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MAYOR

SALT LAKE CITY CORPORATION

OFFICE OF THE MAYOR

Salt Lake City Mayor

CITY COUNCIL TRANSMITTAL

David Everitt, Chief of Staff

Date Received: 04/22/2010

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TO: Salt Lake City Council
JT Martin, Chair

DATE: April 21, 2010

FROM: Helen Langan, Senior Advisor to the Mayor

SUBJECT: Arts and Culture Planning in Salt Lake City

STAFF CONTACT: Helen Langan, x6244

DOCUMENT TYPE: Briefing

RECOMMENDATION: The Mayor recommends that the City Council agree to work with the Mayor to develop a strategic plan for arts and culture facilities in Salt Lake City.

BUDGET IMPACT: None at this time.

BACKGROUND/DISCUSSION:

Introduction

In Salt Lake City, as in many major metropolitan cities across the United States, the heart and soul of the community is defined in large measure by the thriving nature of the arts and culture environment. In fact, it is widely understood that arts and culture does much more than provide entertainment. A strong arts and culture center can serve as an important local economic catalyst and improve the quality of life for City residents in a way almost nothing else has the ability to do.

Arts, culture and recreation add immeasurably to the vitality of a City and its many neighborhoods. Where arts flourish, the people, and the economy, do as well. When businesses make re-location decisions, a significant factor is the quality of arts, recreation, and cultural programs available for employees. Young people are not well-rounded and prepared to be successful citizens unless they are introduced to the arts and culture.

An important aspect of the economic benefits a local economy experiences when it possesses a thriving arts and culture scene can be found in the work of Richard Florida in his book “The Rise of the Creative Class.” Florida details how communities can attract and maintain top talent in the work force or “knowledge workers” as they are commonly referred to. According to Florida, in order to attract knowledge workers, a city must offer them an environment in which they can enjoy working, playing and living. Because knowledge workers want to live first and work second, a community that offers a myriad of exciting options for knowledge workers to spend their time after work and on weekends will attract and maintain those workers for the long term.

Consequently, when a City becomes a desired destination for workers, it attracts new businesses looking to relocate as well as regional visitors who want a fresh, engaging recreational experience. Additionally, arts and culture offerings serve as an important connection between the many social, ethnic, and religious groups who consider the arts to be the very stitching that sews our community together. All of these effects translate into a thriving, revitalized community and economy.

There is a serious need for a clearer statement of the City’s priorities and strategic thinking when it comes to arts and culture planning. Because of the interconnectedness between each of the arts related projects the City is currently undertaking, there are potential conflicts and confusion which could arise if a clear set of priorities isn’t established by the Mayor and City Council. This memo attempts to explain the various issues comprehensively so that the City Council and Mayor can develop a larger strategic plan.

Current Status

The Mayor’s Office, along with the City’s Economic Development team, the Budget team, the Arts Council and the RDA, is working on a number of major initiatives related to the creation of new arts and culture opportunities in Salt Lake City, as well as ideas for how to better support existing arts organizations which have a long history of contributing to the vibrancy and cultural offerings of the Capital City.

At present, numerous City staff members are moving forward on a variety of different arts and culture project fronts. These projects include:

1. Identifying new funding sources for new and existing arts facilities and programming in Salt Lake City. This includes negotiation of a possible **interlocal arts agreement with Salt Lake County** to identify a new sales tax based funding mechanism;
2. **Dialoguing with Salt Lake County** regarding how both government entities can best administer funds and coordinate efforts to support additional arts facilities in downtown Salt Lake City;
3. Developing the **Utah Performance Center on Main**, including exploration of financing options, management, operations, and performance options;
4. Acquisition of the **Utah Theater and short and long term development possibilities;**

5. Convening a series of **meetings with existing arts groups and other interested community members** to discuss needs, hopes and aspirations for the future of the arts in Salt Lake City;
6. Pursuit of appropriations from the federal and state sources to generate additional revenue to support ongoing and future arts plans in Salt Lake City.
7. Exploring ways for existing arts groups and facilities to more efficiently coordinate management and marketing efforts.

Salt Lake County and the Interlocal Agreement

Over the past six months, representatives from the Salt Lake City and Salt Lake County Mayor's Offices have been working on a proposed interlocal agreement that would create a new sales tax based fund to be spent on arts and culture initiatives in Salt Lake City.

The interlocal agreement would allow the City and County to partner on enhancing funding for cultural facilities in Salt Lake City. While certainly not finalized, the proposed sales tax collection area would be bounded by 200 West, 200 East, South Temple, and 400 South. The addition of the City Creek development to the sales tax base may generate a significant incremental increase to Salt Lake City in revenue over the next two decades. The idea behind this interlocal agreement is that Salt Lake City could take a portion of that increase and direct it to capital and marketing efforts that support City arts initiatives.

Revenue projections related to the interlocal agreement with Salt Lake County are still being jointly developed by representatives from the City and County budget teams. Early analysis suggests that such revenue projections could come in somewhere between \$10-20 million over 20 years, but the exact number depends on various assumptions which are still being evaluated and negotiated.

In addition to creating a dedicated funding source for arts in Salt Lake City, an interlocal agreement with the County may allow us to collaborate in pursuing future appropriations from state and federal sources to generate additional revenue to support ongoing and future arts plans in Salt Lake City.

Utah Performing Arts Center

In 2007, the Salt Lake Chamber unveiled the Downtown Rising plan for Salt Lake City (see Attachment 1)¹. It featured eight signature projects, one of which is a large performance space for touring Broadway shows. The Utah Performing Arts Center was envisioned by the plan's authors as one of the key projects which would "add immensely to the life and vitality of downtown on their own, and together they will make Salt Lake City one of the most livable and prosperous cities in the nation."

¹ Specific discussion of the Performing Arts Center as a signature project can be found on pages 31-32 of the Downtown Rising plan.

The Downtown Rising plan asserts that cities such as San Antonio, Denver, Milwaukee and Pittsburg, among others, possess grand theaters similar to the Utah Performing Arts Center concept, and those theaters have served as artistic and economic catalysts for their respective cities. The Downtown Rising plan states that there is no reason the same will not prove true in downtown Salt Lake City and the Administration agrees with this analysis.

In February 2008, Mayor Becker took up the task of advancing the project through the creation of the Downtown Theater Action Group. The group was comprised of a cross section of community business and cultural representatives. The work of this group included nine public meetings held over a four-month period. The full report of recommendations by the Downtown Theater Action Group can be found in Attachment 2. Following six months of work, the Downtown Theater Action Group ultimately recommended the City pursue three potential sites which met the criteria for the construction of a new, state-of-the-art, legitimate stage theater of approximately 2,400 seats in downtown Salt Lake City. Following the conclusion of the group's work, the City determined and publicly announced that the NAC building site on Block 70 would be the ideal location and the RDA has been moving forward with site since that time.

More recently, the RDA hired a development team from Garfield Swisher Traub and Hamilton Partners (GTS/HP) to create a plan to detail the City's approach to this project including facility costs, operations, programming, site issues, and how to finance such a venue downtown. Their report will include updated market analysis, construction issues and office building phasing for the Main Street (Block 70) site announced last year. One of the GTS/HP team's first steps was to interview a cross section of representatives from arts organizations. They are hoping to identify input from arts facilities and organizations to update a market study for the Utah Performing Arts Center.

On March 9, 2010, the RDA Board took several actions related to the Performing Arts Center:

- a. Approved a 6-month extension to the Exclusive Negotiations Agreement for purchase of the property on Block 70; and
- b. Approved contract terms, a scope of work, and schedule for the GTS/HP team on all pre-development issues related to the Performing Arts Center, including approach and potential funding. The schedule shows a draft report being provided to RDA on August 30. That report will include evaluations and recommendations on a number of matters, including potential funding.

Another important component of GTS/HP's work will be helping inform the development of a branding and marketing plan for Utah Performing Arts Center. They've asked the RDA to fund (separate from their contract) the cost of hiring of an advertising agency to assist with this effort. The Mayor's Office is currently working with GTS/HP to develop an RFP to hire such an agency.

Utah Theater

When the RDA purchased the Utah Theater in January 2010, the exact use of the facility was not determined in advance of the purchase. However, there was an assumption by some members of the community that the space would be eventually utilized to house a combination of film organizations, most notably the Salt Lake City Film Center. That assumption has been included in some press coverage of the purchase. While the use of the Utah Theater as a permanent home for the SLC Film Center or a combination of film organizations is an attractive option for many reasons, the RDA has not made a commitment on use since the purchase occurred.

As you know, the RDA board is currently considering how to complete an initial renovation of the existing retail spaces adjacent to the entrance of the Theater. This may include the redevelopment of some of the existing retail space for arts or commercial activity to serve as a temporary use of the facility until a long-term plan can be established and funded.²

There is also the question of who should operate the Utah Theater in the long term, and Salt Lake County and several community members and organizations have expressed interest. This is difficult to evaluate until the ultimate use of the property is decided. It is unclear where the funding would come from to run the facility or what the long-term plan might look like. The RDA is planning to issue an RFP for long-term use, but the conditions and requirements for that RFP have not been identified.

Ongoing Collaboration with Existing Arts Groups

Last year, the Mayor's Office convened three half-day, facilitated meetings with arts groups to build on the earlier work of the Downtown Theater Action Group and continue to collaborate with the arts and culture community in the discussion about both the Utah Performing Arts Center and the broader vision for arts and culture in Salt Lake City.

