



ASSET MAP AND GAP ANALYSIS STUDY

PHASE **1**

# MASTER PLAN COMPILATION

DECEMBER 2018



# INTRODUCTION

This report is an assessment of Master Plans and similar documents created between 1998 and 2018. The plans assessed represent a multitude of geographic and conceptual areas in Salt Lake City. This report presents the key findings and arts-related recommendations from each of the documents included in this process. The intent of this report is to highlight the way in which Salt Lake City is currently thinking about the arts as related to development and to consolidate the vast recommendations found in disparate plans. The result is a series of insights, findings, and recommendations as well as several spreadsheet files containing specific details of each arts-related mention across all plans assessed.

## PROCESS

In total, 30 Master Plans and similar documents relating to various parts and subjects of Salt Lake City spanning two decades were reviewed in chronological order beginning with 1998. A full list of the documents reviewed can be found in Appendix A. Each of the documents were read in entirety prior to any information being extracted to gain a general understanding of the plan. After reading through the documents, each was searched for the following keywords:

ART	EVENTS	FESTIVALS
AESTHETIC	ARTS COUNCIL	BEAUTIFICATION
CULTURAL	THEATER	CREATIVE PLACEMAKING
CULTURE	THEATRE	PERFORMING
DESIGN	ARTISTS	MUSEUM

Each passage that contained a keyword was extracted from the Master Plan. A system of categorizing Master Plan excerpts was developed. Each excerpt was labeled as a Clear Directive, Soft Directive, Vague Directive, or Arts Mention. Definitions of each label are below.

**Clear Directive:** A call to action containing goals or plans that are defined clearly enough that the directives can be objectively answered as being accomplished or not; often includes a geographical location as well.

**Soft Directive:** Goals or plans that have a call to action, but lack the ability to be objectively answered as being accomplished or not.

**Vague Directive:** A call to action that is incoherent or is so vague that it is hardly a call to action at all.

**Arts Mention:** An excerpt that contains topics relating to art or a similar concept with no call to action.

A spreadsheet was set up that contained the name of the Master Plan, the keyword used, the page number, geographical location, the level of directive, topics, the excerpt quote, and notes concerning the excerpt. A total of 694 excerpts were extracted, and information on the excerpt was put into the spreadsheet. The full spreadsheet can be viewed on the Supporting Documents webpage accessible here: [www.unioncreativeagency.com/salt-lake-city-arts-council-asset-map-and-gap-analysis-assessment-2018](http://www.unioncreativeagency.com/salt-lake-city-arts-council-asset-map-and-gap-analysis-assessment-2018).

The excerpts were distilled into a document that only contained the Master Plan's name, year, geographical location, and the excerpt quote. This document contained 89 pages and can be viewed on the Supporting Documents webpage accessible here: [www.unioncreativeagency.com/salt-lake-city-arts-council-asset-map-and-gap-analysis-assessment-2018](http://www.unioncreativeagency.com/salt-lake-city-arts-council-asset-map-and-gap-analysis-assessment-2018).

To distill the information further, another document was created that contained only excerpts with clear directives. Similar excerpts were combined and all the excerpts were reduced, paraphrased, and sorted by general topic. This version became the Clear Directives section of this report.

## KEY INSIGHTS

- Salt Lake City prides itself on the arts and desires the cultivation of being a major arts hub for the intermountain west.
- While the arts and arts-related concepts are mentioned extensively in the assessed Master Plans, the Salt Lake City Arts Council is mentioned very little. This indicates that the Salt Lake City Arts Council is not viewed as a partner in these developments even though many specifically discuss arts programming and public art.
- Many arts-related items in the Master Plans lack clarity and are not actionable. The result is a robust collection of ideas, recommendations, and tasks that are immeasurable and, thus, unlikely to be integrated. Working closer with Salt Lake City on future development and planning efforts can ensure that arts-related items are actionable and implementable by the Salt Lake City Arts Council or other arts stakeholders.
- The arts are seen as a platform for connecting diverse cultures and ideas. As desire for celebrating diverse cultures and ideas becomes increasingly prominent, the Salt Lake City Arts Council could position itself to be a key connector.
- The arts are considered an important part of beautification and placemaking as well as programming of space.
- Over the course of the past two decades, development seems to have decentralized from downtown giving attention to areas like West Salt Lake City.

## CLEAR DIRECTIVES

This section outlines paraphrased and combined Clear Directives extracted from the Master Plans and organized by overarching category. The Master Plan title and year accompanies the excerpt. In the instances where a similar idea was represented in multiple plans, the title and year for each is included. Items for the South Salt Lake Arts Council have been included as well for purposes of reference and comparison.

### SALT LAKE CITY ARTS COUNCIL

- Increase funding for Salt Lake City Arts Council’s “Brown Bag Series.” (1998, Creating Tomorrow Together)
- Involve the Salt Lake City Arts Council in promoting neighborhood identity with public art. (2005, Central Community)
- Salt Lake City Arts Council should facilitate a program that implements public art in Westside. (2014, Westside Master)
- Revise funding programs to prioritize audience development as part of Salt Lake City Arts Council’s granting program. (2015, Sustainable Salt Lake Arts & Culture)
- Salt Lake City Arts Council staff should work with the Police and Health Departments for security and bathrooms at Twilight Concerts. (2016, Twilight Concert Series Analysis)
- The Salt Lake City Arts Council plans on making a survey for the 2016 Twilight Concert Series. (2016, Twilight Concert Series Analysis)
- The Cultural Core manager should look at research and data gathered by the Salt Lake City Arts Council. (2016, Cultural Core Action Plan)

## SOUTH SALT LAKE ARTS COUNCIL

- Engage the South Salt Lake Arts Council, Downtown Exchange, and local artists. (2015, Salt Lake County Cultural Facilities Support Program Application)
- Build on the work done by the South Salt Lake Arts Council and the Downtown planning team for the proposal of the Film and Digital Media Center. (2015, Salt Lake County Cultural Facilities Support Program Application)
- The South Salt Lake Arts Council will be engaging public participation and integrating recommendations into future efforts including master planning. (2015, Salt Lake County Cultural Facilities Support Program Application)

## UTAH PERFORMING ARTS CENTER

- Dimensions of the overall size of the building, parking, seating, elevators, stage, orchestra pit, catwalks, delivery dock, bathrooms, and lobbies of the Utah Performing Arts Center are given. (2011, Utah Performing Arts Center; 2014, UPAC Public Engagement Report)
- A series of cultural core planning workshops was to be had with stakeholders. (2011, Utah Performing Arts Center)
- Comprehensive planning within the arts and entertainment delivery “system” should take place. (2011, Utah Performing Arts Center)
- The annex should have theaters and an adult education facility. (2011, Utah Performing Arts Center)
- There should be a VIP room. (2011, Utah Performing Arts Center)
- The lobby should have concessions. (2011, Utah Performing Arts Center)
- There should be a mid-block walkthrough from Main to Regent next to UPAC. (2011, Utah Performing Arts Center)
- A 20-to 30-story office tower for UPAC should be constructed. (2011, Utah Performing Arts Center)
- The selling of naming rights should cover 8-10 percent of the costs of building UPAC. (2011, Utah Performing Arts Center)
- Elevators and ramps should be used to provide access for everyone. (2011, Utah Performing Arts Center)
- The acoustics of the building should be able to support multiple types of performances. (2011, Utah Performing Arts Center).
- The design and of the building should be environmentally friendly. (2011, Utah Performing Arts Center)
- Regent Street and the plaza next to UPAC should be active even when UPAC does not have any performances. (2015, Regent: Street of Stories)
- Complete UPAC in 2016. (2015, Sustainable Salt Lake Arts & Culture; 2016, The Downtown Plan)
- Obtain stakeholder input through the UPAC. (2015, Sustainable Salt Lake Arts & Culture)

## VENUES

### Salt Lake City

- Expand cultural facilities such as the Hogle Zoo and Red Butte Garden. (1998, Creating Tomorrow Together)
- Library Square is considering making a theater that is part of the library. (2002, Library Square Block Plan)
- Review zoning to allow cultural facilities in the Transit Oriented Development. (2005, Central Community)
- Preserve and renovate the Capitol Theater. (2005, Central Community; 2008, Salt Lake County Cultural Facilities Master Plan; 2011, Utah Performing Arts Center; 2015, Sustainable Salt Lake Arts & Culture)
- Expand the Rose Wagner Center. (2008, Salt Lake County Cultural Facilities Master Plan)
- Renovate or relocate the Salt Lake Art Center. (2008, Salt Lake County Cultural Facilities Master Plan)
- Renovate Abravanel Hall. (2008, Salt Lake County Cultural Facilities Master Plan)
- Construct the Ballet West Academy. (2008, Salt Lake County Cultural Facilities Master Plan)
- Build a 5,000 seat arena at the Utah State Fairpark. (2010, North Temple Boulevard)
- One of the types of businesses that the first floor of buildings in the Retail Core must contain is performing arts facilities. (2010, Downtown Streetcar)
- Restore the Utah Theatre. (2015, Sustainable Salt Lake Arts & Culture; 2016, The Downtown Plan)
- Increase the number of child-friendly activity centers. (2016, The Downtown Plan)
- Expand the Connect Pass and ArtTix to include more cultural venues and activities. (2016, Cultural Core Action Plan)
- Have two performing spaces on Library Square. (2017, Library Square TAP Report)

## Salt Lake County

- Create a venue for film exhibition and media arts education. (2008, Salt Lake County Cultural Facilities Master Plan; 2015, Salt Lake County Cultural Facilities Support Program Application; 2015 Sustainable Salt Lake Arts & Culture)
- Expand and renovate the Empress Theatre. (2008, Salt Lake County Cultural Facilities Master Plan)
- Complete the Draper Amphitheater. (2008, Salt Lake County Cultural Facilities Master Plan)
- Build a theater and amphitheater in Midvale. (2008, Salt Lake County Cultural Facilities Master Plan)
- Build a performance hall in the West Jordan Sugar Factory. (2008, Salt Lake County Cultural Facilities Master Plan)
- Upgrade Daybreak Amphitheater’s stage. (2008, Salt Lake County Cultural Facilities Master Plan)
- Build three Regional Cultural Centers in the mid-valley, southwest, and southeast parts of the county. (2008, Salt Lake County Cultural Facilities Master Plan)
- Create a concept for an Arts Hub facility in South Salt Lake. (2015, Salt Lake County Cultural Facilities Support Program Application.)
- Now is the time to plan and build art and cultural facilities in South Salt Lake. (2015, Salt Lake County Cultural Facilities Support Program Application)

## EVENTS/FESTIVALS

### Events

- Expand “late-night” programs. (1998, Creating Tomorrow Together)
- Have a web calendar with real-time events. (1998, Creating Tomorrow Together; 2014, West Salt Lake Asset Map)
- Distribute information on events in multiple languages including Braille. (1998, Creating Tomorrow Together)
- Have at least one free event per month downtown. (2016, The Downtown Plan)
- Have shopping/dining discounts linked to event ticket stubs. (2016, Cultural Core Action Plan)
- Allocate resources to support smaller events at Library Square. (2017, Library Square TAP Report)

### Festivals

- Expand the duration of the Sundance Film Festivals and Utah Arts Festival. (1998, Creating Tomorrow Together)
- Promote the Living Traditions Festival and Utah Arts Festival. (1998, Creating Tomorrow Together)
- Consider having an Un-Fringe Festival. (2016, Cultural Core Action Plan)
- Develop a festival street. (2016, Cultural Core Action Plan)

