ideas. **Kathryn Carlisle-Kesling** And the applications increased. So you said 34. What were they the year before? Do we know? **Merinda Starnes** Last year there were 12 **Kathryn Carlisle-Kesling** Wow, so a significant increase. **Britney Helmers** Very much so. We did invite one of our past applicants to be a judge. So Jenny Zemp from Bachauer was on the board to help select this past year. And I did love, again, everyone's input from the Co-Creat Arts Advisory Board was so different and everyone has such a different background from graphics design, urban design, place making to dance choreography, to motion graphic design. And Tom

Merrill, like the ultimate downtown resident, right? So we did have that and everyone has already said, when are we having a judge's reunion? So I think that's pretty great. I love that idea, kind of looking at that. We're seeing that through our partnership with SEG right now. Merinda has connected all of the artists and all of the artists now have created kind of like their own network and like coming together. So I think that's a great idea. **Felicia Baca** And Nick's in our Wake cohort so you can ask him too. **Britney Helmers** That guy is something else. He is crushing it with the Great Salt Lake Hopeline. So just a little bit of a time check, it is 10:10. We have quite a few to get through, but you will see some of these next ones. Kiosk and exhibitions on Main. I think we're all familiar with this. Right now the Exhibitions on Main application closes on March 31st. How many applicants do we have currently? **Merinda Starnes** Around 15. **Britney Helmers** So for four artist pieces. And I know we heard from Dallin Orr in the past and how exciting his project was for Exhibitions on Main. So this would be really great. In the past \$12,000 budget, \$2,400 paid directly to the artists. High impact for the Blocks. Easy barrier to entry. So this is one of those opportunities to create a low barrier to entry for new beginner artists. \$7,160 for in-kind advertising and 40 local arts organizations advertised on the kiosks. So how do we look at that? Currently right now we have \$15,400 budget. Easy, obviously barrier to entry for arts and arts organizations. \$2,400 will pay directly to the artists for their exhibitions on the bottom half. Currently we're sitting at \$5,754 for in-kind advertising. High impact, obviously. And we've worked with 36 local arts organizations advertised on the kiosks. So this is a smaller budget, but something really fascinating that we enjoy running this program. So continue providing our ideas and recommendations. Continue providing in-kind advertising for the downtown arts community. And grow the program for Exhibitions on Main to potentially put out exhibitions two times a year instead of one time a year. **Merinda Starnes** So right now we're just switching out one time a year. I would love to get to know where we can switch it out bi-yearly. It's going to get more artists. We just don't have the fun right now to do it. The printing costs for those panels are a lot. We also want to pay artists a little more. Right now we're paying them \$600 to produce that. We run for an entire year, which is great. We'd love to pay them a little bit more and be able to get eight artists a year. Just because we see the impact that has on the artists who are telling us how well they've gotten other commissions from them, is just quite expensive to do so. **Felicia Baca** You just answered all my questions. I was like, what are the costs and can we increase artist costs and versus the printing part? But it sounds like it's expensive too. **Grace Lin** How many kiosks are there? **Britney Helmers** Four kiosks. All on Main Street. **Merinda Starnes** Between 200 South and 400 South. **Britney Helmers** It's provided a lot of great visualization for those artists that have been able to exhibit there. We've also seen a lot of artists walking their friends by their kiosks with their artwork. Sharing that experience in the open environment is pretty great. **Kathryn Carlisle-Kesling** And fills an empty space presumably, right? A void space, which is critical. **Britney Helmers** Looking at the next one, assets and loan program. We don't talk about this often in any of our meetings because there is a \$0 budget alignment. This is just something that we do when we provide. So in the past \$17,500 in assets loaned out, not including our labor. All arts organizations are able to use this. We use this as a marketing thing as well for us to be able to say, hey, we want to provide these to you. These are free to you. 43 days, assets were loaned out in one year. Our stage decking was the most used asset and a high impact for Blocks. 24 local arts organizations used these assets. This past year \$18,000 in assets were loaned out. All arts organizations, 28 days