A report on the feedback gathered from those meetings can be found in the appendix of this briefing document. On April 7, the Mayor held a follow-up meeting with arts stakeholders to brief them on the progress the City has made since their last meeting and to ask for feedback on the proposed strategic plan (discussed below) which the Mayor is hoping to develop and finalize in collaboration with the City Council. It is the goal of the Administration to make strategic decisions related to arts and culture in downtown Salt Lake City which both pursue exciting new opportunities and support existing arts organizations simultaneously.

² If the interlocal agreement with the County moves forward, it is possible that some of the initial money collected could go toward repaying the RDA for a portion of the initial renovation costs.

Proposed Strategic Plan

The purpose of creating a strategic plan is to give arts and culture advocates in the community a road map for how all of the arts and culture-related City projects relate to each other. Once the Mayor and City Council agree upon a plan, City staff would work to augment the strategic plan with specific action plans and timelines related to the various projects.

The following is a brief outline of how a strategic plan might be organized:

1. Creative Class Support
 - a. Economic Development
 - b. Downtown Revitalization
 - c. Completion of the arts projects addressed in the 2007 Downtown Rising vision organized by the Salt Lake Chamber.
2. Increased Support for Salt Lake City Arts Organizations
 - a. Seek new funding support (perhaps from state and federal sources)
 - b. Establish new funding stream for marketing and certain projects (not operations) for all arts organizations downtown
 - c. Form Capital City Arts Alliance to promote greater cooperation and coordination among arts groups.
3. New Opportunities to Engage Audiences
 - a. Utah Performance Center
 - b. Utah Theater
 - c. Capitol Theater Remodel
 - d. Cultural District Marketing

Outstanding Questions

- a) If the City moves forward with an Interlocal Agreement, how should that agreement be structured and how is that money spent?
 - o Should a portion (e.g., \$100,000 a year) be spent to help market the downtown cultural core?
 - o Would we ask the Downtown Alliance to administer such a marketing effort or do we need an RFP?
- b) Knowing that the Interlocal Agreement for sales tax increment won't fund even a small portion of the cost of the Utah Performing Arts Center, what options are on the table for funding going forward? (i.e. General Fund, RDA, Bonding, TRCC etc.)
- c) How should the City proceed on the Utah Theater? Should an RFQ be issued for ideas on developing that property? Beyond the initial money the RDA will spend to make it minimally functional and to create some short term use, what are future funding sources?
- d) Alternately, should the City/RDA sell the Utah Theater property and not be involved in future use or funding?
- e) Salt Lake County – Because the County is the largest owner of arts facilities downtown, and there is an underlying assumption that they could be involved with the administration of future arts facilities, to what degree should they be involved in the development and implementation of the City's strategic plan for arts and culture in Salt Lake City?

Conclusion

Because arts and cultural offerings are such an important component of a great American city, the Mayor has made the development of a strategic plan for arts and culture in Salt Lake City a high priority. At the Council's direction, and in close coordination with Councilmembers and staff, the Mayor will move forward with the creation of such a plan.

ATTACHMENTS:

1. Downtown Rising Report
2. Downtown Theater Action Group Report
3. Downtown Alliance Cultural District 2008 Report
4. Report from 2009 facilitated arts groups meetings



A NEW VISION FOR SALT LAKE CITY



DOWNTOWN RISING
INSPIRED BY THE SECOND CENTURY PLAN



© Busath Photography

“The homesickness was not merely for Salt Lake, a city in a valley under the lee of mountains, with the glint of the lake off westward, but for a whole region, a whole lifetime of acclimatization and expectation.”

— *Where the Bluebird Sings to the Lemonade Springs*, Wallace Stegner

Dear friends,

Great cities are like a relay race. Each generation has a chance to achieve greatness for its city, before passing the baton on to the next generation of city builders. It is a challenging process, and the work is never done.

The Salt Lake Chamber and our affiliate the Downtown Alliance proudly present today’s baton – a renewed vision for downtown Salt Lake City. We call it “Downtown Rising” and it is inspired by a similar vision, formed nearly 45 years ago, called the Second Century Plan.

Like those in the 1960s who created a blueprint for future growth, the Downtown Rising vision portrays a beautiful and prosperous downtown, built with individuals and families in mind. The vision makes the most of our stunning natural setting and reaffirms downtown Salt Lake City as the undisputed crossroads for business, government, entertainment, culture, education and transportation in the state and Intermountain West.

We invite you to read and contemplate this vision. Our aim has been to provide guidance, not answers — a conceptual blueprint, not a master plan — regional focus, not a limited view of the central business district — a common vision, not a parochial vision focused on personal gain.

Today’s leaders deserve credit for giving generously to sponsor and to contribute their ideas to this visioning effort. They have done so knowing that downtown Salt Lake City has the potential for world-class greatness. We thank them for their contributions and ongoing commitment.

This vision represents today’s best thinking for our lap of the city-building relay. We have a great team and an open lane in front of us. Our future is bright. We commit our collective efforts to make this vision a reality and invite you to join us.

Sincerely,

Lane Beattie,
President and CEO, Salt Lake Chamber

Keith Rattie
*Chairman and CEO, Questar Corporation
Chair, Salt Lake Chamber Board of Governors*



Photo: Steve Greenwood



Salt Lake City holds a special place in the hearts of millions of people for many different reasons. Some think of Salt Lake City as the guardian of the Greatest Snow on Earth. Two hundred and thirty four of the world's top winter athletes remember the gold, silver and bronze medals they earned here. Thousands of families each year celebrate the best winter vacations they've ever had.

C O N T E N T S :

- Introduction 1
- Downtown Rising – Why Now? . . 2
- The Vision 5
- Connections 9
- Transportation 11
- Range to River 17
- Character Districts 19
- Signature Projects 27
- Achieving the Vision 37
- The Process 41
- Contributors 45

Some look to it as the center of a growing and global religion. Others see the vast genealogical resource and genetics research that are non-denominational outgrowths of that Mormon faith.

Still others see Salt Lake City as a base from which to explore magnificent national parks, or as a place to see the vast and still Great Salt Lake or incredible expanse of the Bingham Copper Mine.

Salt Lake is all of these things.

But to most of us – the million or so who call themselves Salt Lakers and the 180,000 who live in the city proper – Salt Lake is simply home.

Salt Lake is our home because of the plentiful work opportunities that allow us to support our families and lead full lives. Home because of the four-season

recreational activities that are close at hand. Home because of unique and varied arts and culture. Home because of top-notch research universities that are exploring the next frontiers of knowledge. And home because of great neighborhoods that are beautiful and welcoming, offering an enviable quality of life.

Keeping Salt Lake a special place takes awareness, thought, dedication and resources. Downtown Rising was created not just to keep Salt Lake City vibrant, but to guide Utah's capital to new heights. Through extraordinary participation by community members from all quarters over six months, this visioning process has resulted in a multitude of ideas – large and small, bold and restrained – for shaping downtown's future.

This vision, this blueprint for tomorrow, details those dreams of a "lifetime of expectation."



Photo: Steve Greenwood

Downtown Rising: Why Now?

In 1847, a small band of Mormon pioneers led by Brigham Young came over a mountain pass and found the valley they sought. On July 21st, Parley Pratt wrote: "...we could not refrain from a shout of joy, which almost involuntarily escaped from our lips the moment this grand and lovely scenery was within our view." Within days, they had scouted the land for miles around and selected a place for their new city. Young supervised the preparation of the first plat for the Salt Lake Valley, an adaptation of Joseph Smith's "City of Zion Plat."

Since the city's founding 160 years ago, community leaders have gathered to take stock of downtown's development at key moments. In the past 50 years, three influential efforts, as well as today's Downtown Rising, have guided downtown's development history.

Second Century Plan, 1962

As Salt Lake City entered its second century, a group of visionary community leaders, led by the American

Institute of Architects, formed the Downtown Planning Association. Pledging to create a new downtown by 1985, the "Second Century Plan" outlined a vision for downtown as the "business, financial, retail, governmental, entertainment, cultural and religious heart of the Intermountain empire." The plan had several proposals that are now a reality, including the Salt Palace Convention Center, farmers market, Main Street Plaza, restored City and County Building and the downtown Federal Building.