## PUBLIC ART

- Require art in all public construction and infrastructure projects. (1998, Creating Tomorrow Together; 2015, Plan Salt Lake)
- Make laws prohibiting the removal of public art. (1998, Creating Tomorrow Together)
- Public art should be on every Gateway District Street. (1998, Gateway District Master Plan)
- Have public art at the Jordan River trailhead, the Airport Light Rail Line, I-215, North Temple, 900 W, and 200 S underpasses, the intersections of Redwood Road and 400 S and 2100 S, the intersection of 900 W and 900 S, 9 line, the underpass of 200 W and the Salt Palace, the underpasses of the viaduct at 400 S, 500 S, and 600 S, and the Surplus Canal. (1998, Gateway District Master Plan; 2010, North Temple Boulevard; 2014, Westside Master Plan; 2016, The Downtown Plan; 2016 Cultural Core Action Plan)
- Create a neighborhood recognition program that increases public and private art. (2005, Central Community)
- Build a monument near the Jordan River, the Boulevard District, and the south end of downtown. (2010, North Temple Boulevard; 2016, The Downtown Plan)
- Block corner buildings higher than 375 feet need to have public art or similar amenities. (2010, Downtown Streetcar)
- Create tagging walls for children. (2014, West Salt Lake Asset Map)
- Create whimsical and playful public art around activity nodes. (2016, The Downtown Plan)
- Provide financial support for investment in public art. (2016, The Downtown Plan)
- Create a program that creates public art in vacant properties. (2016, The Downtown Plan)
- Improve the maintenance, lighting, and signage for public art. (2016, Cultural Core Action Plan)
- Commission and support public artwork in alleyways. (2016, Cultural Core Action Plan)
- Make interactive public art. (2016, Cultural Core Action Plan)

- Create a major public art piece in SLC in 2019. (2016, Cultural Core Action Plan)
- Create temporary art. (2016, Cultural Core Action Plan)
- Create a mural trail along 200 S to the intersection with 200 E. (2016, Cultural Core Action Plan)

## BEAUTIFICATION

- Bring City Creek back to the surface. (1998, Gateway District Master Plan)
- Create an aesthetically pleasing mid-block connection between Washington Square and Library Square. (2002, Library Square Block Plan)
- Make 200 South to 300 South and 1300 East to University an aesthetically improved area. (2005, Central Community)
- Create an aesthetically pleasing entrance from the airport. (2010, North Temple Boulevard)
- Beautify the light rail stations, including the Cornell station. (2010, North Temple Boulevard)
- Beautify the area around the Guadalupe near the railroad tracks. (2010, North Temple Boulevard)
- Create a water feature near City Creek. (2010, North Temple Boulevard)
- Projects should follow SITES guidelines on beautification. (2013, Circulation and Streetscape Amenities)
- Replace some of the trees in Sugar House. (2013, Circulation and Streetscape Amenities)
- Make movable benches and more decorative trash cans. (2013, Circulation and Streetscape Amenities)
- Create citizen-led design interventions for mid-block walkways beautification. (2016, The Downtown Plan)
- Create a “garden model” for gardens in block interiors. (2016, The Downtown Plan)
- Create an aesthetic standard for outdoor furniture. (2016, Cultural Core Action Plan)
- Create visual aesthetic standards in the Cultural Core. (2016, Cultural Core Action Plan)
- Update and replace signs in the Cultural Core. (2016, Cultural Core Action Plan)
- Create shading and green space on Library Square. (2016, The Downtown Plan; 2017, Library Square TAP Report)

## PUBLIC SPACE

- Make a large outdoor gathering place, and make sure public places have the equipment needed for performances. (1998, Creating Tomorrow Together)
- Create open space on the eastern part of Library Square. (2002, Library Square Block Plan)
- Pioneer Park should be redeveloped in three stages. (2006, Pioneer Park Master Plan)
- Create a plaza under the Viaduct. (2010, North Temple Boulevard)
- Establish a permitting process for Paint-the-Pavement and gardening in public places. (2016, The Downtown Plan)
- Redesign the east/west spine of Library Square. (2017, Library Square TAP Report)

## COLLABORATION

### Artists

- The Artspace Commons should be developed for the benefit of artists. (2008, Salt Lake County Cultural Facilities Master Plan)
- Support youth artists in the Viaduct District and Euclid neighborhood. (2010, North Temple Boulevard)
- Create a survey for artists. (2014, West Salt Lake Asset Map)
- Establish a micro-loan fund for artists and arts organizations. (2015, Sustainable Salt Lake Arts & Culture)
- Have artists on all design teams’ launch projects. (2016, Cultural Core Action Plan)
- Support “storefront studios” for artists. (2016, The Downtown Plan)
- Make it a policy to compensate artists for their work. (2016, Cultural Core Action Plan)
- Create an idea connection board for local artists to post innovative ideas and find partners to implement the idea. (2016, Cultural Core Action Plan)
- Convene Artistic Advisory Committee. (2016, Cultural Core Action Plan)

### Organizations

- Partner with organizations such as Red Butte Arboretum and the Utah Native Plant Society. (2002, Library Square Block Plan)
- Use organizations to present informational workshops on historic preservation. (2005, Central Community)

- Collaborate with stakeholders to establish the Jordan River Parkway from I-80 to North Temple. (2010, North Temple Boulevard)
- Work with the Cultural Core Committee to finish a promotion campaign. (2015, Sustainable Salt Lake Arts & Culture)
- Work with the Downtown Alliance to brand the Cultural Core. (2015, Sustainable Salt Lake Arts & Culture)
- There should be a dedicated Artistic/Executive Director for the Cultural Core. (2016, Cultural Core Action Plan)
- Team up Core organizations with each other for education and family-oriented events. (2016, Cultural Core Action Plan)
- Create a website that facilitates communication and collaboration with artists and stakeholders. (2016, Cultural Core Action Plan)
- Plan two to three years in advance to accommodate the schedules of arts organizations. (2016, Cultural Core Action Plan)
- Develop a Community as Creators program with arts organizations and community members. (2016, Cultural Core Action Plan)
- Create synergy between The Leonardo, Main Library, and the open space on Library Square. (2017, Library Square TAP Report).
- Incorporate the Utah Museum of Contemporary Art and the Utah Film Center into Library Square. (2017, Library Square TAP Report)

### Community

- Invite the community to plan and design the open space west of the I-215 underpass, and the new location of the Madsen Park at 900 W. (2010, North Temple Boulevard)
- Have workshops and conferences on how to collaborate with community members across cultures. (2014, West Salt Lake Asset Map)
- Convene and connect bloggers that blog about the Cultural Core. (2016, Cultural Core Action Plan)

## CULTURAL PLAN

- Create a “Metropolitan Cultural Plan” on a yearly basis. (1998, Creating Tomorrow Together)
- The city’s planning staff should issue a statement about the development of the Gateway Project. (1998, Creating Tomorrow Together)
- Ensure that the city’s Design Statements are in all of the city’s master plans. (1998, Creating Tomorrow Together)
- The Capital Improvement Plan should be used for decorative street design. (2014, Westside Master Plan)
- Complete the Cultural Core Plan. (2015, Sustainable Salt Lake Arts & Culture)
- Use successful past and current projects in the City as a template for future projects. (2016, Cultural Core Action Plan)
- The RFP for the Cultural Core management should be issued as soon as possible. (2016, Cultural Core Action Plan)

## COMMUNITY BUILDING

- Have businesses at the intersections of State Street at 900 S, Indiana Avenue at Navajo Street, and 1400 W at Pueblo Street that highlight the area’s ethnic diversity. (2005, Central Community; 2014, Westside Master Plan)
- Establish a history trail through downtown and the Cultural Core. (2016, The Downtown Plan; 2016, Cultural Core Action Plan)
- Create alternative transportation methods to get into the Cultural Core. (2016, The Downtown Plan)
- Have information and ticket kiosks located around downtown. (2016, Cultural Core Action Plan)
- Provide maps of the Cultural Core. (2016, Cultural Core Action Plan)
- Develop an app for accessing cultural amenities in the Cultural Core. (2016, Cultural Core Action Plan)

## HISTORIC DISTRICTS/BUILDINGS

- Review zoning regulations to make sure that the demolition of historic property is discouraged. (2005, Central Community)
- Add increased staff and funding for historic district administration and enforcement. (2005, Central Community)
- Survey East Liberty, West Liberty, Liberty Wells, and the Emerson neighborhoods, to determine eligibility for the National Register. (2005, Central Community)
- Administer the Design Guidelines for Residential Historic Districts. (2005, Central Community)
- Identify and preserve historic buildings in the Granary District. (2016, The Downtown Plan)

## PROGRAMMING

- Increase performing art programs in West Salt Lake. (2014, West Salt Lake Asset Map)
- Create programming that engages the community in the Cultural Core. (2016, Cultural Core Action Plan)
- Library Square needs more programming through The Leonardo. (2017, Library Square TAP Report)

## MISCELLANEOUS

- Ensure that the ZAP tax continues to be collected. (1998, Creating Tomorrow Together)
- Establish an office responsible for promoting cultural tourism. (1998, Creating Tomorrow Together)
- Develop an ordinance to discourage the creation of vacant or boarded buildings. (2005, Central Community)
- Work plans in the Cultural Core should include marketing, and hiring a marketing coordinator. (2016, Cultural Core Action Plan)
- Launch a branding and marketing strategy at Library Square. (2017, Library Square TAP Report)

## RECOMMENDATIONS

- Work with Salt Lake City departments and planning teams to ensure they understand the value of the Salt Lake City Arts Council as a potential partner in the developments and areas covered by the assessed Master Plans. While it is exciting to see how often the arts are mentioned in these plans, it is potentially concerning to see a lack of mention of the Salt Lake City Arts Council as the primary partner or steward to ensure that integration happens successfully. Ensuring that the Salt Lake City Arts Council has a voice in these developments is important to keep the arts central to development. This should be an ongoing effort and will likely require assertion from the Salt Lake City Arts Council.
- Salt Lake City Arts Council staff and board members should familiarize themselves with how art is being discussed in the assessed documents to gain an understanding of how Salt Lake City is thinking about the arts from a development and planning perspective.
- Salt Lake City Arts Council staff and board members should use the assessed documents to guide internal development and programmatic decisions as well as to defend decision-making.
- In conjunction with the assessed Master Plans, geographic representation and attention from the Salt Lake City Arts Council should be widespread to ensure broad resource distribution. The Salt Lake City Arts Council should be strategic about broadening geographic reach to be in alignment with larger Salt Lake City development plans. Building relationships and trust in these communities will likely take time and collaboration. Working alongside Salt Lake City in this process will ensure maximum impact and support.

