



CULTURAL CORE
BUDGET COMMITTEE MEETING
September 3, 2021

Committee Members in Attendance: Eric Egenolf (Committee Co-Chair), Durga Ekambaram (Salt Lake City Representative), Matthew Castillo (Salt Lake County Representative), Felicia Baca (Salt Lake City Representative), Lia Summers (Salt Lake County Representative), Virginia Gowski (Salt Lake County Representative), Grace Lin (Committee Co-Chair).

Cultural Core/Downtown Alliance Staff Present: Lucas Goodrich, Dee Brewer, Joshua Jones, Cassandra Yerkes, Merinda Christensen.

The group began with a tour of downtown to highlight BLOCKS placemaking efforts and key opportunities in the Cultural Core at **8:30 am**.

Eric Egenolf welcomed everyone and called the meeting to order at **10:09 am**.

Roll call was initiated after the statement.

In response to Eric's request, **Lia Summers** made a motion to approve the minutes and **Virginia Gowski** seconded the motion. The minutes from June 14, 2021 were unanimously approved.

Eric Egenolf then turned time over to **Lucas Goodrich** to attend to Current Business.

Review of Public Comments

No public comments to review.

Current Business:

Lucas Goodrich We want to keep focus on the action plan itself and make sure we are connecting the action plan to everything we do. This will serve to refamiliarize yourself with the plan and make it more a part of our every day, week, and month check in. **Lucas Goodrich** discussed action plan goals and key opportunities related to the placemaking recommendations. An update on progress from the action plan was presented as well as success metrics such as improvement in creative placemaking and visibility, quality and quantity of public art. In 2020-2021, the Mural Trail App had a 25% increase, four new visual artist opportunities were created during Exhibitions on Main, and Gallivan installations drove holiday traffic. Activating underutilized places and spaces in the Cultural Core through permanent and temporary artistic interventions of various scales was done through programming on Gallivan Plaza, placing 50 busker markers throughout the core as well as 50 street pole banners and 15 sidewalk decals, and deploying the box truck to be used as a canvas for live art. Places were dedicated to support programmed spontaneity and encourage the performance community to envision additional

programming opportunities outside of traditional venues. A few of these places included programming on busker markers, at Exchange Place, on Main Street at Gallivan, and on the Eccles steps. Open Streets was a way to develop broadly engaging themes that connect existing and new programming and build on collaboration and collective themes. Open Streets also encouraged and supported innovation, experimentation and non-traditional forms of artistic expression by featuring musicians, jugglers, sword swallowers, drummers, djs, graffiti artists, break dancers, roller skaters, light installations, aerialists, contortionists, and more. We were able to work with local bars and restaurants and build upon collaboration within the Core and it speaks volume. Community engagement with programming for families, children and youth were increased through broad marketing and promotion support and events such as Busker Fest, Living Traditions Festival, RDT Ring Around the Rose, and Open Streets. Opportunities to advance and showcase the work of Salt Lake's Creative Community was done through new programs such as Locally Made, Locally Played, Exhibitions on Main, and Open Streets. An increase in hired artists are shown throughout the years beginning with 25 in year two, 67 in year three, and then 175 in year four. Not only do we advocate and practice fair pay, we leverage our partnership to create additional value. We recognize there are so many others that do it well, and so we encourage and support culturally inclusive programs reflecting Salt Lake's diversity from all ages, backgrounds, abilities, ethnicities and interests. We recognize creators and programs and we work to make sure they know who we are and what we can do for them. **Lucas Goodrich** also presented the report from Love Communications from July 2018 – June 2021. Campaign performance over time showed a slightly lower CTR in year 3, but it was still above the benchmark value, all while impressions continued to increase year over year. Digital campaign performances also saw an increase with CTR, post impression rate, on-site clicks, and verified walk-ins. **Lucas Goodrich** one thing I'd like to point out is that we've done that with less money by working more closely with Love and pushing them to keep us up to date on what's working and what's not working and making more tactical approaches. It's a team goal for me to see a 20% increase in users on our social media. The impressions we are able to reach has increased with use keeping a flat or reduced budget. **Virginia Gowski** understanding who our general audience profile is, is tough because we do have different kinds of events. And some who are going to come to the Busker Fest might not be someone who is interested in coming to Urban Plein Air. Are we reaching them because they're seeing the ads or are they ignoring the ads? Would they be more interested in Instagram content? Or a radio ad? We know who's coming but do we know who might come? **Lia Summers** we need to understand who the people are who come downtown and see what's happening and are they coming for that? Are we actually bringing traffic? Who actually buys a ticket? What are their preferences and how do we reach them better? What is their barrier and how can we tell them it's actually not a barrier for those who maybe want to come downtown but don't. **Lucas Goodrich** I see nothing but opportunity for all of us to be more comfortable with the decisions we are making together and also with these metrics, we need to be more defined on who we are reaching and why. I think the answer is to get Love here. **Lia Summers** we need to have Elle target their messaging and captioning to appeal to the same audience we are trying to appeal to our radio ads, it all needs to be the same thing. **Virginia Gowski** impressions are something I'd rather not include anymore. It used to be you measure your success based on how many people do you think you might have reached. And now, our overall impression or total impressions have gone down which actually doesn't really reflect that we've built momentum. So impressions are not something we really set a goal for anymore, it's just an outcome. For me the click through rates, impression rates, and the tracking with the phone is a better way to measure our success. In response to these comments, **Lucas Goodrich** mentioned that during Fall Open Streets, advertising efforts boosted website traffic by over 500% compared to the previous period and traffic