Salt Lake City TIMELINE

- 1833** Joseph Smith creates the "Plat of Zion," which becomes a template for the plan of Salt Lake
- 1847** Original plat laid out (Plat "A") by Brigham Young
- 1853-1855** Beehive House built
- 1853-1893** Salt Lake LDS Temple built
- 1863-1867** Construction of LDS Tabernacle
- 1868** ZCMI department store opens in the Eagle Emporium
- 1870** Railroad connection to downtown from the transcontinental railroad
- 1872** First trolley cars, drawn by mules and horses
- 1877** Piped water available downtown
- 1887** First electric street lights (fifth in the nation)
- 1887** Salt Lake Chamber of Commerce founded
- 1888** Electric streetcar system completed, second in the nation after Richmond, VA (discontinued in 1941)
- 1891** Dooly Building, by Louis Sullivan (demolished 1961)
- 1894** City and County Building
- 1898** Alta Club built
- 1899** Original "Salt Palace" built at 9th South - dance hall, theater and racetrack (demolished 1910)

Recommendations of the 1962 Second Century Plan



“If we envisioned it once and achieved it, we can envision it now and achieve it later. I don’t see why we should limit ourselves in any way”

- Curtis Bennett, VP Retail Operations, O.C. Tanner

- | | | | |
|---|---|---|--|
| 1905 Greek Orthodox Holy Trinity Cathedral | 1913 Orpheum Theater opens (now the Capitol Theater) | 1975 ZCMI Mall opens | 2000 LDS Conference Center completed |
| 1909 Roman Catholic Cathedral of the Madeleine | 1920 Memory Grove dedicated to WWI veterans | 1979 Symphony Hall (now Abravanel Hall) opens | 2001 Main Street Plaza opens at Temple Square |
| 1910 Exchange Place (Boston and Newhouse Buildings) by Henry I. Cobb | 1954 First Security Building on 400 South opens | 1983 State Street flood | 2001 The Gateway shopping and mixed use center built on former railyard |
| 1910 Walker Bank Building – tallest building west of the Mississippi | 1961 Zion’s Bookstore (now Sam Weller’s) moves to current Main Street location | 1991 Delta Center (now EnergySolutions) Arena opens | 2001 Grand America Hotel completed |
| 1911 Hotel Utah opens | 1962 Second Century Plan completed | 1999 American Stores Tower (now Wells Fargo Tower) completed | 2002 Salt Lake City hosts the 2002 Olympic Winter Games |
| 1912-1916 State Capitol completed | 1969 Salt Palace arena opens | 1999 TRAX service begins from downtown to Sandy | 2003 City Library by Moshe Safdie opens |



Photo: Steve Greenwood

Participants in the original Second Century Plan recommended that downtown Salt Lake City become the “heart of the Intermountain empire.” They recommended 10 projects, most of which have been implemented. Three leaders from the original plan have advised the Downtown Rising process: Jack Gullivan, Walker Wallace, and Stan Darger.

Regional and Urban Design Assistance Team, 1988

By the late 1980s, downtown was in need of new energy and focus. A study completed by the American Institute of Architects’ Regional and Urban Design Assistance Team (R/UDAT) in 1988 called for the community to support a vision for the downtown and pursue it consistently. Among other things, the influential R/UDAT study led to the development of the Delta Center, redevelopment of the Gullivan Center block, placement of the Scott M. Matheson State Courthouse downtown, and establishment of the Downtown Alliance.

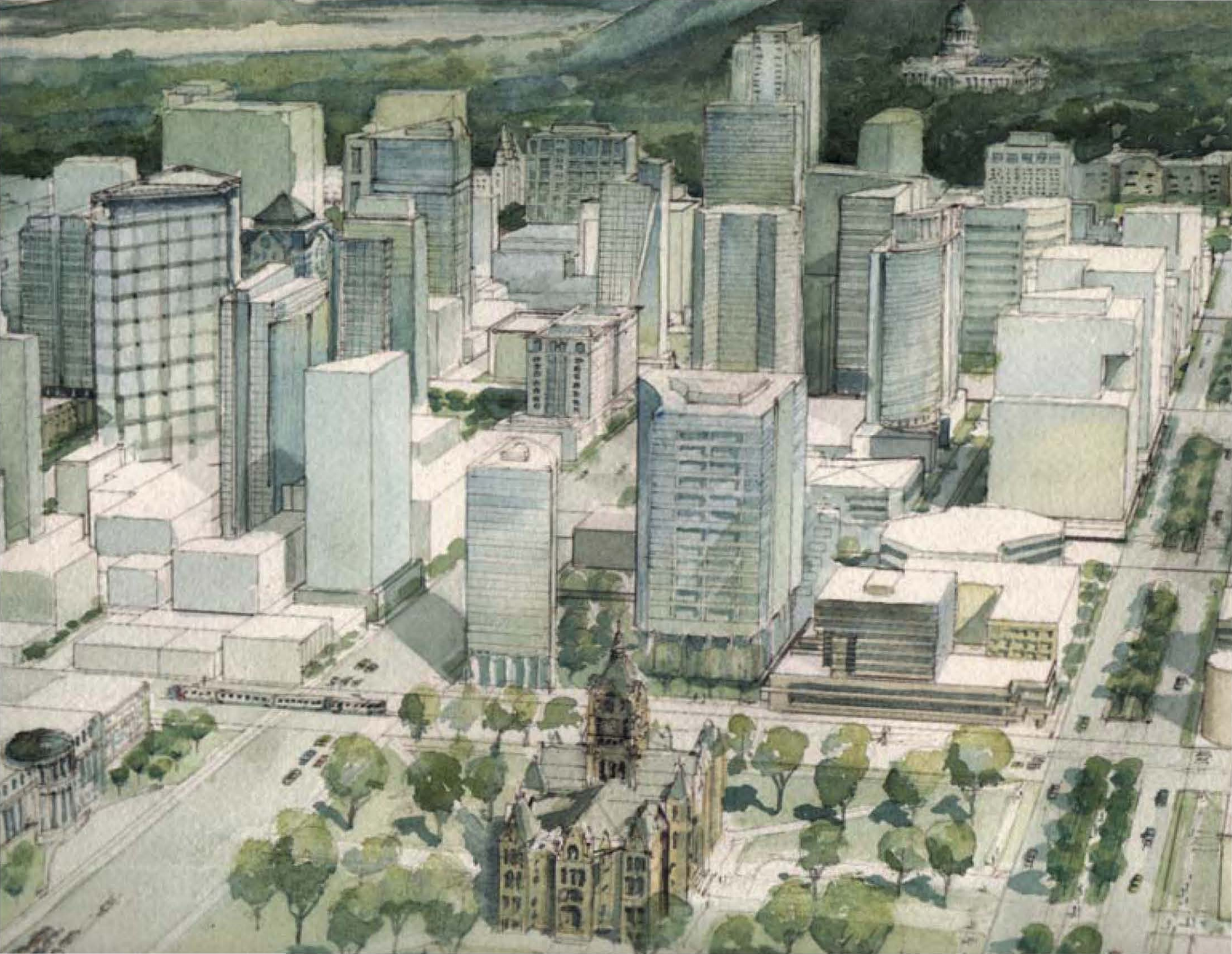
Envision Utah Quality Growth Strategy, 1997

The Envision Utah public/private partnership was formed in January 1997 to guide the development of a broadly and publicly supported Quality Growth Strategy – a vision to protect Utah’s environment, economic strength and quality of life for generations to come. Five years of scenario analysis, research and involvement from more than 18,000 citizens culminated in the Quality Growth Strategy. The Quality Growth Strategy details strategies to preserve critical lands, promote water conservation and clean air, improve regionwide transportation systems, and provide housing choices for all residents.

Downtown Rising, 2007

A new age of unprecedented investment in the downtown area prompted business leaders, again with the assistance of the American Institute of Architects and many others, to consider the broader implications of an array of significant, but individual, developments. Downtown Rising was created to be the glue to link those disparate parts together in a visionary whole.

T H E V I S I O N F O R D O W N T O W N





The Vision for Downtown

Salt Lake City, a capital city that belongs to all of Utah. A Western city where rugged individualism meets a caring, family-oriented community. A World City where local entrepreneurship blends with a global perspective. A city close to nature where high, rugged mountains and wide open spaces meet an expanding metropolis. A city of learning that is enlivened with college students and plentiful opportunities for lifelong learning. A city on the cusp of a grand and prosperous future fed by the region's commitment to an energized urban core. Downtown Rising is this contrasting and harmonious vision.

With extraordinary investment and spirited commitment, the future of downtown Salt Lake City is bright. Downtown Rising will channel that potential by embracing those attributes that distinguish downtown like no place else and by introducing new ideas befitting a city that plays a significant role locally, nationally and globally.

These aspirations or priorities set the tone for downtown's future.

A bustling and dynamic place to be:

We celebrate downtown as a lively, welcoming, fun and energetic place that includes downtown districts with a distinct character.

A necklace of green:

We take advantage of Salt Lake's stunning natural setting by developing a Range to River network of parkways and trails that connect the Wasatch Mountains with the Jordan River Parkway via downtown and nearby regional parks.



Photo courtesy Big-D Construction

Diverse, welcoming, affordable and urban:

We establish downtown as the region’s premier urban neighborhood in which to live, work, shop, play and learn. Downtown’s vibrancy is directly linked to its ability to welcome, host and encourage interactions among people from all walks of life.

An internationally focused World City:

We build on the unique language, cultural, educational and business skills and outdoor recreation opportunities to enhance Salt Lake City’s reputation as a World City.

A model of great urban design:

We re-envision Salt Lake City’s iconic wide streets and spacious 10-acre blocks as public amenities that create an undeniable sense of place with green, pedestrian-oriented promenades, plazas and passageways. We continue to adapt and reuse our historic buildings, while encouraging bold and contemporary architecture.

A transportation hub that connects the region:

We solidify and enhance downtown’s role as the heart of a multimodal transportation network linking the central city with the Salt Lake International Airport, the University of Utah, suburban residential and employment centers, other Utah cities and locations beyond.

The center for arts and entertainment:

We capitalize on and grow downtown’s position as the foremost center for art, entertainment and culture in the state. We provide for a new performing arts center and ensure that existing arts organizations have the resources needed to thrive.

A city of learning; a University City:

We nurture downtown’s potential both as a neighborhood enlivened with college students and as a place with ample opportunities for lifelong learning by people of all ages, backgrounds and interests. We embrace the University of Utah, LDS Business College, the Salt Lake Center of Brigham Young University and the Salt Lake Community College in a learning corridor extending through downtown, and welcome other institutions of learning.