# APPENDIX A: LIST OF MASTER PLANS ASSESSED

1998, CREATING TOMORROW TOGETHER  
1998, GATEWAY DISTRICT MASTER PLAN  
2002, LIBRARY SQUARE BLOCK PLAN  
2005, CENTRAL COMMUNITY  
2006, PIONEER PARK MASTER PLAN  
2008, SALT LAKE COUNTY CULTURAL FACILITIES MASTER PLAN  
2008, DOWNTOWN IN MOTION, SALT LAKE CITY DOWNTOWN TRANSPORTATION MASTERPLAN  
2010, NORTH TEMPLE BOULEVARD  
2010, DOWNTOWN STREETCAR STUDY  
2011, UTAH PERFORMING ARTS CENTER: PRE-DEVELOPMENT ANALYSIS  
2013, CIRCULATION AND STREETScape AMENITIES - SUGARHOUSE  
2014, BUSINESS DEVELOPMENT OPPORTUNITIES REPORT  
2014, UTAH PERFORMING ARTS CENTER: PUBLIC ENGAGEMENT REPORT  
2014, VISIT SALT LAKE SUMMARY OF FOCUS GROUP RESEARCH  
2014, WESTSIDE MASTER PLAN  
2014, UTAH'S CREATIVE ECONOMY  
2014, WEST SALT LAKE ASSET MAP  
2015, REGENT: STREET OF STORIES  
2015, SALT LAKE COUNTY CULTURAL FACILITIES SUPPORT PROGRAM APPLICATION  
2015, PLAN SALT LAKE  
2015, SUSTAINABLE SALT LAKE ARTS & CULTURE  
2015, SALT LAKE DOWNTOWN ALLIANCE SUMMER SURVEY  
2015, DOWNTOWN SOUTH SALT LAKE ARTS HUB FEASIBILITY STUDY  
2016, THE DOWNTOWN PLAN  
2016, SALT LAKE COUNTY - FOREIGN-BORN POPULATION  
2016, DOWNTOWN AND SUGAR HOUSE PARKING STUDY  
2016, MARKET DEMAND ANALYSIS: SALT LAKE CITY CULTURE CORE ACTION PLAN  
2016, TWILIGHT CONCERT SERIES ANALYSIS  
2016, CULTURAL CORE ACTION PLAN  
2017, LIBRARY SQUARE TAP REPORT

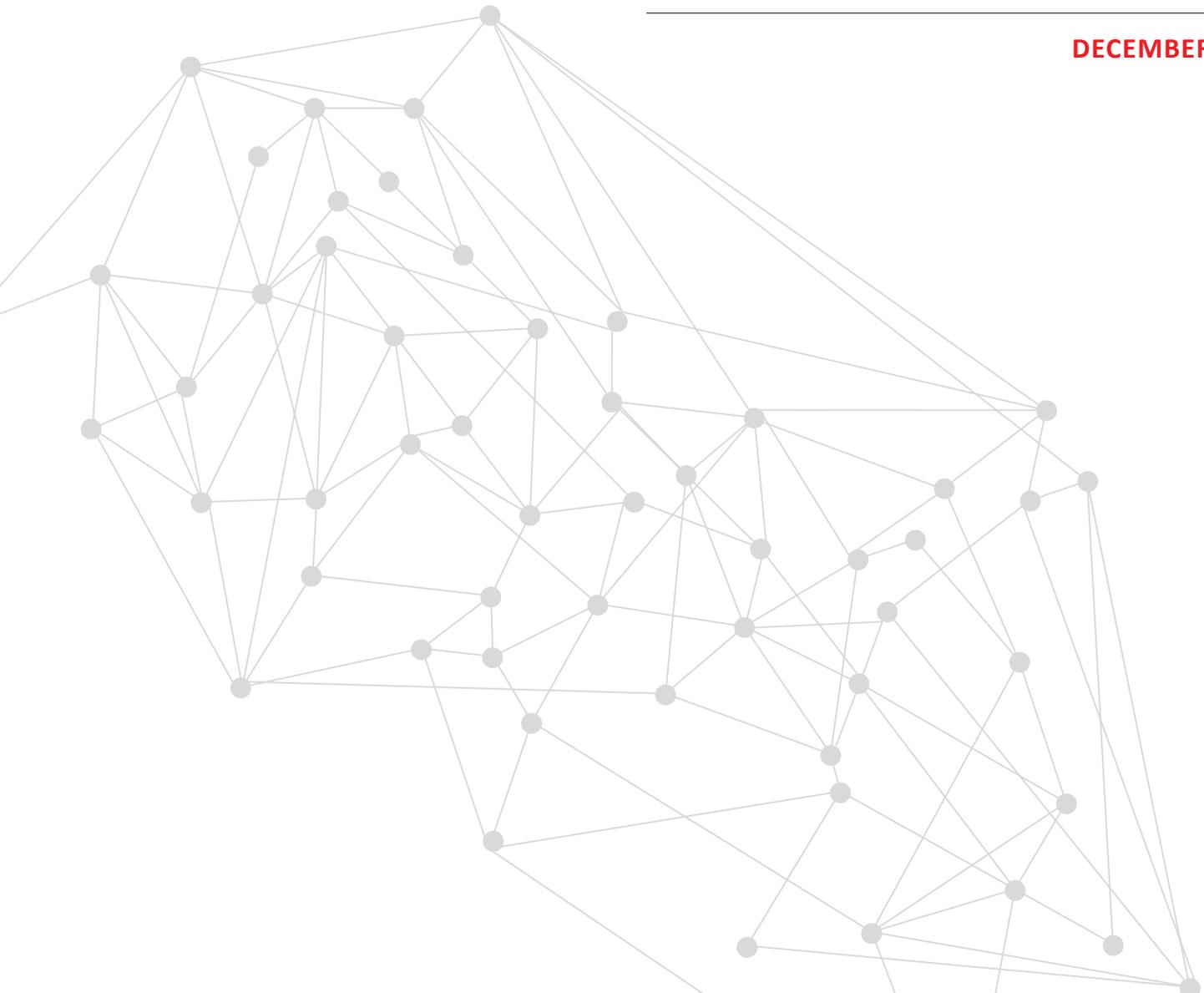


ASSET MAP AND GAP ANALYSIS STUDY

PHASE 2

# ASSET MAP GAP ANALYSIS, ASSESSMENT, AND DATA COMPILATION

DECEMBER 2018



# INTRODUCTION

This report outlines the process and recommendations for Phase 2 of the Salt Lake City Arts Council Asset Map and Gap Analysis Study. For this phase, Union Creative Agency worked with the Microsoft Excel files provided by the Salt Lake City Arts Council to assess and compile current data as well merge the data with the Utah Cultural Alliance Asset Map template for loading into their current mapping program.

Union Creative Agency combined the data matching basic organizational details. As a result of how this data was collected, the data sets are not compatible leaving significant gaps in the data. Utah Cultural Alliance is planning to switch to a new mapping service, which may make updating information easier. The final directory file is accessible on the Supporting Documents webpage here: [www.unioncreativeagency.com/salt-lake-city-arts-council-asset-map-and-gap-analysis-assessment-2018](http://www.unioncreativeagency.com/salt-lake-city-arts-council-asset-map-and-gap-analysis-assessment-2018).

## PROCESS

The **Merged Data** tab has been set up to match the template of the Cultural Asset Map excel sheet. This tab only has entities that are organizations. Programs are not included. Data was pulled from the following spreadsheets:

- 2015 survey data and additional lists
- Copy of SLCAC's Survey List
- SALT\_LAKE\_CITY Eligible Organizations

The **Minimal Data Dump** tab is a simplified version of the Merged Data tab for ease of viewing basic information.

## POSSIBLE NEXT STEPS

- Load the data into the Utah Cultural Asset Map as is. Missing information will be displayed as “null” on the Utah Cultural Asset Map. This is the simplest solution but does not provide a comprehensive data set.
- Sort on the Merged Data Tab by the Date Column. This will show all entities that did not take the Asset Map Survey as they will be missing a date stamp. Additional information could be gathered for just these entities. This will provide a more comprehensive data set but will still not be complete when compared to the current Utah Cultural Alliance Asset Map template.
- Currently, there is 100 percent incomplete data on 96 rows for the below columns: D, E, F, G, J, K, L, M, N, O, P, S, Z, `AA, AB, AC, AD, AE, AF, AG, AH, AI, AJ, AK, AL, AM, AN, AO, AQ, AR, AS, AT, AU, AV, AW, AX, AY, AZ, BB, BC, BD, BE, BF, BG, BH, BI, BJ, BK, BL, BM, BN, BP, BR, BS, BT, BU, BV, BW, BX, BY, BZ, CA, CB, CC, CD, CE, CF, CH, CI, CJ, CK, CL, CM, CN, CO, CP, CQ, CR, CS, CT, CU, CV, CW. Union Creative Agency recommends one of three solutions:
  - Send out the Utah Cultural Asset Map Survey to all entities on Merged Data tab. Since the survey was sent out in 2015 and takes less than 10 minutes to complete, this will provide more updated information and will assist in greater data capturing moving forward. This method does not utilize the existing data and data will be limited to the organizations that take the time to complete the new survey.
  - Load the data into the Utah Cultural Asset Map as is. Missing information will be displayed as “null” on the user-interface of the Utah Cultural Asset Map. Once the Utah Cultural Alliance transitions their map software to a new program, emails could be sent to each group requesting that they update their information. This strategy is not available with the current mapping tool and is dependent on the new tool offering this capability. If the new tool supports this strategy, it will likely be the most effective method of completing the data.
  - Do not load the current data into the Utah Cultural Asset Map and wait to move forward until after the new mapping software is available. This strategy potentially takes more time but avoids the possibility of duplicating processes or completing unnecessary work.