the assets were loaned out this year. **Merinda Starnes** So that just shows that more assets are being loaned out. I know that number is a lot higher. It just means that one organization is asking for 6+ things compared to last year where they were just asking for one thing. So we're seeing a lot more. This is just so far this year. **Felicia Baca** Can people give me any feedback on how they hear about it? Because it's one that I am like, how do we package and promote this? And we'll go like to Instagram and get it out there more if there's the capacity to do so. I'm just curious how people say they hear about it. **Merinda Starnes** I know that Utah Arts Alliance tells a lot of people about it because they use our assets a ton. So when we have people come to us, I know a lot of them get told by Johnathan King or Brea or whoever over there. So we do get a lot from them. A lot of them are repeats. I feel like we get a lot more repeats than new people, but in this last year we've gotten a lot more new people just from like word of mouth. I know we are telling a lot of people. So I think it's a lot of just word of mouth. Also our website, our updated website clearly has it on there that I think it's easier to read and find. **Seth Brown** What other assets are there besides the stage decking? **Merinda Starnes** We have barricades, chairs, tables, drink troughs. **Britney Helmers** It is all on the website. **Grace Lin** So you guys will have to reinvest right? It sounds like this year you think based on the life of your assets right now, there's no reinvestment bets meaning you're going to have to come back to this. **Britney Helmers** Let's look at that. So our assets and loan program. So we continue providing these free assets for the downtown community. I think there's an opportunity to capture some small costs because a lot of our assets are deteriorating and they're not the best. So if we can capture small costs, whether it be \$5 or \$100 in this same conversation with Glow, people take care of things if they pay for things. Right? So if there is that small investment that we have from the community, whether it be, hey, you're using all of our assets, we're just asking for \$100 donation. Things like that. So we are currently looking at what those costs could be and or costs could look like to package that a little bit clearer and a little bit better. Because yes, we are going to need to improve some of those assets over the next year or two. **Mohan Sudabattula** I love that. I didn't know this was a thing. There's so many ways to get more people on it. And I can think of so many arts organizations that would gladly toss a few bucks and the ad could just be, I don't know, it's as easy as artists need things, we have them. **Kathryn Carlisle-Kesling** Look at the fee versus the donation because that could really change things on the liability front. **Merinda Starnes** We also capture what kind of assets organizations constantly need that we don't have and that's something where it's, we don't have the funding to buy those. Which is why, even just asking for 50 bucks if you're taking a bunch of this stuff where we can come back and say, okay, we're going to buy 20 tents or we're going to buy 50 more chairs just because we're seeing some things that people are like, I really need this. I don't have a way to get it so it's another reason why we do it. **Kathryn Carlisle-Kesling** Do you have liability waivers? **Britney Helmers** We do. We also look at this as free marketing and branding at every event that happens in downtown. So we're currently working with Nihon Matsuri and checking about that and it's like, hey, if you guys need tents, you need umbrellas, you need chairs, things like that. Absolutely. That is free marketing and free branding at all the festivals we have downtown. **Merinda Starnes** Getting our branding on our assets too. So we just bought you umbrellas with the Blocks' logo on them. A lot of our assets don't have branding on them. So how can we buy new assets that have all of our branding on them? **Britney Helmers** Steppin' on Main. Looking at this because we're really excited for what we have going on this year, right? So last year we



had a \$10,900 budget. We worked with advanced, skilled and beginner artists for this showcase. We worked with six artist groups, about 114,000 reach on social media, 2,500 to 3,000 people in attendance, and \$7,000 was directly paid to artists for this. This upcoming year, we're looking at making an even bigger investment because, again, we are seeing such amazing things with our partnership with the county and Eccles Theater on the front steps of Eccles. How do we work with larger cultural organizations? We're currently working with Jacob Crane from Cultural Fire Events. So how can we put on a powwow on the front steps of Eccles Theater? Jacob was awfully nice and amazing. He's like, because I want to work with you and because I want to showcase my art in downtown, I'll give you a discount. That's not what we're looking to do, right? We are looking to pay the artists what they deserve and what they should be paid. So for one performance, one organization, it's becoming about \$4,000 to \$6,000. So if we were doing five of those on a summer and we are paying artists exactly what they should be getting paid to do these free performances, that's where we're looking at growing this program. With organizations such as Cultural Fire Events, we look at higher attendance as well, right?