A city that thinks, looks and acts green:

We build on Salt Lake City’s reputation as a place that respects the local and global environment and develops in ways that are healthy, sensitive and sustainable.

The place for business and government decision-making:

We reinforce downtown’s historical role as an anchor location in the Intermountain West for commerce and the state’s principal venue for city, state and federal governmental functions. We recognize that an economically vibrant and growing downtown is not just good in itself, it is vital for a prosperous region.

These aspirations are carried forward in a series of recommendations that start with the vision framework — the structural elements of downtown — including significant connections, the transportation network, green spaces and character districts — and continue with a series of signature projects, both large and small.



Photo: Steve Greenwood

Downtown and Its Neighbors

Downtown Salt Lake City is linked to its neighbors within the city and beyond. Strengthening these connections is a key recommendation of Downtown Rising.

University of Utah

The University of Utah's students, faculty, staff and economic output provide critical lifeblood and energy to downtown Salt Lake. University Boulevard, the light rail corridor also known as 400 South/500 South, connects the Central Business District with the University, Research Park and the Foothill Cultural District. Salt Lake Community College's downtown location is also on University Boulevard, further strengthening this learning and economic development corridor. The University feels closer as more residents, offices and retail shops congregate along an evolving, walkable University Boulevard. Rail transports faculty and students between and through these two destinations bringing the creative vibrancy of learning to downtown and enabling downtown's wealth of culture, entertainment, retail, and housing to help the University's campus spill out and become tied in with a greater University City.

We recommend enhancing University Boulevard as a signature project of Downtown Rising. The boulevard can provide opportunities for housing and office space needed

to accommodate startup firms spun off from academic research, business development and workforce training. With more than a quarter of University students being regular transit users – a number that is steadily growing – light-rail-oriented University Boulevard is a prime location to encourage higher-density development. In addition, the link with downtown can be enhanced with the creation of a Global Exchange Place, an internationally focused conference and outreach center that could include a foreign-language institute and other international programming.

State Capitol

Utah's State Capitol complex is part of downtown. Elected officials and employees from the hill eat in downtown restaurants, meet with business leaders, and enjoy the city's arts and culture. However, the hill between the Capitol and the core of downtown is just significant enough to create a physical separation between the two. As downtown continues to evolve, the distance between the Capitol and the core should be bridged with improved transit service and changes to the streets that connect it with Capitol Hill and Pioneer Memorial Museum.



Illustration: Paul Brown

As the state capital, Salt Lake City is the home for many state offices – on Capitol Hill, in downtown, and along the North Temple corridor towards the airport. We recommend that state government continue to make downtown and its environs a focal point for state government buildings, thereby strengthening downtown and solidifying it as the seat of government for the state.

Salt Lake International Airport

Just like the interstate freeway system connects Utah with other states, the Salt Lake International Airport and “skyways” connect us with the world. As a hub for a major air carrier, Salt Lake City has the potential to become an aerotropolis — a large airport city with a concentration of aviation-related businesses. For this reason, Downtown Rising recognizes our airport as a powerful economic engine for the state and recommends steps to improve its accessibility to the region, including connecting the airport to downtown with TRAX light rail transit service.

Jordan River Parkway

As our valleys continue to urbanize, we will increasingly come to value the green corridors through our towns. The Salt Lake Valley’s central green corridor is the Jordan River Parkway. The Parkway is a regional parkway and only one mile from downtown – about the same distance as City Creek Canyon – but feels far away because of the lack of a convenient, walkable connection. Connecting downtown to the Jordan River will enable downtown residents and visitors to use it as one of their playgrounds, and further strengthen its connection with the west edge of the city. The trails and boatways of the Jordan River will suddenly become a downtown amenity, creating a true Range to River recreational network. This “Green Loop” is another signature project of Downtown Rising.

Communities north, south, east and west

As the heart of the greater Salt Lake area, downtown depends on the lifeblood that residents of the surrounding cities and towns provide. Downtown and the regions suburbs have a truly symbiotic relationship – it’s unlikely that one will stay healthy for long without the other. Work must continue to ensure that highway and transit links between the two keep up with population growth, that resources are available to keep both healthy and that political and business leaders foster an open and productive dialogue so that the needs of the central city and suburban communities are mutually understood.

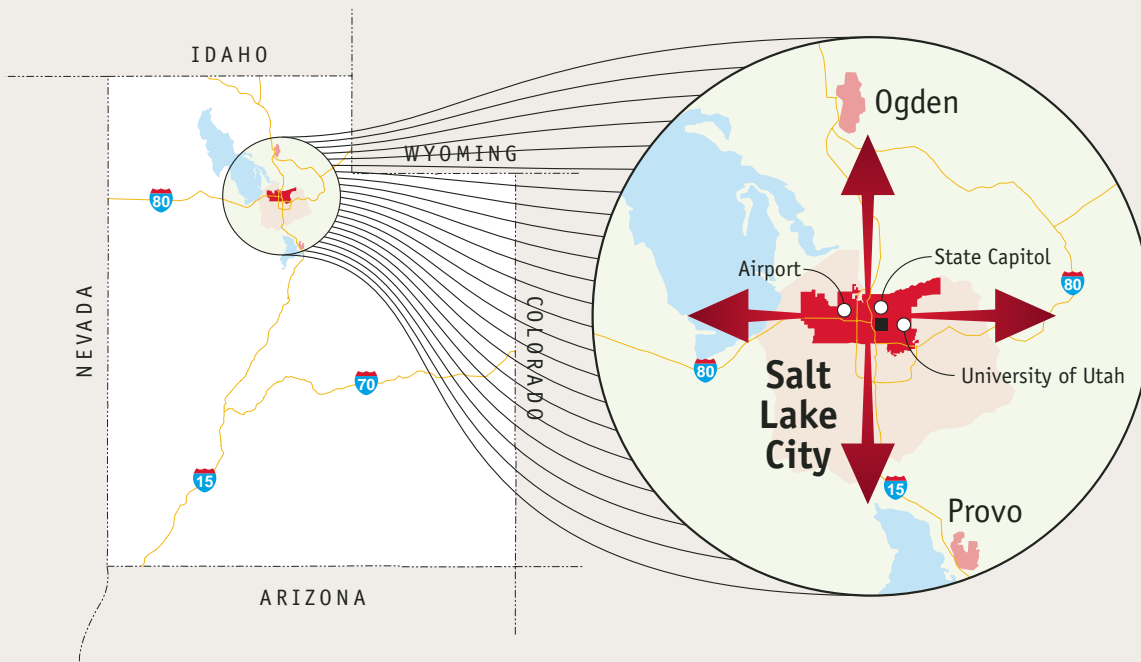




Photo: Steve Greenwood

Our Transportation Network

This is a dramatic time of change for our region's transportation network. In the recent past, the city's main freeway has been rebuilt, a core light rail system has been put in place, spurs connecting that light rail spine are taking shape, commuter rail is being added, and our regional bus network is being adapted to work with all of these changes.

Downtown Rising supports these exciting regional developments, while also endorsing key recommendations of the new Salt Lake City Downtown Transportation Plan process underway concurrently with this effort.

Regional transit

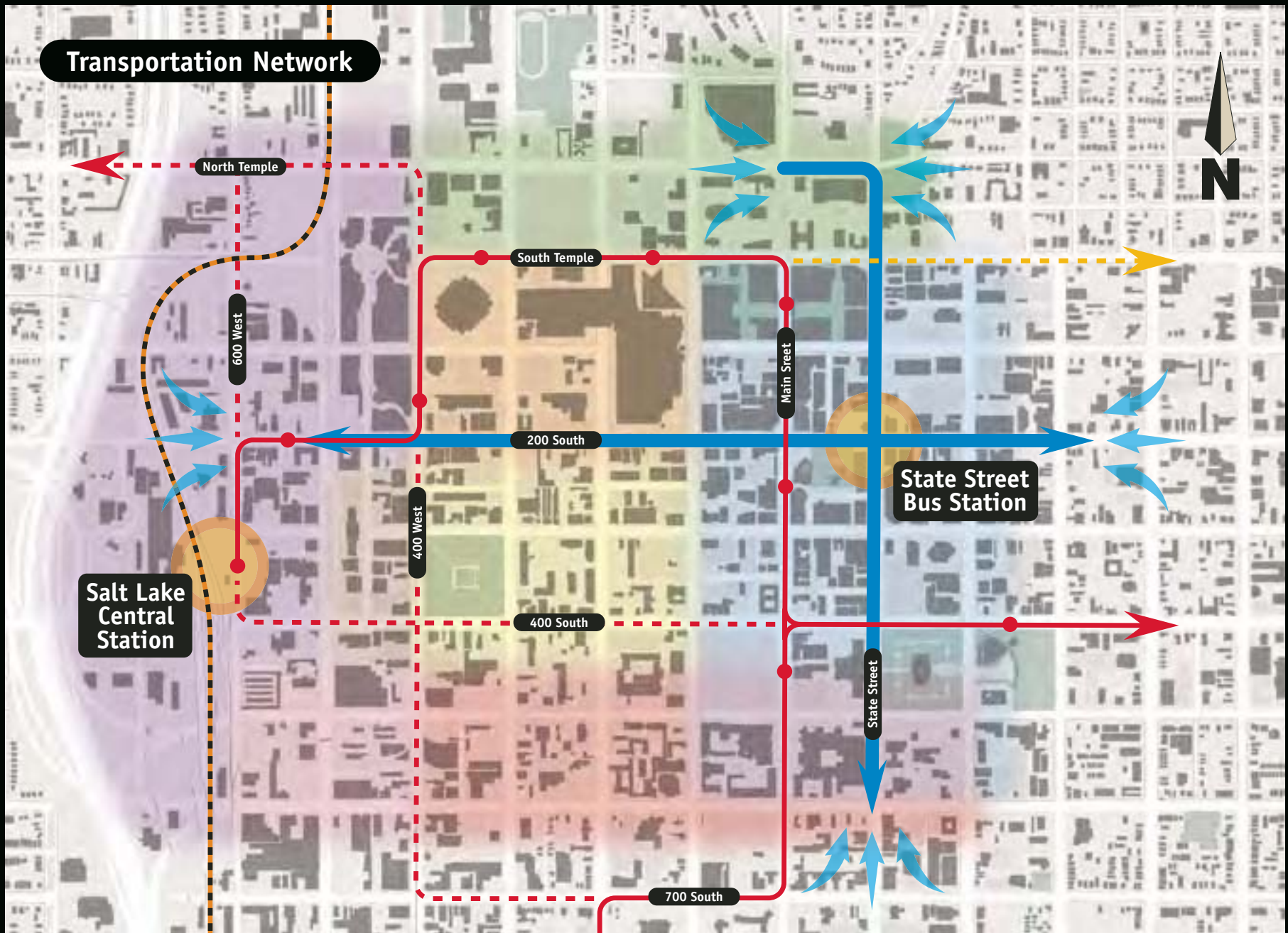
Thousands of employees, students, shoppers and visitors come to downtown Salt Lake City every day from every direction of the compass.