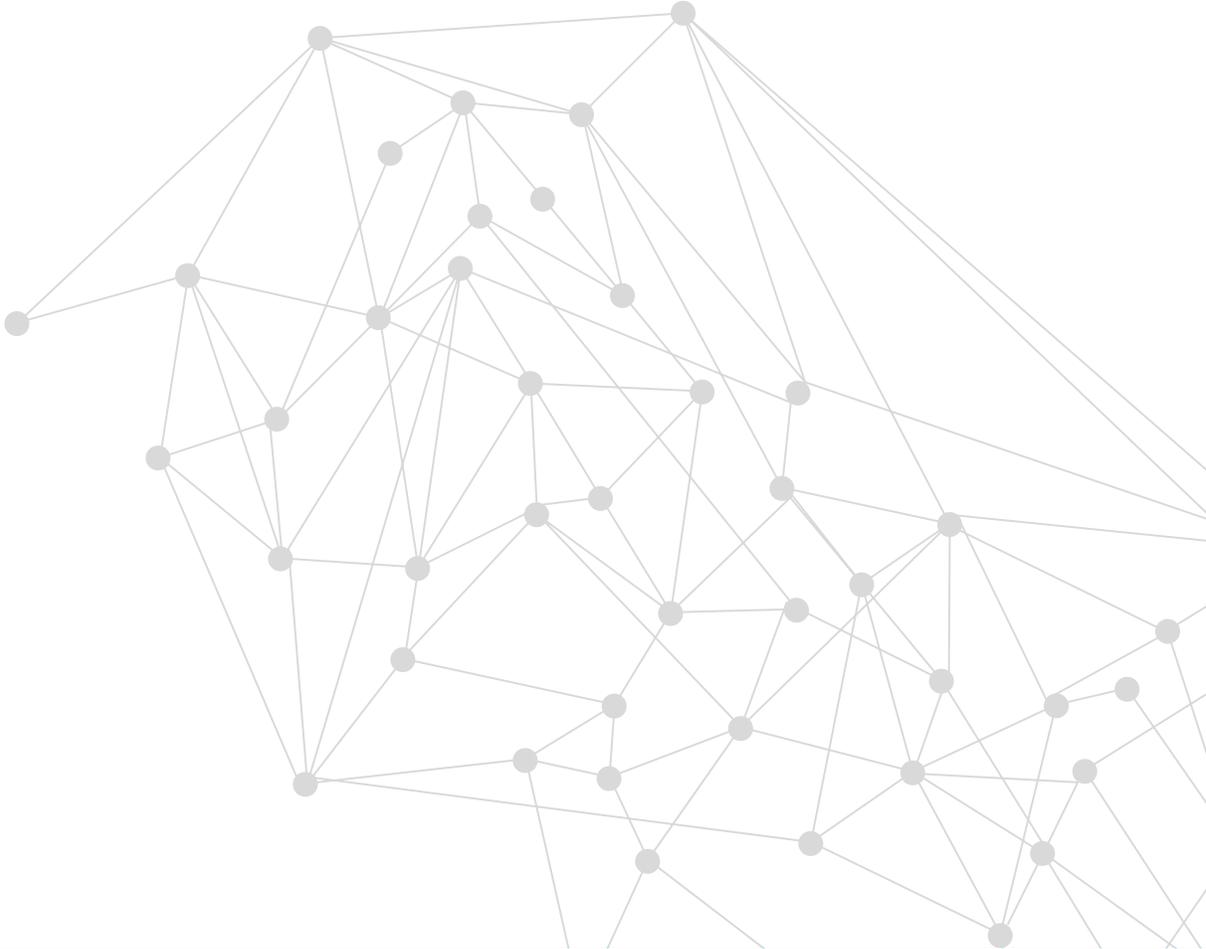


ASSET MAP AND GAP ANALYSIS STUDY

PHASE **3**

# ARTS COUNCIL ASSESSMENT

DECEMBER 2018



# INTRODUCTION

This report is an assessment of Arts Councils and Local Arts Agencies nationally and within the state. The assessment includes a look at the Salt Lake City Arts Council for purposes of comparison, but this report primarily focuses on the structures and activities of other organizations. In total, 22 Local Arts Agencies within the state of Utah were interviewed and used as the key directors of research, but insights were also pulled from 45 other Utah-based Local Arts Agencies and an Americans for the Arts national census report of 1,127 Local Arts Agencies. This report outlines the process used, defines what an Arts Council is, codifies four Arts Council models, assesses Salt Lake City Arts Council's structure, and makes recommendations for action and further analysis.

## PROCESS

- Interview with Tracy Hansford, Community Arts Coordinator at the Utah Division of Arts & Museums. Tracy serves as the state representative for Local Arts Agencies and works with every Local Arts Agency in the state.
- Identified four key models of organizational structure used by Arts Councils locally and nationally.
- Researched 67 Local Arts Agencies within Utah and determined their organizational model and focus.
- Interviewed 22 Local Arts Agencies throughout Utah for further information about their organizational model and focus. Interviews consisted of the following questions:

**ARE YOU A NON-PROFIT, A GOVERNMENT ENTITY, OR A HYBRID?**

**WHAT ARE SOME ADVANTAGES OF HAVING THAT ORGANIZATIONAL STRUCTURE?**

**WHAT ARE SOME LIMITATIONS?**

**HOW MANY EMPLOYEES, FULL AND PART-TIME, DO YOU HAVE?**

**WHAT KIND OF WORK DOES YOUR ORGANIZATION FOCUS ON?**

- Reviewed national data and models through research conducted by Americans for the Arts. Primarily, the 2015 Local Arts Agency census was used.
- Reviewed several Local Arts Agencies across the United States.
- Identified and synthesized the nine things that Local Arts Agencies do.
- Assessed Salt Lake City Arts Council's current model.
- Identified the benefits and weaknesses for each organizational structure.

# KEY INSIGHTS

- Even though four primary models exist, the vast majority of Local Arts Agencies are either nonprofit or within government. Hybrid and dual models are significantly more rare but should not be undervalued or overlooked.
- Organizational models are less important than how the organization operates within its model. There are many examples of nonprofit organizations working well and working poorly just as there are many examples of government divisions working well and working poorly. Organizational structure does not seem to be the determining factor of the efficacy of the organization.
- No organizational model is perfect, nor is there one that will make all stakeholders happy. We have spoken to stakeholders in organizations with each organizational model who advocate for the transition of their Local Arts Agency to a different structure.
- Most Local Arts Agencies operate in their current organizational model because that is how they were established, not because of a strategic decision.
- Several communities have transitioned their Local Arts Agency from one model to another in attempt to increase their impact.

## DEFINITION OF AN ARTS COUNCIL

Arts Councils vary from community-to-community, but generally serve as an umbrella organization called a Local Arts Agency. Local Arts Agencies are spread throughout the nation serving neighborhoods, towns, cities, counties, states, and regions. No two Local Arts Agencies or Arts Councils are the same, each operates on a unique model to most effectively serve the needs of its local arts community. In Utah, Local Arts Agencies are connected through a state-level designation given by the Utah Division of Arts & Museums.

According to the Utah Division of Arts & Museums website, “Local Arts Agencies work to foster and support the arts in their communities. Whether they take the form of councils, boards, committees, government entities, or nonprofit organizations, they are at the heart of community arts participation and play an important role in advocating, encouraging and developing arts and cultural awareness. They frequently interface with local government, acting as a critical resource for community-building and raising the quality of life.”

### UTAH DIVISION OF ARTS & MUSEUMS DEFINITION OF A LOCAL ARTS AGENCY

**“A Local Arts Agency is the primary organization in a defined geographical area that supports and advances the arts in service to the community by engaging residents, identifying and addressing community needs, reflecting community demographics, contributing to the quality of life, building community identity, supporting artists and arts organizations, and speaking as a unified voice for arts and culture. A Local Arts Agency is differentiated from other community arts organizations by its responsibility for fostering the arts throughout the community and by offering various types of arts services and/or activities that are often multidisciplinary in nature.**

**A Local Arts Agency can be an agency of local government, a nonprofit organization, or a hybrid of the two.”**

**Arts Councils, or Local Arts Agencies, do different things in different communities. Below is a list of nine typical functions of an Arts Council. Very few Arts Councils do all nine of these functions, some do many, while others do only one or two.**

- **FUNDRAISING/ FUND DISTRIBUTION**
- **MARKETING**
- **EDUCATION/ INCUBATING**
- **PROGRAMMING**
- **DATA/RESEARCH**
- **CONVENING/ NETWORKING**
- **ADVOCACY**
- **PUBLIC ART/ PLACEMAKING**
- **MANAGING VENUES**

As part of the Utah Division Arts & Museums Local Arts Agency designation, Arts Councils must complete the Local Arts Agency Designation Agreement. As part of this agreement, the Arts Council must offer at least four of the following items.

- Provide access to diverse art forms that facilitate public participation.
- Offer programs and services that include and support the cultural diversity and traditional arts of the community.
- Engage in community development through the arts.
- Conduct cultural and community assessment and planning that encourages input from community members.
- Provide stewardship of a community's art collection(s).
- Engage in programs that promote arts advocacy efforts at the local, state, or national level.
- Provide and/or support arts education (K-12, adult education, creative aging, etc.).
- Manage a public art program.
- Produce or present arts programs such as festivals, public art projects, community theatre, concerts, workshops, etc.
- Grant or provide financial support to cultural organizations or artists in the community.
- Facilitate economic development efforts that support the creative economy through arts industries.
- Manage one or more cultural facilities in the community.
- Contribute to creative placemaking activities.
- Undertake public relations or marketing services for Local Arts Agency arts programs and for other arts and cultural activities in the community.

In 2015, Americans for the Arts conducted a census of Local Arts Agencies around the nation. This census evaluated structures, trends, and activities of 1,127 Local Arts Agencies. Several of the key findings are outlined below:

**67%** had LEVEL OR INCREASED BUDGETS between 2014 and 2015.

**78%** provide PROGRAMMING like public art, hands-on arts centers, and festivals.

**92%** COLLABORATE with community organizations.

**76%** have three or more ONGOING COLLABORATIONS.

**89%** deliver ARTS EDUCATION programs and services in the schools and community.

**53%** provide GRANTS to artists and/or arts organizations.

**28%** have done CULTURAL PLANS, assessing the cultural needs of the community and mapping an implementation plan.

**59%** manage CULTURAL FACILITIES, including performance and exhibition spaces and arts incubators.

**64%** serve a SINGLE CITY OR COUNTY.

**71%** are PRIVATE, NONPROFIT ORGANIZATIONS.

**29%** are PART OF LOCAL GOVERNMENT.

# ARTS COUNCIL ORGANIZATIONAL STRUCTURES

Arts Councils generally operate under one of four organizational structures: Government Department, Nonprofit Organization, Hybrid, or Dual. The two most common Arts Council structures are Government and Nonprofit. A few communities operate with the Hybrid structure and only one community in Utah is known to operate under a Dual structure. Each structural model is synopsisized below and followed by an assessment of the benefits and weaknesses of each structure. No organizational structure is “best” — each has distinct advantages and disadvantages.

Government	Nonprofit	Hybrid	Dual
<p>A department or similar group within City Government that focuses on the arts and arts-related activities/ programs within the entity's jurisdiction. Arts Departments are often a subset of a larger department such as Economic Development, Community Development, Parks and Recreation, Planning, or similar. Arts within Government is also often paired with another field such as Culture, Heritage, Libraries, or Events. Typically, Government Arts Councils are supported by and overseen by a citizen advisory committee or board. Government Arts Councils seem to be the most common organizational structure in Utah.</p>	<p>An independent organization that solely fulfills the role of a Local Arts Agency in localities where Government does not have an Arts Department. In some communities, these Nonprofit Arts Councils have a fiscal and contractual relationship with their local Government. In other communities, the Nonprofit Arts Council operates purely independently without formal connection to the Government. Nonprofit Arts Councils are supported and governed by a board. Most Nonprofit Arts Council Boards are volunteer working boards. Most Nonprofit Arts Councils serve as the Local Arts Agency for either a city or county, and only a few in Utah simultaneously serve as the county and city Local Arts Agency.</p>	<p>A combination of both a Government Department and Nonprofit Organization serving as a single Arts Council. Several sub-models exist within the Hybrid structure. Some communities simultaneously operate a Nonprofit and Government department that operate in lockstep with one another. Others operate a Nonprofit entity with staffing and/ or facilities provided by Government. Governance structures for Hybrid Arts Councils tend to be multifaceted and include both a government advisory committee and a board. In some instances, these governing bodies are made up of the same members, but this not always the case.</p>	<p>The simultaneous existence of both a Government Arts Council and Nonprofit Arts Council without formalized common operations. In this instance, the two organizations operate independently and, though they may communicate and collaborate, are not united as a Hybrid Arts Council. This is the rarest form of Arts Council and is only known to exist in one Utah community.</p>

# BENEFITS AND WEAKNESSES OF EACH ARTS COUNCIL STRUCTURE

Government Arts Council	
Benefits	Weaknesses
<ul style="list-style-type: none"> <li>• Stability of Government.</li> <li>• Much stronger buy-in from staff, administration, and council because the arts is part of government operations.</li> <li>• Easier to find crossover between the arts and other government priorities.</li> <li>• Resources from government — i.e. police, event setup, access to equipment, access to software.</li> <li>• Reliable and predictable funding — unlikely to shift significantly year-over-year.</li> <li>• City/County Council appoints board or committee members and is, therefore, more invested.</li> <li>• Council is more invested in the arts, overall.</li> <li>• Government pay/benefits may be better than what a nonprofit can provide.</li> <li>• Can bond or collect special taxes (RAP, Restaurant, etc.).</li> <li>• Eligible for government grant programs in other areas that may connect to the arts (transportation, housing, sustainability, equity, parks, libraries, preservation, etc.).</li> <li>• Easier to “pull strings” internally when needed.</li> </ul>	<ul style="list-style-type: none"> <li>• Government process and oversight can be cumbersome.</li> <li>• RFP process for hiring contractors and/or artists.</li> <li>• More difficult to fundraise from foundations and individuals.</li> <li>• Marketing and advertising campaigns are limited and scrutinized.</li> </ul>

## Nonprofit Arts Council

### Benefits

- Flexible and nimble.
- More control over programming — can push out more progressive and edgy programming.
- Do not need to go to RFP for hiring and contracting decisions.
- Do not have to provide the same rigorous justifications for curatorial decisions, i.e. artist selections.
- Unlikely to be impacted by changes in Government council or administrative positions.
- Fundraising can be easier — while Government Arts Councils can fundraise per state statute, many individuals and foundations are unwilling or less likely to donate to government entities.
- Not stewards of tax dollars.
- Advertising and promotion are not subject to Government policies.
- Fewer administrative and legal hurdles to navigate.
- Few requirements for complying with government ordinances.
- Can pay artists and contractors quicker and easier.
- More control of budget and spending — surplus at the end of the year can be carried over and doesn't go back into the general fund.