**Matt Castillo** So where is the, because I see the cost is going up by about \$20,000. Whereas the artist payments are going up by about \$3,000? So what's the rest of that cost? Is that like equipment? **Britney Helmers** Actually, I think that 10-8 is where we're staying currently, not what we have projected. So I should have picked that for you to what that should be for that. But yes. **Matt Castillo** So you're anticipating most of that increase will be used? **Britney Helmers** Correct. Steppin' on Main also sits weirdly on our budget, right? Because we need to project for next June, but we're also sitting at this June, but we're also working August, September, and then we have other dates that kind of creep in there, right? **Merinda Starnes** So about 4,000 of those dollars are actually to be allotted for next year, which I believe that actually paid to artists is the same. the budget is looks so high because we have to kind of allot some for next year that was still in this fiscal year. **Grace Lin** Is that 3,000 per event? **Britney Helmers** It's not, it's total. Yeah, because again, this is one of those programs that it's wandered upon if we could create larger events, but we're not trying to shut the street down for this at all times, right? There's still a occupancy thing that we have here is you're on the sidewalk, you're watching it, you're capturing it.. **Merinda Starnes** We can't have like 5,000 people show up to an event unfortunately for this. This is where it's just kind of, I mean, it would be awesome, but if we did have that, we'd have to find a bigger space because it just gets a little tricky. **Grace Lin** I guess my positive observation would be that, you know, I think it's a lot of money, right? And it's totally justified that you want to pay market rate for artists, so that makes sense. I think one of the questions that I would maybe challenge is like, when comes the reach? If you're spending this amount of money, what is the reach you're getting versus, you know, we just said you might want to call on Glow, but if you get the numbers here, Glow reaches thirty thousand people. So one of the challenges is like, hey, it is your bang for your buck worth that. And maybe one way for you guys to think about this is what I really love is your high level strategic vision here at the top of each page. But for something on me, and I would want to say, hey, what is your strategic vision? Is it a big artistic collaboration with a known artist? Is it to emphasize outreach to a broader group of people? Because I think that's going to be the challenge. What is your strategic outcome that you want? And I think earlier you mentioned, hey, if funding for arts is picked up and that's zero-two, maybe we really need to tie it back to what this Blocks brand is. Hey, how does this exercise your own money? **Britney Helmers** Love that. And just to build on

that, I look at Steppin' on Main as bringing new cultural groups that have never performed downtown ever before. And I think that is that opportunity for Cultural Fire Events. Flamingo Jazz does perform often in downtown, but they never perform outside of the theater. So we're putting them on the steps to create those new audiences, not only for their organization, but also for our organization. We're not simply focusing on musical arts in this program. We're looking for more of those performing arts, getting them out of the theater and creating those audiences for them. But I love where you're headed. **Matt Castillo** And are the numbers you're taking, are those from the ushers doing the clickers? **Britney Helmers** They are. **Matt Castillo** Yeah, so that's one difference as well. And we talk about this a lot as like, when do you click the button? Because, you know, it's people, they might pause and watch, they might be across the street. So I think, I suspect the numbers are higher in terms of the people that are actually engaging with that. But it's one that's hard to quantify. So that, I point that out not as a counter, but just as like a how do we solve that? I know we talk about it a lot. **Britney Helmers** I also look at this in terms of, so every Steppin' on Main, we're looking at doing collaboration posts on social media too. So again, how are we capturing the audience that we never capture? Working with Cultural Fire Events, I'm so excited to see the Native American community in downtown and showcased quite a bit differently. And for them to bring their art into downtown. So through that, again, having that goal reach and that 50% non-followers on social media, fascinating. Just a time check. We have five more minutes. We have three additional programs. So really it's our Urban Plein Air, our Visit Salt Lake partnership and our general programming. These are smaller programs, but mean a lot to us. I don't think we need to kind of go into all of this. You will see this on the budget in the upcoming months again, but kind of giving you an outline of where we're taking this Urban Plein Air. We did at the farmers market once last year. We saw a lot of activity. We want to start pushing that program this upcoming year. So you'll see this. We're now kind of just going to skip through it. Our Visit Salt Lake partnership, putting buskers on the streets during conventions. Again, kind of giving that vibrancy into downtown while convention goers are here. This is zero dollars from the Cultural Core, but letting you know something we do. Fascinating. 35,000 expected downtown visitors on convention days and we're putting five buskers out on the streets. And we're paying those buskers. **Matt Castillo** What do you hear from the buskers in terms of their experience? Are they making money? **Britney Helmers** Yeah, we have had amazing experience and actually we create an impact report for Visit Salt Lake every year for this program. This is about, again, I look at this as a revenue driver for the Blocks, not necessarily one of our criteria of impact. So we'll receive \$30,000 from Visit Salt Lake this year to put that on and our buskers love this program. I'll share the impact report that we share with Visit Salt Lake with you on those and it has part of you excerpts from the artists. Let's go through general, let's skip past general programming and go right onto our report on past programming since we do have three minutes. Frame by frame. We had amazing success. This was our partnership program with Sundance, just kind of giving you a few of those. I know I shared the impact report with you. Take a look at that. It was extremely successful. Pouring down rain and we still had almost a thousand people. Pretty awesome. En Plein Air, this came about two and a half weeks ago. Felicia, pretty great. Thank you so much for the connection. Thank you so much for taking one for the team. I was like I can't do it. We had the opportunity to put eight artists at the Utah Jazz Game. We had the opportunity to put eight artists at the Utah Hockey Club game. So how do we collaborate between sports and art and worked with the SEG