These people provide energy and lifeblood to downtown; they are an indispensable audience for the city's attractions. Downtown thrives with excellent highway connections and, more recently, light rail service. With planned TRAX spurs to western, southwestern and southeastern parts of the valley – combined with commuter rail service to Ogden and eventually to Provo – new ways of getting downtown

will strengthen the city's connection to surrounding areas. What's more, these connections provide new opportunities for downtown residents to visit suburban areas without having to drive a car.

Downtown Rising supports as a signature project the extension of the TRAX system to the Salt Lake City International Airport, to South Jordan, to West Valley City and to Draper. In addition, commuter rail to the Provo/Orem area is a priority, as is the development of a bus rapid transit or light rail corridor north from downtown into southern Davis County.

Transportation Network



- Major Bus Corridor
- ↑↑↑ Incoming Bus Routes
- TRAX (existing)
- - - TRAX (proposed)
- - - Commuter Rail
- - - Potential streetcar

Map Base Courtesy Commerce CRG



Photo: Steve Greenwood



Illustration: Paul Brown

Salt Lake Central Station

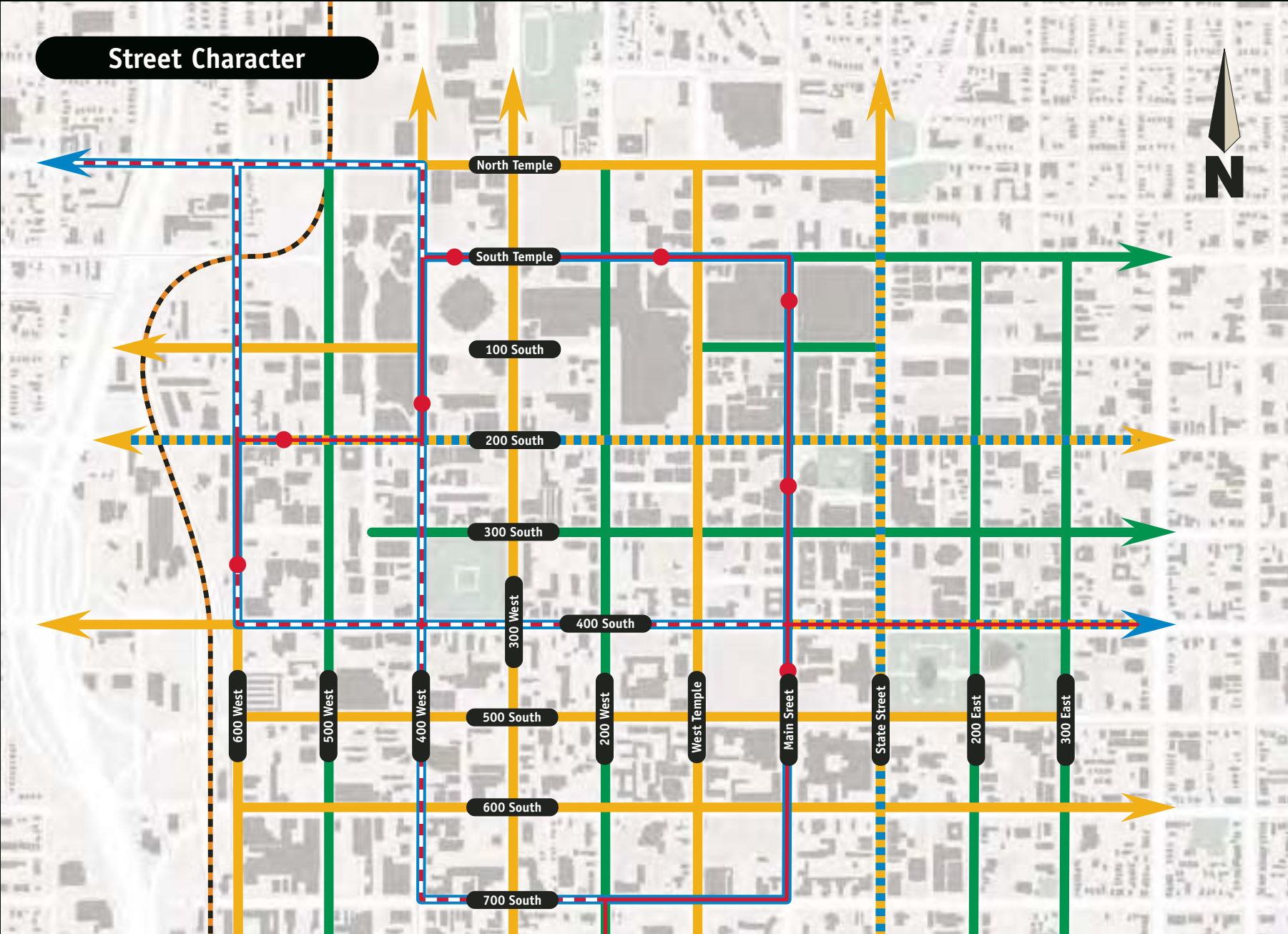
For the past several years, Salt Lake City and the Utah Transit Authority have been working to create a multimodal transit center on 600 West between 200 South and 300 South. This “intermodal hub” is already the home of cross-country coach services, AMTRAK rail service and UTA bus service. TRAX light rail is being extended to the station to provide easy connections to downtown for commuter rail passengers when service to the Ogden area goes on line in 2008.

Downtown Rising encourages UTA and Salt Lake City to proactively develop the surrounding area as a lively mixed-use neighborhood, with a renamed “Salt Lake Central Station” at its heart.

Transit shuttle/circulator

As new routes are added to the TRAX system, it will be necessary to add new tracks in the downtown area to accommodate more trains. This need provides the opportunity over the next five to 10 years to create one or more light rail/streetcar loops downtown. Downtown Rising strongly supports this proposal, which would provide rail service every 3–5 minutes, improving mobility and parking and enhancing regional air quality. In the meantime, UTA plans to simplify downtown bus routes to create shuttle corridors on key streets, such as 200 South and State Street.

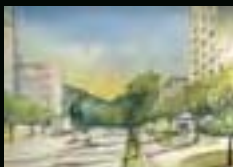
Street Character



- TRAX (existing)
- TRAX (proposed)
- Commuter Rail
- Transit Corridor
- Boulevard
- Promenade

Map Base Courtesy Commerce CRG

Downtown Rising supports the designation of streets as either “boulevards,” “transit corridors,” or “promenades.” Here’s the distinction:



BOULEVARD.

Quality design on these key traffic arteries imbues all of

downtown with the feeling of vibrancy. These are the main entry and exit points for people traveling by automobile. A pedestrian would feel comfortable on these decidedly urban, landscaped streets.



TRANSIT CORRIDOR.

Downtown relies on transit. These

corridors put priority on the convenient movement of buses and trains yet cars continue to be welcome. All trips start and end with walking, so these streets must be walkable.



PROMENADE.

While cars are still welcome, the pedestrian gets priority

on these beautiful walking routes.

Street character

Each of downtown’s streets serves a slightly different role – some are key walking routes, others are vital regional traffic arteries and some serve an important role for public transportation. Despite their role for moving traffic, all downtown streets, regardless of their primary function, must be beautiful and convenient for pedestrians.

The following streets are recommended for priority action to improve their beauty and walkability.

200 EAST has the potential to be the focus of a revived urban neighborhood. While automobile traffic would still be a primary use of the street, 200 East could spur development by providing active open space in a “Park Avenue” concept similar to the center park blocks on 500 West or 600 East. Turning 200 East into a dynamic urban street is a signature project of Downtown Rising.