### Weaknesses

- Can lack stability.
- Harder to get buy-in from local Government.
- Government views the arts as an outside concern that is someone else's responsibility and is not a priority.
- Constant state of fundraising with little predictability or reliability.

## Hybrid Arts Council

### Benefits

- Ability to pull from some of the benefits from both models.
- Nimble when they need to be and stable when they need to be.

### Weaknesses

- Seems to work better in concept than practice. Hybrid Arts Council seem to find they get more of the weaknesses of both than the benefits of both.
- Tend to be stuck operating in a “grey area” and are not well integrated with government.
- Complexity can cause confusion and separating operations can be challenging.
- Confusing to the public.

## Dual Arts Council

### Benefits

- Two organizations can work independently and potentially fulfill different roles.
- Can theoretically simultaneously provide the benefits of both models without the complexity that a Hybrid model creates.

### Weaknesses

- Difficult for the two organizations to avoid duplication and keep communication lines open.
- Potential for competition between two groups.
- Nonprofit has to compete with other nonprofits in the community for funding.
- Only one organization can be designated by the State as the Local Arts Agency and, therefore, can be the only one to receive this funding/benefit.
- More moving pieces and potential for gaps, overlap, and confusion.
- Confusing to the public.
- No hierarchy (unless determined) so decision-making can be challenging.

# ASSESSMENT OF SALT LAKE CITY ARTS COUNCIL

**MISSION:** To promote, present, and support artists, arts organizations and arts activities in order to further the development of the arts community and to benefit the public by expanding awareness, access and participation.

The Salt Lake City Arts Council was established by City ordinance in 1976. The Arts Council's home is the Art Barn in Reservoir Park. It is a division in the Department of Economic Development and also maintains a nonprofit corporation with 501(c)(3) status. Following are the programs and services of the Salt Lake City Arts Council with descriptions:

## CITY ARTS GRANTS PROGRAM

The Salt Lake City Arts Council solicits and reviews grant applications from Salt Lake artists, arts organizations and Salt Lake elementary schools in all art forms; awarding more than 100 grants each year in five categories: General Support, Project Support, Mini Grants, Artist-in-the-Classroom, and Arts Learning grants.

## COMMUNITY OUTREACH PROGRAMS

**Living Traditions Festival** — a celebration of Salt Lake's folk and ethnic artists; a three-day event held in May at Washington Square and Library Square; admission is free and annual attendance is about 30,000, including 2,500 school children who participate in specially designed educational programming; [livingtraditionsfestival.com](http://livingtraditionsfestival.com).

**Twilight Concert Series** — a \$10 concert series presenting a range of outstanding musicians from across the country and around the world. Concerts are on Thursday evenings in the summer; [twilightconcertseries.com](http://twilightconcertseries.com).

**Visual Arts Program** — the Art Barn has been a community art center since it opened in 1932; the Salt Lake City Arts Council presents about 10 exhibitions each year in the Finch Lane Gallery; exhibitions are in a wide variety of mediums, providing the opportunity for local artists to show their work. Additionally, each December, the Salt Lake City Arts Council presents its annual Holiday Craft Market wherein more than 90 local craft artists make their wares available for the gift-giving season.

**Brown Bag Concert Series** — free lunchtime concerts to the public in parks/plazas weekdays during the summer.

**Literary Program** — presents readings in cooperation with the University of Utah's English Department and Creative Writing Program at the Art Barn.

**Public Art Program** — the Arts Council administers this program, established by city ordinance; the Salt Lake Art Design Board, appointed by the Mayor and confirmed by the City Council, is the advisory board which oversees the program; artwork has been commissioned in city parks, fire stations, downtown locations, and at a number of Redevelopment Agency construction projects. This program requires the cooperation of a number of city agencies, including Engineering, City Attorney, RDA, Planning, and the client agency.

## INFORMATION AND TECHNICAL ASSISTANCE

Includes the creation of monthly email newsletters, public relations, and information services, public awareness, and staff assistance to artists and arts organizations.

## FACILITY MANAGEMENT

The Finch Lane Gallery is available for rent for lectures, concerts, classes, meetings and receptions throughout the year.

## ORGANIZATIONAL STRUCTURE OF THE SALT LAKE CITY ARTS COUNCIL

The Salt Lake City Arts Council functions as two individual but united entities: the Salt Lake Arts Council Foundation, a nonprofit organization, and the Salt Lake City Arts Council, a division of Salt Lake City. These two entities are united by their bylaws, ordinance, staff, tasks, and board members. Board members simultaneously serve two roles: governing the foundation and advising the division/Mayor. The foundation serves as a tool to execute programming for the city division. The city division provides staff salary and benefits, a facility at no charge, and tools such as computers and other technology. These resources are provided to the foundation as in-kind contributions. In addition to the city division, Salt Lake City's Mayor has a Senior Advisor of Arts and Culture who serves as a liaison between the Mayor and the Salt Lake City Arts Council. In isolated instances, the Mayor's office also delivers arts-related programming and funding. As of December 2018, Salt Lake City has appointed a new Arts Division Director to replace the former Salt Lake City Arts Council Executive Director.

When compared to the four models presented in this report, the Salt Lake City Arts Council fits the Hybrid model and could be considered the most hybridized Arts Council in the state. It is worth reiterating that the hybrid model is only used by a small number of Local Arts Agencies and is not recognized as a model by the Americans for the Arts in their 2015 Census study. As a result, insights about hybrid models are limited, but what has been found is that hybrid models tend to fuel ambiguity and create conditions under which decision making can be complicated. From Union Creative Agency's assessment, we feel that the hybrid model could work well, but requires utmost clarity, hierarchy in decision-making, strong leadership, and a commitment to make the model work. We see the hybrid model as a potentially powerful model that, if implemented effectively, could serve as an innovative model for success to be looked up to. While this model may require more work and development than simpler models, it has the capacity to deliver unprecedented impact.

### In order for a hybrid model to work effectively the following likely need to be in place:

- **Clear definition as to why the hybrid model has been selected as a strategic decision.**
- **Clear decision-making authority between the two entities. The two should be collaborative and serve as equals as much as possible, but final decision-making authority should definitely fall to one of the entities.**
- **Strong leadership that is able to continually move both entities forward and actively manage the complexity of the structure.**
- **Commitment from staff, directors, and board members to making the model work.**
- **Willingness to be flexible as needs fluctuate over time.**
- **Training staff, directors, and boards on how to work within the Hybrid model and how to use it effectively.**
- **Onboarding process that familiarizes new team members on the model.**

# RECOMMENDATIONS

- Continue to assess the current organizational model of the Salt Lake City Arts Council and evaluate the possibilities of making adjustments informed by the data collected as part of this assessment.
- Evaluate each program currently being implemented by the Salt Lake City Arts Council and determine whether the current organizational model is most suitable for that programming.
- Evaluate potential programs or shifts in organizational focus and determine whether the current organizational model is most suitable for that programming/focus.
- Assess all current programming and determine which programs provide a service to the community and which are duplicative or competitive to other programs offered locally by another organization.
- Establish clarity in the organizational model of the Salt Lake City Arts Council. The organization model is less important than how the organization operates within and utilizes the selected model. Regardless of organizational model, ambiguity will be detrimental to the overall health and efficacy of the Salt Lake City Arts Council.
- The Salt Lake City Arts Council should thoughtfully explore the hybrid model and determine if the benefits warrant the added complexity and work. If the Salt Lake City Arts Council cannot commit to making the hybrid model a success, a change should be made either to an independent nonprofit organization or embedded within Salt Lake City government. Union Creative Agency does not recommend a dual model in this instance.
- Determine a clear decision-making hierarchy within the multiple facets of the Salt Lake City Arts Council. One individual or board should have the ability to make final decisions without ambiguity as to whether it is the correct body to make that decision.
- Continue to explore and refine the hybrid model currently being used by the Salt Lake City Arts Council but work to make this model more effective. While challenging, Union Creative Agency believes this model has potential to be a premier and innovative model for Local Arts Agencies.
- Continually work to unify the Salt Lake City Arts Council and the Mayor’s Senior Advisor to Arts and Culture. These should be intimately connected and working together in lock-step to accomplish common strategic goals. Separation here has the potential to greatly reduce the impact of both entities.
- Strengthen the connection between the Salt Lake City Arts Council and other departments or divisions within Salt Lake City government. At current, the Salt Lake City Arts Council is not well-integrated and therefore has limited influence on the overall development of Salt Lake City.
- Expand research of dual organizational models to look for other local or national organizations who are currently utilizing this model. Search for organizations who are doing this well and could serve as a case study. This research should be expanded to non-arts organizations. Other fields have run into many of the same challenges currently being faced by the Salt Lake City Arts Council and innovative solutions are likely to exist.
- After continued reflection and research, make a decision about the organizational model that best suits the Salt Lake City Arts Council. This decision needs to be mutually supported by staff, directors, board, Mayor’s office, and key community stakeholders. This decision must also be defensible and clearly articulated. This decision should be explored and finalized within the next fiscal year.

# APPENDIX A: LOCAL ARTS AGENCIES INTERVIEWED

BOUNTIFUL DAVIS ART CENTER  
BRIGHAM CITY FINE ARTS CENTER  
CACHE VALLEY CENTER FOR THE ARTS  
CASINO STAR THEATRE FOUNDATION  
CEDAR CITY ARTS COUNCIL  
COTTONWOOD HEIGHTS ARTS COUNCIL  
DAVIS ARTS COUNCIL  
ENTRADA  
HOLLADAY ARTS COUNCIL  
KANAB ARTS COUNCIL  
MIDVALE ARTS COUNCIL  
MOUNTAIN ARTS & MUSIC  
OGDEN CITY ARTS  
SANDY ARTS GUILD  
SOUTH JORDAN ARTS COUNCIL  
SOUTH SALT LAKE ARTS COUNCIL  
SPANISH FORK ARTS COUNCIL  
SPRING CITY ARTS  
SYRACUSE CITY ARTS COUNCIL  
TOOELE CITY ARTS COUNCIL  
WASATCH COUNTY ARTS COUNCIL  
WEBER COUNTY CREATIVE ALLIANCE

# APPENDIX B: LOCAL ARTS AGENCY INTERVIEW SYNTHESIS AND THEMES

## NONPROFIT LOCAL ARTS AGENCIES

### Boards

- Most of these organizations have an all-volunteer board made up of members who are somehow involved in the arts. A few of the councils mentioned that different board members represent a different arts genre or sector.