directed from our campaign was responsible for 85% of all website sessions in this timeframe. Website visitation is primarily driven by advertising efforts, as 67% of all users reached the site via our efforts directly. From July 2018 to June 2021, there were 111M total impressions delivered, \$402K added value received, 28.4K verified walk-ins, 8.5K on-site clicks, 0.37% click-through rate which is 23% above benchmark, and 0.06% post impression rate which is 20% above benchmark.

Lucas Goodrich concluded his presentation at **10:57 pm**.

Matthew Castillo and **Felicia Baca** went over the Cultural Core Action Plan at **11:01 am**. **Felicia Baca** how to measure the metrics? I'd like to see further clarity on it in the future and how we frame the RFP and how we help our patterns now and in the future. **Matthew Castillo** reviewed the background of the Cultural Core and how we got to the action plan. **Felicia Baca** we always want to examine since 2010 and again in 2016, what has changed about our cultural context as we go forward? What new partners are there? What new conditions exist? What is happening with public art? What is happening with the County's master plan? Because that will inform how these goals translate into the future and where we put our focus. From the survey results in the action plan, 80% of residents want to see unique outdoor art/art events, 69% want interactive art - what does that mean?, 66% want murals/visual street art, and 53% want spontaneous street performers. Continuing on, 90% of residents want to attend an open theme festival, 88% want culturally specific celebrations, 77% want to attend outdoor live performances, and 66% want community food truck events. **Felicia Baca** I'm curious, these seem to me responses that were probably generated from a list to be prioritized, but they are also general enough. Where did someone come up with an open themed festival? **Matthew Castillo** key opportunities from the 2016 Action Plan include raising awareness of Salt Lake City as a highly vibrant cultural center, view the core as a canvas for activation, create success through thoughtful coordination and collaboration, and expand and diversify audiences. **Felicia Baca** from the key opportunities that I think a lot about going forward is creative placemaking. I think of creative place making as something that is participatory activation of event space. While it's not a physical object to permanent, thinking placemaking in a more holistic way in terms of public art. **Felicia Baca** presented goals of the Cultural Core which included, celebrate and promote Salt Lake's rich array of arts and cultural activities and experiences, enhance Salt Lake's brand and support increased visitation from the region and Intermountain West, support increased collaboration and creative development among Salt Lake's creative community, expand and diversify audiences for Salt Lake's arts and culture, foster downtown as an inclusive, diverse and welcoming place, support downtown residential growth, enhance the downtown business environment, and enrich the urban experience and sense of place. The audience within the Cultural Core exists to serve all residents of the region within a 75-minute drive time. The action plan includes two audience development strategies which are broadening audiences already participating in the Core, and potential audiences within the region that are already more inclined to participate in arts programming as well as diversifying audiences through efforts to connect with potential audiences not well-affiliated with organizations' programming and events within the Core. **Lucas Goodrich** one of the things we can get from Love Communications is a focus on where our ads and click through rates get the most reception. Are we serving the right amount of ads? Are we serving the right types of ads in quality and quantity to the right zip codes? **Felicia Baca** discussed an overview of creative placemaking recommendations which include increase the visibility, quality and quantity of public art, develop a visible and coordinated aesthetic for the Cultural Core, improve wayfinding throughout the Cultural Core, activate underutilized places and