WEST TEMPLE plays a key role in moving automobiles through downtown. Nonetheless, West Temple has a tremendous opportunity to be transformed into a pedestrian-friendly boulevard, linking together major hotels on the south to the Salt Palace, Symphony Hall, City Creek Center and Temple Square complex to the north. Modifications suggested through the Downtown Rising process include:

- Retail uses that greet the street and feature prominent entrances for pedestrians.
- Changes to the Salt Palace façade to provide purposeful pedestrian destinations along the west side of West Temple. These could include a “City History” walk, a linear sculpture garden, kiosks and food carts, and outdoor dining.

- Plant more shade trees, install more wayfinding signs, repurpose turning lanes to create pedestrian refuges, public art or landscaping, and explore reconfiguring on-street parking to provide more parking opportunities.

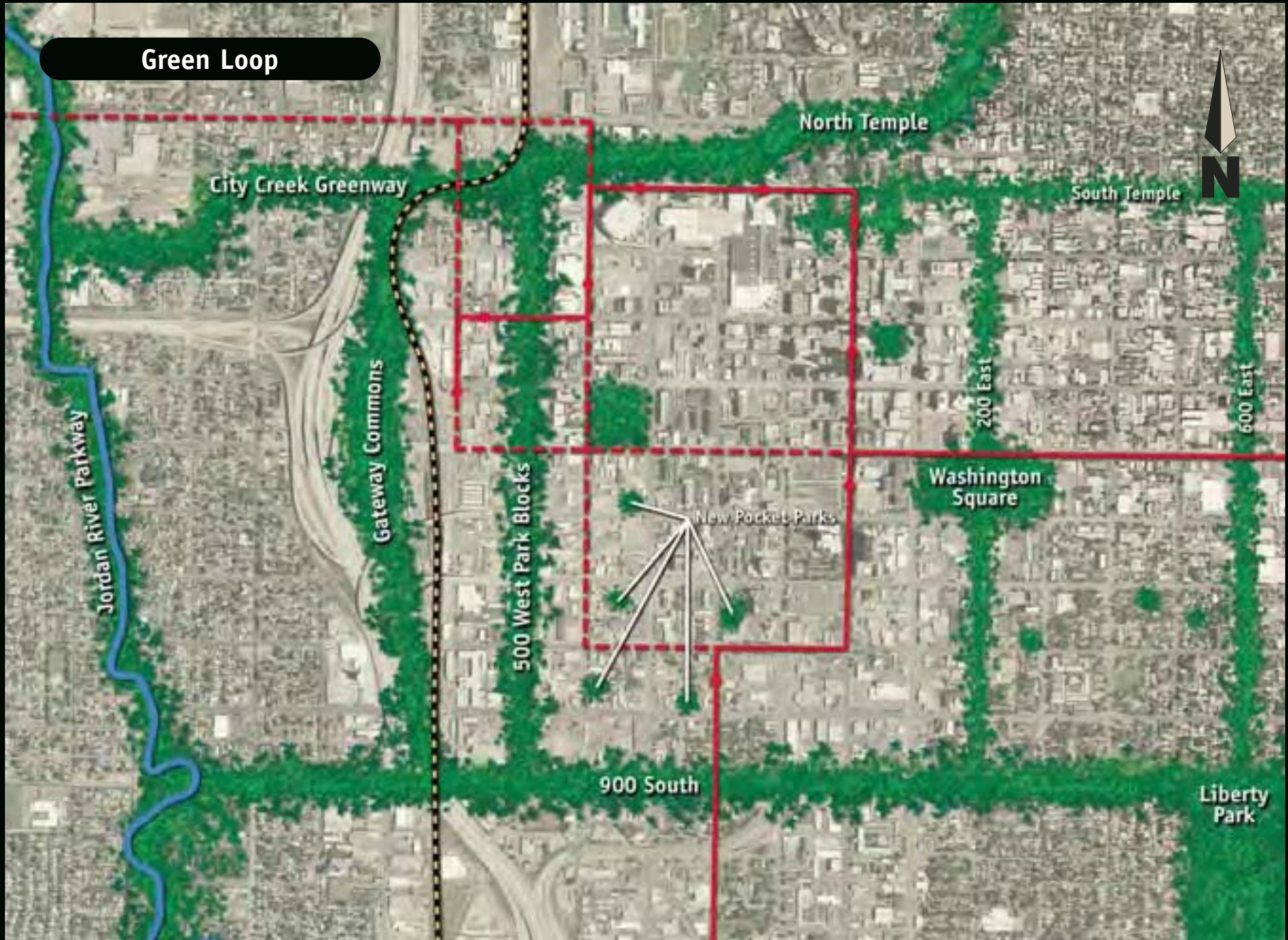
GRAND BOULEVARDS (500 SOUTH AND 600 SOUTH).

These two streets are the principal auto gateways into and out of the city. Both streets should be grand expressions of a capital city; they should provide a more dignified entrance and exit. More-stately and urban boulevards can be accomplished by adding monumental trees and distinctive lighting to form a canopy over the streets, reducing the number of large signs that visually conflict with the concept of a grand gateway, building multi-story structures to the edge of the sidewalk, and preventing visible surface parking lots.

100 SOUTH east of the Salt Palace Convention Center is a prime opportunity to create a new gathering space. Traffic demands on this section are low. A pedestrian-oriented street could showcase the Salt Palace tower and a growing restaurant scene. First South could thus become a linear park filled with people, but still open to auto movement and on-street parking, not unlike Rio Grande Street in the center of The Gateway.

200 SOUTH provides a major link for bus and automobile traffic travelling east to west through the city. It also serves as a critical corridor linking the core downtown area with Salt Lake Central Station.

Green Loop



- TRAX (existing)
- - - TRAX (proposed)
- - - Commuter Rail



Photo: Dwight Allen

Our Path from Range to River

Downtown is blessed with multiple public spaces, wide streets that create a sense of openness, and an enviable closeness to both the foothills and the Jordan River Parkway. Few cities can claim a downtown as close to a mountain environment as ours is to City Creek Canyon.

A significant recommendation of Downtown Rising is the connection of the Wasatch Range with the Jordan River through downtown. This Range to River link will be accomplished by the creation of Green Loops linking downtown with City Creek Canyon, the Bonneville Shoreline Trail, the Jordan River Parkway and Liberty Park. This “Green Loop” is another Downtown Rising signature project and includes new and revitalized ribbons of green parkland and walking and biking paths through the heart of our city. The connections include:

The City Creek Greenway

A row of parks or natural features extends west from City Creek Park (North Temple and State) through Temple Square, with a continuing presence in the Triad Center, The Gateway and extending as a waterway west to the Jordan River Parkway. While these parks should remind

people of the natural feature that once was, they will not necessarily always have water running through them. In some places there will be fountains, in other places they will be lazy places to relax, and at other places they will be a narrow landscaped waterway. As a whole, this new stretch of parks ties together key downtown destinations. As a whole, the Greenway provides the defining recreational amenity for the northern part of downtown.

“Park Avenue” green corridors

200 East and 300 East join South Temple and 600 East as heavily landscaped boulevards – green corridors that connect the city’s parks and recreational amenities. These routes are still fully functioning streets, places with traffic and on-street parking, and yet, they are some of the most preferred places to go for a downtown walk. Their many trees and stronger emphasis on



Illustration: Paul Brown

landscaping soften the adjacent urban environment. As the location of many existing and new mid-rise residential buildings, 200 East holds particular potential for the addition of center park strips to help define this street as the core of an urban neighborhood.

500 West park blocks

The existing park blocks west of The Gateway are extended south to 900 South. These urban oases are the recreation focal points for new urban neighborhoods that emanate out from existing west side lofts.

Gateway Commons

Develop a substantial, meandering and natural path of parks through this reclaimed industrial space in the Gateway neighborhood.

900 South jogging trail

A former rail right-of-way next to 900 South between Interstate 15 and the Jordan River is transformed into a new walking and jogging trail.