### Funding

- Most of the nonprofits receive donations or sponsorships to help with funding.
- About half get their funding from their local government, either from a program similar to the ZAP tax or as a donation from the city or county.
- Most of them also apply for grants each year.
- About five of the nonprofits also get part of their funding from ticket sales.

### Employees

- A majority of the nonprofits have paid employees
- A few of them have only one employee, and others have about six employees or more.
- These employees had roles such as administrative assistant, instructor of art classes, bookkeeper, and running the day-to-day operations of the organization.

### Advantages

- The most commonly mentioned advantage of being a nonprofit was flexibility. Some people mentioned this with regard to decision making and the types of programming they can offer. Several people mentioned that they can have more open funding opportunities, and others mentioned they are not restricted to following the government's values and regulations.
- Other advantages mentioned include no politics and being more in tune with their community's needs, and often still getting support from their local government.

### Limitations

- There was less consensus about the limitations, but the most commonly mentioned limitation was that they are responsible for finding their own funding sources.
- Another common limitation was that these nonprofits do not always get as much support and volunteerism as they would like to see.

### Target Population

- All of these nonprofits said that the population they aim to serve is the community in their areas.

**Focus**

- Many of the nonprofits said that their focus was on engaging the community in the arts, whether that be by providing inclusive and accessible programming or organizing activities for community members to participate in.
- Some organizations also mentioned focusing on the grants they provide, and raising awareness about local artists.

**Programming**

- Almost all of these nonprofits provide programming. Most of this programming involves observable events, such as music, theater, or dance performances and visual arts exhibits. A few of them have arts classes for children and adults, as well as some family arts activities.
- About half of these nonprofits also produce and organize their own programming.

**Redistribution of Funds**

- Most of these nonprofits offer either grants or scholarships to local arts agencies or schools.

**Politics**

- A few of these nonprofits have done or plan to do data collection. Others mentioned attending Arts Day on the Hill and spreading new information about policies for best practices as well as advocacy opportunities.
- Many of them, however, are not politically involved.

# LOCAL ARTS AGENCIES WITHIN GOVERNMENT

## Boards

- Half of these government entities reported that their board members are appointed by either the city manager or the city council. Most also mentioned that their board is made up of volunteers.

## Funding

- Most of these organizations get their funding from the local government they are part of. The money comes from either a city tax, similar to the ZAP tax, or it is worked into the city's yearly budget.
- Some also receive money from outside grants or donations.

## Employees

- Most of these organizations have one or two employees with varying responsibilities, and not all of them are designated employees of the arts councils. Some of these are city employees who also have other responsibilities outside of the arts.

## Advantages

- The most common advantage provided was that they get support from their city or county for events.
- Another common advantage mentioned for being a government entity was that they have reliable funding. It is often worked into the city's budget, so it will likely be there the following year.

## Limitations

- The most commonly listed limitation was that it can be difficult or frustrating to go through all the necessary city processes for everything.
- These processes are very slow, and there are rules about the type of programming they can provide as well as not showing favoritism in partnerships.

## Target Population

- These organizations typically serve their surrounding areas, but they welcome anyone who wants to participate.

## Focus

- About half of these organizations focus on providing programming in their communities. Another half also mentioned supporting their local artists and art projects.

## Programming

- Most of these organizations sponsor a majority of programming they are involved with. Much of the programming provided includes observable performances or exhibits, but a couple of these arts organization provide interactive events.

## Redistribution of Funds

- Most of these government entities do some re-granting or offer scholarships, but one mentioned that they are not allowed to do so as part of the government.

## Politics

- Most of these organizations do not engage in political involvement, however, a couple of them mentioned they would like to in the future.

# LOCAL ARTS AGENCIES WITH HYBRID STRUCTURE

## Boards

- Both of these hybrids mentioned that they function as part of the local government but are designated nonprofit organizations.

## Funding

- Both hybrids get funding from their cities, one in the form of a tax similar to the ZAP tax, and the other is a line on the city budget.

## Employees

- One of these hybrids has an employee and the other is run strictly by volunteers.

## Advantages

- One hybrid mentioned that an advantage to the organizational structure is the support it gets from its government. It is able to get help from other city departments for things such as accounting and ensuring that events are up to code. The other hybrid mentioned it mostly operates through the government portion of the organization and could not identify advantages of the nonprofit half.

## Limitations

- The limitations mentioned by one hybrid were very similar to those identified by the government entities, such as the difficulty of working through all the city regulations. The other hybrid mentioned that it often does not qualify for grants because it is not considered a “real” nonprofit.

## Focus

- These hybrids each had a different main focus. One focused on economic development and the other on programming.

## Programming

- One of these hybrid’s programming involved public art and varying programming for all ages, and the other’s programming consisted of music and theater performances that it organized itself.

## Redistribution of Funds

- Neither of these hybrids currently redistribute funds, but both expressed interest in doing so in the future.

## Politics

- Neither of these hybrid organizations are involved politically in things such as arts advocacy or data collection.



ASSET MAP AND GAP ANALYSIS STUDY

PHASE 4

# STAKEHOLDER ENGAGEMENT

DECEMBER 2018



# INTRODUCTION

This report outlines the process and findings of three Stakeholder Engagement meetings conducted in November and December of 2018. These meetings were held with the intent of connecting with key stakeholders, learning about their impression of the Salt Lake City Arts Council, hearing their thoughts about arts-related gaps in Salt Lake City, and opening lines of communication between Salt Lake City Arts Council and stakeholders. In all, these meetings were reasonably well attended and participants expressed appreciation for the ability to express their opinions. This report outlines the processes used for the three meetings, results of each meeting, overall insights, and recommendations for next steps by the Salt Lake City Arts Council.

## PROCESS

Three stakeholder meetings were held during the months of November and December. Two of these meetings (November 13 & 20) were held at the Salt Lake City Arts Council office and were structured as roundtable discussions. The third meeting (December 1) was held at the Marmalade Library and functioned as an open house.

The roundtable meetings in November were held on Tuesday evenings from 5:30-7:30 p.m. The open house was held midday on a Saturday from 11:00 a.m.-2:00 p.m.

The following outlines the specific details and agenda for each of the two meeting types:

## STAKEHOLDER ROUNDTABLES

The Stakeholder Roundtables were designed for individuals and organizations already familiar with the Salt Lake City Arts Council. As a result, minimal time was spent describing the current role and function of the Salt Lake City Arts Council. During these meetings, four primary activities were conducted:

- Use one word to describe the arts in Salt Lake City.
- Rate the health of the arts in Salt Lake City.
- Identify what you would like to see the Salt Lake City Arts Council start doing, stop doing, continue doing as is, and continue doing with modifications.
- Describe what is missing from the arts in Salt Lake City.

The agenda for each of these meetings went as follows:

- Welcome (Salt Lake City Arts Council Staff)
- Intentions (Union Creative Agency)
- Introductions + one word that describes the arts in Salt Lake City (Union Creative Agency)
- About the Salt Lake City Arts Council (Salt Lake City Arts Council Staff)
- About Union Creative Agency and this process — what we are trying to do today (Union Creative Agency)
- Rate the Health of the arts in Salt Lake City (Union Creative Agency)

- Salt Lake City Arts Council Inspection Exercise: Start, Stop, Continue, Modify — 1:2:4:all structure (Union Creative Agency)
- Discuss and wrap up (Union Creative Agency)

All activities during the stakeholder roundtables included worksheets that were gathered at the conclusion of the meetings. Each worksheet was reviewed and transcribed. This gives participants the opportunity to share input and engage in the process even if they are uncomfortable speaking up in the group. Other structures of engagement were also used to help encourage participation and ensure ideas bubbled up organically.

## OPEN HOUSE

The Open House was designed for general community participation with the anticipation that many guests would not be familiar with the Salt Lake City Arts Council or even arts councils in general. As a result, Union Creative Agency built in moments of engagement that helped guests familiarize themselves with what an Arts Council is. Guests to the Open House were asked to participate in three primary activities:

- Vote on what the Salt Lake City Arts Council should focus on.
- Table-top survey questions
- General feedback for the Salt Lake City Arts Council.

### Room Setup

The room was set up with a check-in table at the entrance where guests were greeted, thanked for coming, and explained the engagement process by a member of Union Creative Agency staff. Along the back wall were 10 posters outlining the various areas arts councils locally and nationally focus attention. At the center of the room were four central tables covered in white paper with large questions written on them and markers for guest responses. At the exit of the room was a box for general feedback about the Salt Lake City Arts Council.

### Structure

The following explains each of the three primary activities in detail:

#### **Vote on what the Salt Lake City Arts Council should focus on.**

This activity helps guests familiarize themselves with what an Arts Council is and what Arts Councils around the state/nation do. Ten 20" x 30" posters on easels were positioned along the back walls of the space. The first poster explained what an Arts Council is and does. The following nine represented the nine primary foci for Arts Councils broadly. The nine foci outlined on the posters were:

- **FUNDING / FUND DISTRIBUTION**
- **MARKETING**
- **EDUCATION / INCUBATING**
- **PROGRAMMING**
- **DATA / RESEARCH**
- **CONVENING / NETWORKING**
- **ADVOCACY**
- **PUBLIC ART / PLACEMAKING**
- **MANAGING VENUES**

As guests entered the Open House and were greeted at the check-in table they received a one-sheet explanation of the Salt Lake City Arts Council as well as six units of play money. These pieces of play money each represented a vote and guests were asked to place their money in receptacles at any of the nine foci posters. By only giving each participant six voting units but nine choices, we encouraged the idea of prioritization and by modeling the voting units as money we

encouraged the idea that each vote meant an expulsion of resources.

At the conclusion of the meeting the votes were tallied. Response numbers can be found in the [Meeting Results](#) section of this report.

#### **Table-top survey questions.**

At the center of the room sat four tables covered in white paper and colorful markers. Each table had a unique question written on it. Guests were invited to write their responses directly on the paper in marker, encouraging creativity and providing a playful environment. The four questions asked were:

- What is one word that describes the arts in Salt Lake City?
- What do you feel is missing from the arts in Salt Lake City?
- What are the greatest arts-related strengths in Salt Lake City?
- What are the greatest arts-related needs in Salt Lake City?

At the conclusion of the meeting, the tables were photographed, reviewed, and transcribed.

#### **General feedback for the Salt Lake City Arts Council**

As guests checked-in, they received a quarter-sheet size piece of paper simply asking for general feedback or input for the Salt Lake City Arts Council. Guests were invited to leave a comment and leave their slip in the ballot box at the exit as they finished up.

Following the meeting, all of these feedback slips were reviewed and transcribed.

## **KEY INSIGHTS**

- The need and desire to have continued stakeholder engagement is high.
- Undoubtedly the most expressed need or gap is diversity and equitable representation for minorities. This was consistently expressed through all three meetings as was support for more diverse programming. This took many forms from strengthening existing initiatives to helping cultivate new ones.
- Additional commonly expressed needs were: being more purposeful with programming as to avoid duplication and over-saturation, reevaluation of the granting process, and the need for strong leadership.
- The stakeholders in these meetings used the word “siloes” quite often to describe how they felt about the current state of the arts in Salt Lake City. This is something that should be further explored and addressed.
- The stakeholders engaged in these meetings are generally supportive of the Salt Lake City Arts Council reducing the amount of programming they currently do in order to shift resources toward supporting the growth of existing programs done by others.
- The idea of targeted grants that focus in on key areas of need was expressed consistently.
- Each group of stakeholders felt like there were missing voices from the table. Each group did not feel that they adequately represented the stakeholders who needed to be heard.
- These stakeholders expressed and demonstrated a desire for more opportunity to connect in this way and appreciated the opportunity to share feedback. This was particularly the case at the Open House held at the

Library. Several people were in attendance who likely would not have been invited to or attended one of the first two stakeholder roundtables.