spaces in the Cultural Core through permanent and temporary artistic interventions of various scales, create dedicated places to support programmed spontaneity, develop broadly engaging themes that connect existing and new programming and build on collaboration and collective themes, encourage and increase community engagement with programming for families, children and youth, provide opportunities to advance and showcase the work of Salt Lake's creative community, encourage and support culturally inclusive programs reflecting Salt Lake's diversity - all ages, backgrounds, abilities, ethnicities and interests, encourage and support innovation, experimentation and nontraditional forms of artistic expression. Marketing and promotion recommendations were then presented which include to continue and expand Cultural Core stakeholder engagement in the development and promotion of marketing approaches, develop a marketable and inspirational brand for the Cultural Core based on both existing and aspirational culture, places and programming, build and establish the Cultural Core brand architecture through a comprehensive, strategic process, develop a comprehensive marketing platform to serve as a strategic roadmap for marketing and promoting the Cultural Core, create a comprehensive marketing resource library to market the foundational aspects of the Cultural Core brand, leverage digital opportunities to pique interest, improve user access and promote the downtown image as a flourishing arts and culture destination, build on momentum of the action plan engagement and development process with a launch and subsequent campaigns, develop promotional improvement through ticketing programs that integrate with the overall marketing program, and conduct regular review of marketing and outreach indicators to determine program effectiveness and guide adjustments. **Felicia Baca** reviewed the success metrics which include increase in positive opinions of downtown as a cultural experience, increase diversity in the audience, increase in total attendance, and increased economic impact.

Grace Line and **Eric Egenolf** presented Cultural Core goals and metrics at **11:28 am**. **Grace Lin** as we look back, and remind ourselves of the action plan, how do we measure how successful we are? The Cultural Core Action Plan from 2016 was intended to be both a long-term master plan and five-year action plan for implementation of the core. Original goal and success metrics helps the contract holder and the budget committee set expectations and track progress/success, make informed choices for allocating a fixed budget, show the City and County a quantitative return on investment. Success metrics from the Action Plan were discussed as well as the approach. These include increase in positive opinions of downtown as a cultural experience, increase diversity in the audience, increase in total attendance, increased economic impact, coordinate data collection with other agencies, and baseline data to set goals and measure progress. During 2021, the Cultural Core assessment and progress included Blocks metrics discussion planned in January 2021, working group discussion began in May 2021, year 5 budget approved in July 2021, committee strategic to discuss insights, align on prioritized goals, and recommend ongoing metrics collection in September 2021, and then the 2nd 5-year contract renewal TBD. **Eric Egenolf** we are in year 5, what are asking these guys to do in year 5? What do we want to include in the RFP? **Grace Lin** How do we prioritize goals? How do we measure and report success? **Eric Egenolf** goals #1-8 correlates to metrics that likely have data and metrics that could have data. Looking at data can support multiple goals. A few of these include the quantity of applicants per artist call, the quantity of applicants/artists selected, and how the attendees hear about the event. Where we've got multiple goals that are related, those started to tell us certain data that we collect might be really useful for multiple goals. Some goals have good data we can collect (goals 1-5) while others may require indirect assumptions (goals 6-8). Some data tracks multiple goals and gives opportunities to streamline tracking.

Insight included that data collection should occur at the event level and the annual budget level, review should be iterative. **Grace Lin** as you're thinking about the priorities #1-8, data, and the metrics, what do we do with the information that we are tracking? How do we evaluate the information? What are your thoughts about data collection? **Eric Egenolf** what are we looking at for this year? Are we going to ask for some baseline? What does it look like going into the RFP? How can we better capture who's coming to our events (zip codes)? **Lia Summers** five metrics that I think would be the best to assign goals to would be gathering zip code data and identify 5 zip codes with lower engagement and improving it by 5%, increase the click-through rates for ads and website, artist metrics, and economic development metrics. **Virginia Gowski** it's not always based on data, we do something because it's the right thing to do not because it's going to increase our number significantly. An example would be outreach to a different artist population. We can generally evaluate the success of something but sometimes it may be hard to say "here's the checklist."

With no further business to discuss, Eric adjourned the meeting at **1:22pm**

Eric Egenolf
Eric Egenolf [Jan 25, 2022 14:40 MST]

Eric Egnolf, CCBC Co-Chair