Photo: Steve Greenwood

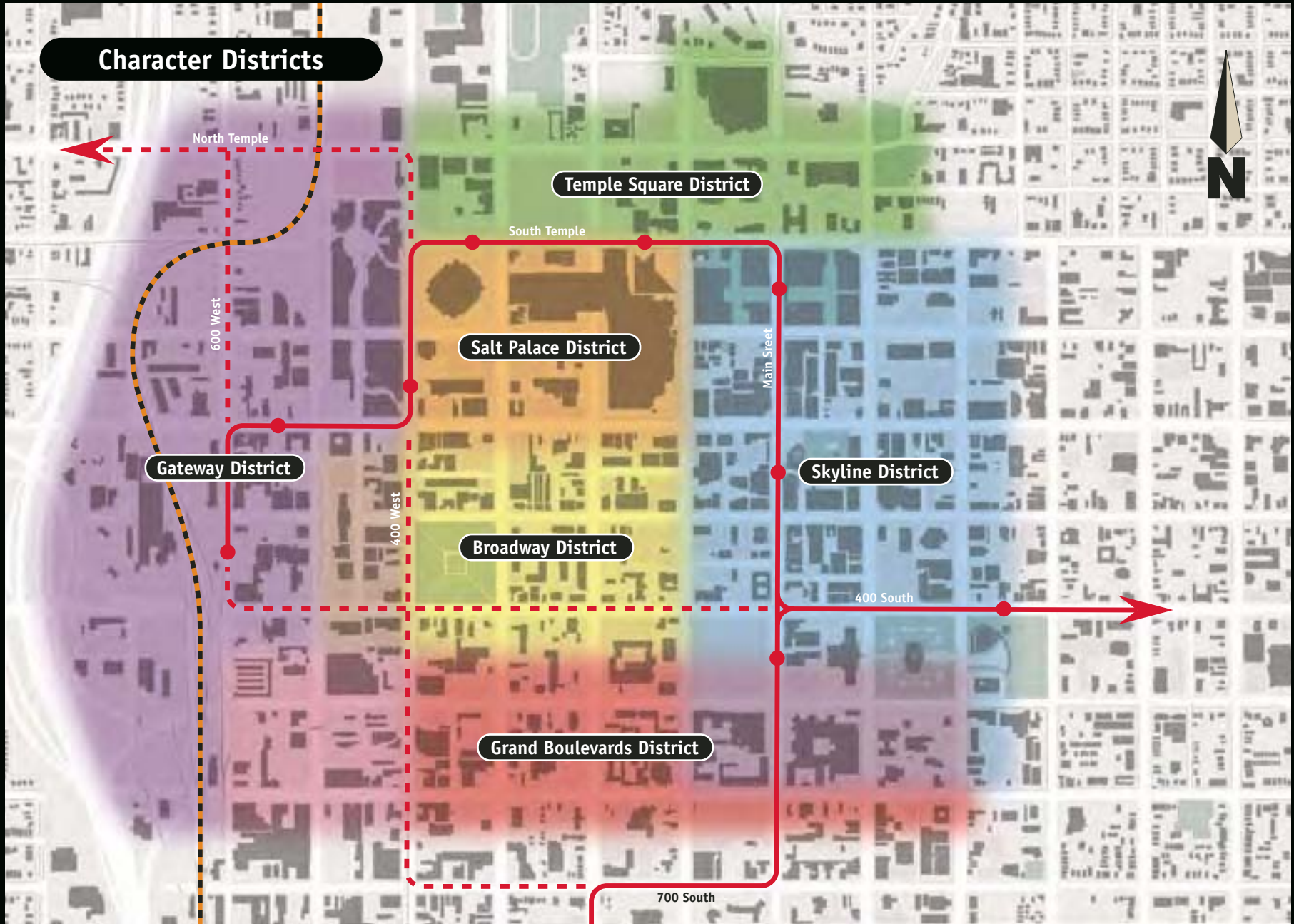
The Soul of Our City: Districts with Character

Downtown Rising recommends establishing and nurturing districts with distinctive character and soul. Districts are defined by a multitude of elements, including predominant users, architecture, the scale of buildings and the materials they are made from, the type of landscaping, and the nature of street uses.

It's important to note that the evolution of districts is an organic process; it will change over time as downtown changes. Also, there are no hard and fast rules about what uses are in a particular district – an art gallery or condos can be in the Skyline District, for instance, or an office tower can be in the Salt Palace District. What's important is that, over time, each district will “feel” different from its neighbors; each will have a distinct sense of place. Downtown Rising will help further this objective by putting more structure to the idea and raising awareness about its importance.

Six broad downtown district designations are recommended through the Downtown Rising process. This means that attention and resources should be focused on building the identities of these districts for residents and visitors. While it's necessary to define relatively distinct district boundaries for them to have meaning, districts will overlap around their edges. Likewise, smaller, historically defined areas, such as Japantown, Greektown and Little Italy, will be respected and nourished within the larger district framework.

Character Districts



- TRAX (existing)
- - - TRAX (proposed)
- - - Commuter Rail

Map Base Courtesy
Commerce CRG



Illustration: Paul Brown

Skyline District

The Skyline District is, first and foremost, cosmopolitan. It bustles with activity and purpose; it invokes action and prosperity. Home to downtown's traditional business center along Main Street, the Skyline District is what its name implies – the place for taller buildings, commerce, government activity, entertainment and unique shopping. The Skyline District includes downtown's largest concentration of office workers and a growing number of residents.

It's where a new corporate headquarters building and high-rise apartment buildings feel at home. The new mixed-use City Creek Center anchors the northern edge of the Skyline District. Mid-rise residential buildings line 200 East in a "Park Avenue" concept featuring green parkways in the center of the street, creating a pleasant, leafy pedestrian-oriented environment.



Illustration: Paul Brown

Temple Square District

The calm and tranquil antithesis of the Skyline District to the south is the Temple Square District. It is green, contemplative and at a slight remove from the material world. Centered on the majestic Salt Lake LDS Temple, built with pioneer determination over 40 years, the Temple Square District is the historical spiritual heart of downtown. It contains not only the important religious buildings on Temple Square itself – the city’s and state’s largest visitor

attraction – but also a major employment center at the The Church of Jesus Christ of Latter-day Saints office complex, and a new higher-education center composed of the LDS Business College and Brigham Young University’s Salt Lake City extension. The Temple Square District has promising opportunities for serving as a key link in efforts to connect the Wasatch Range with the Jordan River Parkway by a network of Green Loops.



Illustration: Paul Brown

Broadway District

The Broadway District is one of the places Salt Lake City goes to have fun. It is the lively epicenter for the arts, culture, entertainment and hospitality. It is animated, bold and lively. The Broadway District takes its cue both from the historical name for 300 South – Broadway, which the district is centered on – and from the quintessential home for theater and entertainment in New York. The Broadway District contains the theaters, art galleries, restaurants and bars that make downtown the cultural center of the

Intermountain West. The Broadway District is home to growing population of residents living in new condos and converted loft-style flats, and it includes the Downtown Public Market, located in a permanent home in Pioneer Park or elsewhere in this area. The District is enlivened by the creation of interesting places for bars, restaurants and shops in the interior of blocks, connected to the street by pedestrian passageways.



Illustration: Paul Brown

Salt Palace District

The Salt Palace District is all about hosting and caring for our visitors. It feels welcoming, friendly and gracious. With the newly expanded Salt Palace Convention Center at its core, the Salt Palace District is the place for conventions and trade shows and their related hotels and services, the place people temporarily call home while visiting the city. Because of its focus on visitors, the Salt Palace District is closely intertwined with and overlaps the Broadway District, and could serve as home for a large performing

arts center to house professional traveling shows and other events. The Salt Palace District will also be the site of a future convention-headquarters hotel featuring up to 1,000 rooms. This district is also one logical home for a future Global Exchange Place, a group of buildings that could include an international mediation center, a language translation facility and educational components – all gathered around a pedestrian-oriented plaza.



Illustration: Paul Brown

Gateway District

The Gateway District is entrepreneurial, lively and inventive. It is an incubator for new enterprises and creativity — the place where artisans, writers, entrepreneurs and others congregate to live, work, shop and converse. It's warehouse spaces are filled with art galleries, high-tech businesses, unique shops and one-of-a-kind restaurants. The Gateway District encompasses a broad swath of downtown stretching west to Interstate 15 and including several sub-districts such as the Rio Grande District, Granary District and

The Gateway shopping district itself. As the name implies the Gateway District is key to downtown as the entry point for most visitors via automobile, light rail, bus and commuter rail. It is home to the new Salt Lake Central Station, the intermodal transit hub that will grow in importance along with the downtown and regional rail network. Its excellent transit connections, supply of warehouse structures, superb shopping and undeveloped land make the Gateway District a center of focus for Salt Lake City's growing downtown.



Illustration: Paul Brown

Grand Boulevards District

The Grand Boulevards welcome the world to downtown Salt Lake. This district includes the foremost entry corridor from the Salt Lake International Airport and is also home to many of Downtown's hotels. With many hotels, it is truly a hospitality neighborhood. As such, the Grand Boulevards offer an outstanding first impression. The dominant features of this district are 500 South and 600 South

leading to the doorstep of the Grand America Hotel. Buildings here clearly have the strongest presence on the street – creating an urban ambience – while stately landscaping hints at the beauty further within downtown. The urban design is monumental, befitting the width and character of these Grand Boulevards.

S I G N A T U R E P R O J E C T S



Regional Rail Network



Green Loop



Dynamic Urban Living/Park Avenue



University Boulevard



Global Exchange Place



Performing Arts Center



Public Market



Sports and Fitness Center

Downtown Rising proposes a series of individual projects. Each of these will add immensely to the life and purpose of downtown on their own, and together they will make Salt Lake City one of the most livable and prosperous cities in the nation.

Making our Mark

In keeping with the example set by the Second Century Plan, Downtown Rising recommends eight signature projects. Several of these have been described in the preceding pages — regional rail network, green loop, dynamic urban living and University Boulevard. Read on to learn about other key projects.