- The Salt Lake City arts community as a whole is very robust and seems satisfied with what has been built. The arts community also, however, communicated feelings of being segmented and lacking overall common strategic direction.
- The combination of Stakeholder Roundtables and Community Open House worked well. The two audiences were different and, thus, engagement needed to be different. Future stakeholder meetings should be strategically designed based on the meeting’s intent and purpose.

## MEETING RESULTS

This section outlines key findings and synthesized results of each meeting. All worksheets used during the meeting were typed into documents and can be on the Supporting Documents webpage accessible here: [www.unioncreativeagency.com/salt-lake-city-arts-council-asset-map-and-gap-analysis-assessment-2018](http://www.unioncreativeagency.com/salt-lake-city-arts-council-asset-map-and-gap-analysis-assessment-2018).

In each meeting, participants were asked to use one word to describe the arts in Salt Lake City. The results are displayed in the following graphic.



## STAKEHOLDER ROUNDTABLE 1 | NOVEMBER 13, 2018 | FINCH LANE GALLERY | 5:30-7:30 PM



### Measure the Health of the Arts in Salt Lake City

*“the sector’s primary stakeholders, participants, and contributors are passionate but somewhat siloed in a way that hinders the development of collaboration or the ability to find new and interesting awareness to work within.”*

*“the sector is healthy in terms of support overall, but needs to continue providing opportunities for more diverse voices, more community involvement, more diversity as it grows (and as the population increases).”*

*“I’m struck by the analogies to both youth and establishment in the sector. I think that those two are in tension and at times not always a productive tension but more a grappling for resource. I also do not always see a productive support for art from within communities of color-it is labeled “ethnic” and relegated to that area of world arts which is less visible, supported, or seen as valid.”*

- Approximately 60-percent of respondents ranked the Arts in Salt Lake City very healthy (80-90-percent on the scale). These respondents cited quality arts programming, funding support, quantity of cultural organizations, and overall passion of the arts community.
- 25-percent of respondents ranked the health in the middle of the scale expressing the need for more collaboration, diversity, and willingness from audience members to step out of their comfort zone.
- One participant ranked the health low (30-percent on the scale) referencing the lack of quality diverse art that is celebrated as an art form not labeled as ethnic or relegated to a lower art form.

**Start • Stop • Continue • Modify**

**Start**

- Create space for under-represented communities and artists.
- Connect the arts to environmental and social justice.
- Targeted grants to meet specific needs.
- Spread resources to communities, neighborhoods, and voices currently not well-supported.
- Create more awareness of diverse art forms.
- Communication between organizations.
- Support capacity building and organizational development not just creating new programs. Look to Springboard for the Arts in Minnesota as a model.
- Use Salt Lake City Arts Council as a collaborative fundraising body to raise money from local businesses (especially new tech and finance-based businesses). Use these funds to fill gaps and support diverse groups.
- Spread geographic focus outside of Central Business District.
- Foster communication between arts organizations to break the silos.

**Stop**

- Twilight (most expressed idea).
- Growing own programming and fueling the addition of more programming in the market.
- One-off programming .

**Continue**

- Grant making (most expressed idea).
- Living Traditions.
- Engaged board.
- Literary Arts.
- Finch Lane Gallery.
- Public Arts Program.
- Brown Bag.

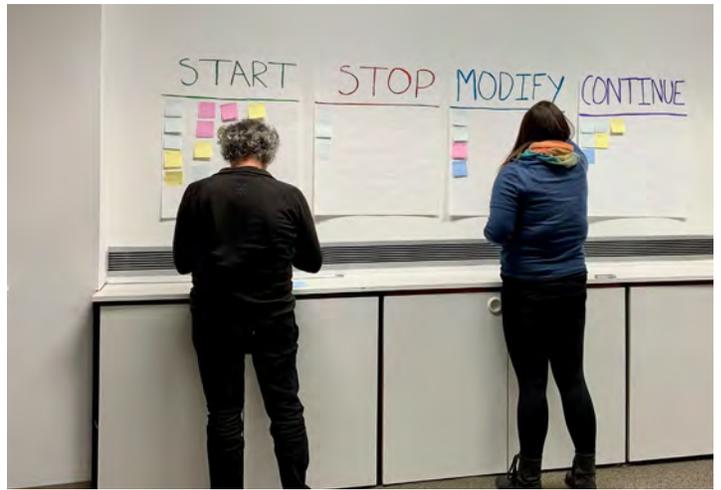
**Modify**

- Increase grant budget.
- Keep connection to the city, but move out of economic development.
- Focus on emerging organizations for grant funding. Shift some resources away from large organizations.
- Twilight.
- Make grants targeted toward underserved populations.
- Move programming around the community more.
- More temporary public art and rotate work to keep it fresh.
- Use grants as a bridge for mid-level organizations to grow.

## What is Missing from the Arts in Salt Lake City?

- Targeted grants might be a partial solution.
- Support for underserved arts groups: teens, people of color, etc.
- Communication between organizations in the city. What is everyone doing?
- Connecting opportunity for individual artists and arts groups.
- Recognition or knowledge of diverse art forms.
- Professional development.
- Artists live-work space (affordable).
- Collaborative opportunities for different art forms (food, music, art).
- Financial Prioritization.
- Support.
- Awareness, audiences, arts community, opportunities.
- Production/rehearsal space.
- Outreach and development for new voices, people of color.
- There are artists and communities of color and other under represented groups making work but not at “the table” in terms of feeling that social justice and equity (not diversity) are central to the arts conversations in SLC.
- There is a lot of support for specific kinds of art, but little understanding of why art is important beyond entertainment value. The opportunity to elevate arts beyond the mainstream is untapped and I think it starts with providing education and awareness as well as supporting the idea that communities can celebrate their ideas of art without feeling like they have to fit into an already established model of what art is. The Salt Lake City Arts Council could be the organization the spreads that message and helps our diverse communities unite to share in art.

## STAKEHOLDER ROUNDTABLE 2 | NOVEMBER 20, 2018 | FINCH LANE GALLERY | 5:30-7:30 PM



### Measure the Health of the Arts in Salt Lake City

*"I think the arts are alive in the broad picture of the city. But ... I think the arts in city government are struggling due to poor leadership, lack of vision and misplaced priorities in terms of where they are housed. I also think there is too much to focus on the arts only being downtown or at the university and not enough focus on neighborhoods with higher needs, particularly the west side."*

*"Salt Lake has a diverse group of arts organizations many with a long track record. There is a lot of competition for audiences and donations. I do think the city is supportive but can be stretched thin. Mainstream arts and culture often requires the bulk of support leaving the more experimental or boutique on the fringe"*

*"If I am only thinking from a Caucasian viewpoint, the health is good. From a diverse viewpoint there is less support, understanding, open mindedness, more struggle to have a voice, to be heard."*

- Approximately 20-percent of respondents ranked the arts in Salt Lake City very healthy (80-90-percent on the scale). These respondents cited high quantity of arts programming, diversity of activities available to families, long track record of big organizations, and overall resources available to artists/organizations.
- 55-percent of respondents ranked the health in the middle of the scale expressing the need for more strategic direction, diversity, focused priorities, and intentional programming that is not reactionary.
- 10-percent of participants ranked health low referencing the lack of strategic direction, diversity, and truly impactful programming.

**Start • Stop • Continue • Modify**

**Start**

- Stable funding sources.
- Salt Lake City Arts Council acting as a platform to facilitate partnerships.
- Serve an advisory role with Government.
- Mentorships.
- Multi-year arts education grants.
- Nonprofit/city partnerships to show major exhibits.
- Serving organizations not in the cultural core.
- Space for free performing and presentation lectures other than the library.
- Fund for growth - funding that leads to access for audiences who are not familiar with attending events.
- Build interest/capacity.
- Peer reviewed funding.
- Panel review for grants.
- Collaborative Program Planning with constituents.
- Encourage collaborations/partnerships.
- Investing and supporting Salt Lake City Arts Council staff to address turnover. Great people have worked here. The loyal people who have stayed should be rewarded.
- Support capacity of organizations.
- Fostering Collaborations.
- Advocating on behalf of the arts community to the city.
- Bigger general support grants.

**Stop**

- Competing with Arts Organizations.
- Programming.
- Identifying minorities as minorities.

**Continue**

- Public arts program.
- Grants.
- Foster and connect organizations.
- Grants, especially general support.
- Support infrastructure and sustainability.
- Being thoughtful stewards of living traditions.
- Arts education programs.
- Education grants.
- Serving as a venue or platform for organizations.

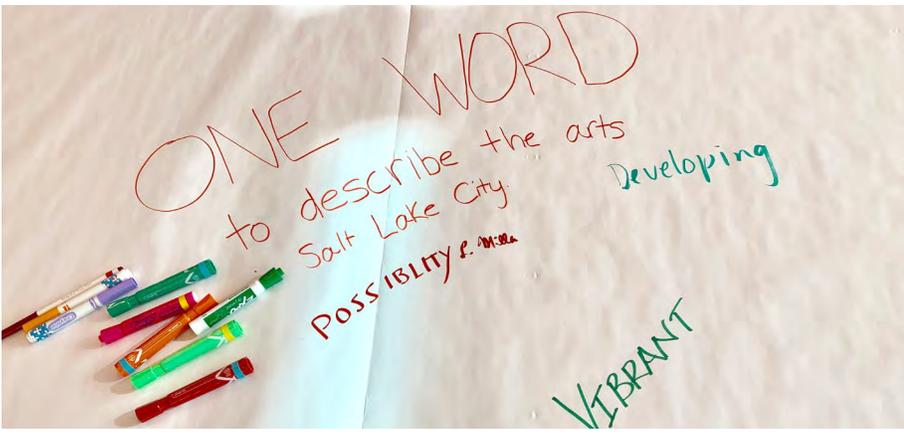
**Modify**

- Expand Living Traditions. Make it year-round.
- Define relationships to Mayors office and cultural core.
- Twilight — partner with nonprofit presenters.
- Develop a structure for independence for leadership of the arts council to facilitate long-term planning and development.
- Focus more on grant opportunities.
- Cultural content go deeper through lecture presentations at Living Traditions festival.