Foundation. This was again, zero dollars from the Cultural Core Budget. SCG Foundation kind of paying for everything. And we will be putting on a pop-up art gallery at the Delta Center tomorrow. You are welcome. We would love to have you. We would love to see you. All of the art that was created at both of these games will be showcased and highlighted here. All of the artists also have the ability to bring other art. 100% commission will go to the artists. **Matt Castillo** Where is it at the Delta Center? **Britney Helmers** Right in that main entrance. So where the jazz note is, enter there and we'll see us. **Matt Castillo** Is there anything going on there tonight? **Britney Helmers** There is not. So this is... I was fascinated by a few things, but this was their idea of how do we open the Delta Center as a community hub. **Matt Castillo** Yeah, I didn't know that the SCG Foundation existed, that it was out doing things. So this was really exciting to me to see this. Hopefully that will turn into a long-standing partnership. **Britney Helmers** We hope so. Again, this big kudos to Merinda. This came about two and a half weeks ago, three weeks ago. So we were able to pull this off extremely fast. **Dee Brewer** Great coverage in the Tribune this morning. The artists, the program, the partnership. **Britney Helmers** That's awesome. Exhibitions on Main, we had mentioned our call for artists closes on March 31st. So if you know of anybody who would be amazing for this opportunity, please send them our way. And then you should have all received a Hidden Waters unveiling invite. Finally, this is unveiling on North Temple. I will say if you scan that QR code, it's quite amazing. You will see all of the artists work, the schedule for the day, and just about the project. So it feels really great to see this come alive. This, I would say, is one of our first public art programs. Thank you Arts Council has been a huge help to us for this. Our partner Seven Canyons Trust has been amazing. And the artists, the artwork is really beautiful. So. And last but not least, this kind of outlines a whole bunch of our future events that we have coming up. This has not included some of the arts organizations that we have in downtown. These are just a few of the things that we have on our docket. Now that I spoke for the last 40 minutes, is there anything additional that you guys have? **Felicia Baca** I just wanted to mention, because I think this is transpired since we talked to this group, and Matt's been engaged, but the city occasionally does routine audits on contracts. And that has been going on with this program for a number of months. It's moving very slowly. Brittany and the team have been really great to provide everything, all the data. And so we're just waiting to kind of hear back from the city on any recommendations. And I'll let you all know when that wraps up. It's been a little quiet lately, but I know your team has provided information to them. **Britney Helmers** Thank you all. Meeting adjourned.

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

The next meeting will be May 6th, 2025 at 9:00am