## What is Missing from the Arts in Salt Lake City?

- Leveraging organizational strengths. Should the city do this?
- Salt Lake City Arts Council serves all ages and can help bring the organizations together.
- Salt Lake City Arts Council can advocate, based on challenges.
- Building relationships with city partners.
- Increase diversity at higher level.
- Proactively diverse programming by highest level.
- More diverse representations at the table and more conversations raising deeper connections.
- Be strategic and sensitive about location throughout the valley.
- Space for people to do things.
- Common grant form.
- Making grant applications more similar.
- Audiences.
- Venues/space.
- Central hub of resources.
- Relevant art.
- Networking.
- Collaborations.
- Connections.
- A public engaged with diverse forms of arts.
- Strong support from state political leadership.
- Holistic non-exclusionary creative placemaking.
- Common grant form- to make it easier for applicants and reviewers.
- Connection with the city! It seems like Salt Lake City is competing with or undermining the arts council. It would be great if the arts council could have the city's blessing and work with other city departments.
- A relationship with Tourism and Visit Salt Lake.
- Strong leadership in the city.
- Space, could the arts council facilitate an open space docet-> or board. Eg. The rose is open this night or the business will rent out their meeting space.
- Collaborations.
- Developing Resources.
- Broadening audiences.
- Diverse representation- are we bringing everyone to the table? Supporting diversity on all levels all types of diversity (economic, race, LGBTQ communities).
- A diverse representation of all our communities in the meetings.
- Question this at the meetings: what is art? How do we see art? How do we see ourselves on art (sense of belonging).
- Where are the community leaders? (other than grant recipients), Where are the artists?, Where are those that don't have a voice?
- We need more space for arts and culture. The Utah Arts Alliance has several venues but they are full and are in the need of more support in running the cultural facilities.
- Accessibility and diverse audiences, patrons, and artists.
- Equity.
- How can SLC increase diversity at higher levels? Meaning how can you push newer organizations to improve the quality and professionalism of their programming. For example, how do you have a refuge farmers market that has a standard of the main farmers market.
- Equity in offerings on the west side.
- Space outside of downtown/eastside.
- Additional conversations like this.
- A 2-way conversation.
- Neighborhood based arts organizations designed to build capacity within a community to improve itself.
- As I look around the table, we are similarly minded-culturally un-diverse.
- Bring other voices to the table.
- The opportunity for more networking.
- Collaborative Partnership.

# STAKEHOLDER OPEN HOUSE | DECEMBER 1, 2018 | MARMALADE LIBRARY | 11:00-2:00 PM



## Arts Council Resource Focus Voting Exercise

- **FUNDING/ DISTRIBUTION — 33 VOTES**
- **PUBLIC ART/ PLACEMAKING — 20 VOTES**
- **PROGRAMMING — 20 VOTES**
- **EDUCATING/ INCUBATING — 16 VOTES**
- **MARKETING — 11 VOTES**
- **CONVENING/ NETWORKING — 11 VOTES**
- **ADVOCACY — 11 VOTES**
- **MANAGING VENUES — 10 VOTES**
- **DATA/RESEARCH — 6 VOTES**

## Table-top Survey (Common Themes)

### What do you feel is missing from the arts in Salt Lake City?

- Diversity (this was the most expressed gap)
  - Programming.
  - Organizations.
  - Artists.
  - Board Members.
- Coordination and common direction.
- Young voices on boards of arts organizations.
- A space for the arts to gather, connect, and grow. A center of gravity for all arts in Salt Lake City.
- Connection to other community needs (housing, environment, at-risk youth, education, etc.).
- Re-evaluation of funding criteria to help emerging organizations or smaller programs compete.
- Cultivation of and training for emerging artists and organizations.
- Growth of public art and more geographic diversity to serve areas in need.

### What are the greatest Arts-related strengths in Salt Lake City?

- The city’s commitment to the arts.
- A lot of free arts and education programs available in the community.
- Diversity.
- The Living Traditions festival.
- Robust arts offerings.
- Quality independent artists and organizations.
- Good mix of genres and audiences.

### What are the greatest Arts-related needs in Salt Lake City?

- Better strategic thinking and unification.
- Artwork in social services facilities and underserved communities.
- More to attract younger audiences.
- Better communication between arts organizations.
- Connections and collaborations between emerging and established organizations.
- Development of Salt Lake City Arts Council staff, panelists, and board members to increase quality and knowledge.
- Youth-engaging arts programming on the west side of Salt Lake City.

### General Feedback or Input for the Salt Lake City Arts Council.

- Host additional meetings like this with more publicity.
- Mondays in the Park at Liberty was AWESOME!
- Autonomy from the city is valuable.
- Would like opportunity to speak with Arts Council members about concerns.

# RECOMMENDATIONS

- Additional stakeholder meetings are needed and desired. Union Creative Agency recommends the Salt Lake City Arts Council continue to hold both Stakeholder Roundtables and Community Open Houses in order to learn more from stakeholders about what they would like from the Salt Lake City Arts Council.
- The scope of work for this assessment was limited and therefore the Stakeholder Meetings were limited in their reach. As a result, additional meetings are needed before action should be made based on the findings of stakeholder engagement.
- Union Creative Agency would like to present to the Salt Lake City Arts Council about how to interpret and use stakeholder input. Often times input in these meetings is taken as clear directive, but treating it was such can be problematic. It must be remembered the outside stakeholders do not spend their days thinking about the Salt Lake City Arts Council and what should be done. As a result their initial input is based on varying amounts of limited information. Stakeholder input should be used to glean insights that support further strategic exploration, not as directives to be reacted to.
- Future meetings should be spread out across Salt Lake City to different neighborhoods.
- Future meetings should be facilitated with the same consistency to ensure that data and insights gathered are compatible.
- Salt Lake City Arts Council staff and board members should engage as much as possible within future stakeholder meetings, particularly Community Open Houses. These serve as a great opportunity for community members to meet staff and board members as well as to ask questions directly.
- Consider doing a stakeholder interview series in addition to roundtables and open houses. Many stakeholders will feel more comfortable sharing their honest feedback in intimate conversations. This is particularly useful for connecting to audiences who have been challenging to connect with.
- As further stakeholders engagement occurs, the Salt Lake City Arts Council should look to specific emerging themes and structure additional stakeholder conversations around those topics. As an example, targeted grants and Twilight were two topic areas that were consistently discussed. Developing focused conversations with key stakeholders about these topics to further refine their input will be extremely valuable.



ASSET MAP AND GAP ANALYSIS STUDY

PHASE 5

# RECOMMENDATION REPORT

DECEMBER 2018



# INTRODUCTION

This report is a compilation of the recommendations for the previous four reports completed for the Salt Lake City Arts Council Asset Map and Gap Analysis Study. The recommendations in this report can be found in the reports they are organized by. This report serves as a central holding place for all of the recommendations emerging from the study. Overall, the recommendations presented in this report point to a central recommendation of continuing to do focused strategic planning and research. This Asset Map and Gap Analysis Study provides important directions and extrapolates key areas that need in-depth exploration, but it does not take the place of a strategic plan and strategic-planning process. This study should be viewed as a kicking-off point that supplements and guides future planning, not as an end point.

## RECOMMENDATIONS

### PHASE 1: MASTER PLAN COMPILATION

- Work with Salt Lake City departments and planning teams to ensure they understand the value of the Salt Lake City Arts Council as a potential partner in the developments and areas covered by the assessed Master Plans. While it is exciting to see how often the arts are mentioned in these plans, it is potentially concerning to see a lack of mention of the Salt Lake City Arts Council as the primary partner or steward to ensure that integration happens successfully. Ensuring that the Salt Lake City Arts Council has a voice in these developments is important to keep the arts central to development. This should be an ongoing effort and will likely require assertion from the Salt Lake City Arts Council.
- Salt Lake City Arts Council staff and board members should familiarize themselves with how art is being discussed in the assessed documents to gain an understanding of how Salt Lake City is thinking about the arts from a development and planning perspective.
- Salt Lake City Arts Council staff and board members should use the assessed documents to guide internal development and programmatic decisions as well as to defend decision-making.
- In conjunction with the assessed Master Plans, geographic representation and attention from the Salt Lake City Arts Council should be widespread to ensure broad resource distribution. The Salt Lake City Arts Council should be strategic about broadening geographic reach to be in alignment with larger Salt Lake City development plans. Building relationships and trust in these communities will likely take time and collaboration. Working alongside Salt Lake City in this process will ensure maximum impact and support.

### PHASE 2: ASSET MAP GAP ANALYSIS, ASSESSMENT, AND DATA COMPILATION

Union Creative Agency recommends one of three solutions for filling data gaps:

- Send out the Utah Cultural Asset Map Survey to all entities on Merged Data tab. Since the survey was sent out in 2015 and takes less than 10 minutes to complete, this will provide more updated information and will assist in greater data capturing moving forward. This method does not utilize the existing data and data will be limited to the organizations that take the time to complete the new survey.
- Load the data into the Utah Cultural Asset Map as is. Missing information will be displayed as “null” on the user-interface of the Utah Cultural Asset Map. Once the Utah Cultural Alliance transitions their map software to a new program, emails could be sent to each group requesting that they update their information. This strategy is not available with the current mapping tool and is dependent on the new tool offering this capability. If the new tool supports this strategy, it will likely be the most effective method of completing the data.
- Do not load the current data into the Utah Cultural Asset Map and wait to move forward until after the new mapping software is available. This strategy potentially takes more time but avoids the possibility of duplicating processes or completing unnecessary work.

## PHASE 3: ARTS COUNCIL ASSESSMENT

- Continue to assess the current organizational model of the Salt Lake City Arts Council and evaluate the possibilities of making adjustments informed by the data collected as part of this assessment.
- Evaluate each program currently being implemented by the Salt Lake City Arts Council and determine whether the current organizational model is most suitable for that programming.
- Evaluate potential programs or shifts in organizational focus and determine whether the current organizational model is most suitable for that programming/focus.
- Assess all current programming and determine which programs provide a service to the community and which are duplicative or competitive to other programs offered locally by another organization.
- Establish clarity in the organizational model of the Salt Lake City Arts Council. The organization model is less important than how the organization operates within and utilizes the selected model. Regardless of organizational model, ambiguity will be detrimental to the overall health and efficacy of the Salt Lake City Arts Council.
- The Salt Lake City Arts Council should thoughtfully explore the hybrid model and determine if the benefits warrant the added complexity and work. If the Salt Lake City Arts Council cannot commit to making the hybrid model a success, a change should be made either to an independent nonprofit organization or embedded within Salt Lake City government. We do not recommend a dual model in this instance.
- Determine a clear decision-making hierarchy within the multiple facets of the Salt Lake City Arts Council. One individual or board should have the ability to make final decisions without ambiguity as to whether it is the correct body to make that decision.
- Continue to explore and refine the hybrid model currently being used by the Salt Lake City Arts Council but work to make this model more effective. While challenging, we believe this model has potential to be a premier and innovative model for Local Arts Agencies.
- Continually work to unify the Salt Lake City Arts Council and the Mayor's Senior Advisor to Arts and Culture. These should be intimately connected and working together in lock-step to accomplish common strategic goals. Separation here has the potential to greatly reduce the impact of both entities.
- Strengthen the connection between the Salt Lake City Arts Council and other departments or divisions within Salt Lake City government. At current, the Salt Lake City Arts Council is not well-integrated and therefore has limited influence on the overall development of Salt Lake City.
- Expand research of dual organizational models to look for other local or national organizations who are currently utilizing this model. Search for organizations who are doing this well and could serve as a case study. This research should be expanded to non-arts organizations. Other fields have run into many of the same challenges currently being faced by the Salt Lake City Arts Council and innovative solutions are likely to exist.
- After continued reflection and research, make a decision about the organizational model that best suits the Salt Lake City Arts Council. This decision needs to be mutually supported by staff, directors, board, Mayor's office, and key community stakeholders. This decision must also be defensible and clearly articulated. This decision should be explored and finalized within the next fiscal year.

## PHASE 4: STAKEHOLDER ENGAGEMENT

- Additional stakeholder meetings are needed and desired. Union Creative Agency recommends the Salt Lake City Arts Council continue to hold both Stakeholder Roundtables and Community Open Houses in order to learn more from stakeholders about what they would like from the Salt Lake City Arts Council.
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