Illustration: Sara Jensen

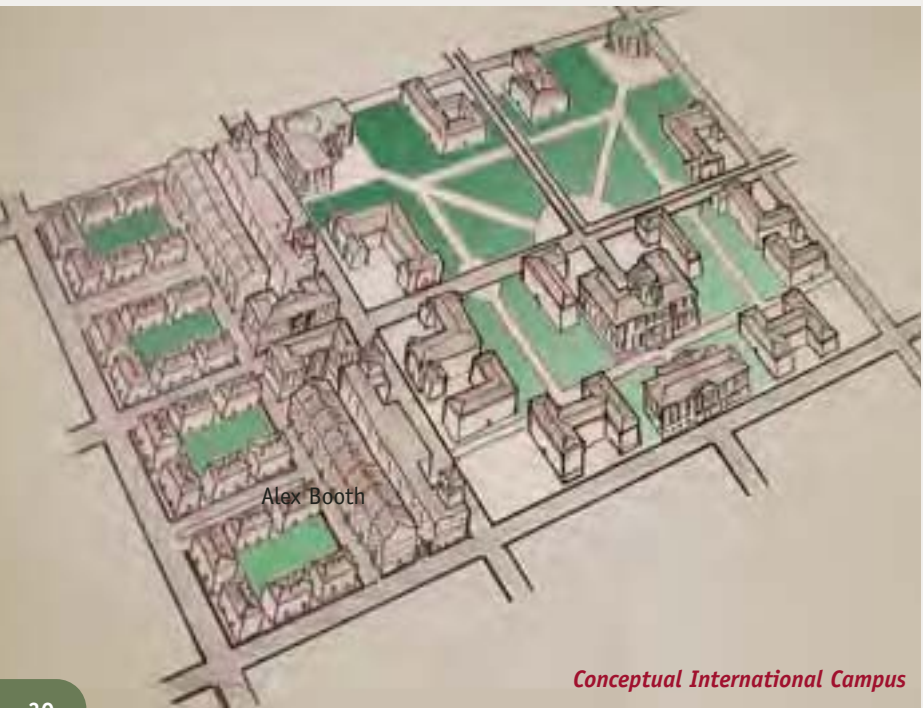
Global Exchange Place

As the tsunami of globalization washes over the earth, Utahns must become more globally aware and more globally engaged. For Salt Lake City (and Utah) to reach its full potential it needs to grow as a World City and hub of connectivity. World Cities develop and prosper largely by what flows through them (people, information, knowledge, business, money, culture, professional and academic association, friendship and humanitarian ties) and by the networks they create. In building Salt Lake City into a more powerful and

significant hub, we need to define our niche and fully utilize our strengths. Here are the key components of our global strategy.

World Trade Center Utah

The newly created World Trade Center Utah (WTC Utah) will be key to connecting Utah in the globalized world. This public/private partnership will bring together in one place the now-scattered government and nonprofit economic development agencies and



Alex Booth

Conceptual International Campus

Illustration: Paul Monson

private sector international service providers into a single premier downtown Salt Lake City location. WTC Utah plugs Utah businesses into the global network of some 300 World Trade Centers and more than 750,000 private businesses in 90-plus countries around the globe. It will also help connect businesses to people living all over the world that have ties to, and an interest in, Utah. WTC Utah will be tied closely to local chambers of commerce, universities and colleges.

Conflict resolution and peace studies center

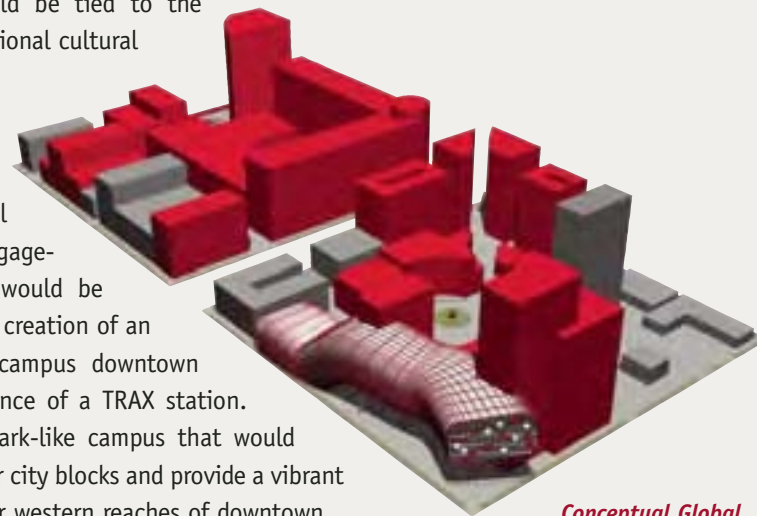
“People everywhere feel a profound yearning for the unity of the human race and . . . are greatly disturbed by the brokenness of the human community along religious, cultural, economic and political lines,” observed Dr. Joseph Kitigawa, formerly of the University of Chicago. Utah can do something about that. Building on our Olympic legacy of friendship and goodwill, Downtown Rising recommends that a university-associated conflict resolution,

mediation and peace studies center be created in our capital city. By focusing on the good that is shared in common by the world’s great cultures and religions, on increasing understanding and respect between groups and on working together for the common good, the Center could become a significant contributor in bringing people of the world more in harmony with each other, a leader in development of a global ethic, and a great world center for building peace and brotherhood. The Center would also increase appreciation for the beauty of various cultures and for the enrichment that comes through healthy differences. Humanitarian and other outreach efforts of Utah nonprofits should be tied to the Center, as should international cultural preservation activities.

International Institute

The vibrancy, international ambience and global engagement of Salt Lake City would be enhanced dramatically by creation of an international university campus downtown and within walking distance of a TRAX station. What’s envisioned is a park-like campus that would occupy at least one to four city blocks and provide a vibrant anchor for the southern or western reaches of downtown.

This campus could house programs like Salt Lake Community College’s Executive Global Marketing Program, the University of Utah’s Institute for Public and International Affairs, the International Studies Program, the Middle East Center, the Asian Studies Center, the Latin American Studies Center, the Tanner Center for Nonviolent Human Rights Advocacy, the Peace and Conflict Studies Program, and other international programming. A foreign language institute would help build, highlight and leverage Utah’s unique advantage in foreign language skills and could help Utah to become known as a language capital of the world. International student housing, a conference center and central commons area are other potential components.



Conceptual Global Exchange Place

Illustration: Alex Booth



Illustration: Michael Dolan

The Majestic Theater in San Antonio, Buell Theater in Denver, Milwaukee Theater, Heinz Hall in Pittsburgh and many others have served as artistic and economic catalysts for those communities. There is no reason the same will not prove true in downtown Salt Lake City.

Performing Arts Center

Salt Lake City has always been a center of the arts in the Intermountain West. The Salt Lake Theater was one of the first structures built by the Mormon pioneers after their arrival in 1847. The arts have remained an important social, cultural and economic resource for downtown Salt Lake City since then. A recent national survey concluded the city supports nearly 9,000 jobs and 776 arts-related businesses and non-profit organizations.



Photo: Provided by University of Utah College of Architecture and Planning

Many of Utah's major arts and cultural institutions and facilities are located in downtown Salt Lake City, including Abravanel Hall (home of the Utah Symphony), Capitol Theatre (home of the Utah Ballet and operatic performances by Utah Symphony and Opera), Clark Planetarium, the Rose Wagner Performing Arts Center, Discovery Gateway, Salt Lake Arts Center, Salt Lake Film Center, LDS Church Museum of History and Art, Temple Square, the Salt Lake City Library and the Museum of Utah Art and History.

Arts presentations and performances attract more than 800,000 people per year to downtown Salt Lake City. Those attending enjoy free and paid performances, monthly gallery openings and exhibitions, and a lively and ongoing animation of our city by artists and performers living, working and transforming downtown neighborhoods.

Two studies commissioned by the public and private sectors in the past 10 years have identified growth opportunities in our arts and cultural offerings. Perhaps the most impactful of these recommendations is the creation of new performing arts theater to accommodate as many as 2,500 patrons and be the centerpiece of a new performing arts complex.

A new theater would accommodate professional touring shows, musical and family shows not currently able to schedule in this market, and a small number of larger performances by existing arts groups. Because of scheduling conflicts with existing arts organizations, the limitations of Abravanel Hall as a specialized symphony venue, and the lack of adequate seating and size at the Capitol Theatre, a new performing arts theater would fill a gap in our current performance offerings.

The studies and market analysis have shown that our growing market and population can support a new theater and the performances it can attract, while coordinating with existing arts organizations through careful planning, management and scheduling. Cities around the country have found that integrating a large, new theater into their communities' performing arts repertoires has increased the excitement of the public for the arts, has become a catalyst for growth and redevelopment downtown, and has brought people downtown to enjoy the full array of cultural offerings.



Illustration: Paul Brown

“A permanent public market will serve as a vital community gathering place for residents and as a unique visitor attraction.”

– Jack Gallivan, emeritus publisher *The Salt Lake Tribune*

Public Market

Imagine a great open pavilion in downtown Salt Lake City filled with hundreds of people shopping at dozens of booths and stalls brimming with fresh flowers, locally grown fruits and vegetables, meats, cheese, specialty food items from around the world, and the freshest baked goods available. The centerpiece of this enclosed pavilion is a massive fireplace, made from granite from the nearby



Photo: Courtesy of Downtown Alliance

Wasatch Mountains, where people socialize, sample products and listen to local performers strolling among the booths. Residents and visitors mingle among the produce, prepared foods and locally made clothing and artisan wares, enjoying the best of Utah's natural and hand-crafted offerings.

This type of traditional shopping, socializing and gathering in a public market has been part of human experience from the time cities first formed. From the ancient Greek agoras, to the produce markets in downtown Salt Lake City at the turn of the century, to the successful 15-year-old Downtown Farmers Market, markets are not just a shopping experience, they are community gathering places, civic institutions, and a valuable component in downtown development plans.



Public markets are not a strictly retail shopping experience. A public market provides an inexpensive, enclosed, year-round home for our local growers, chefs, food artisans and others to share their goods. Public Markets complement and work with existing farmers markets to extend the season in which these local entrepreneurs can build year-round businesses, rather than just a weekend sideline. Public Markets are ideal venues to co-locate the best of an area's ethnic food and produce offerings under one roof.

The popularity of the Salt Lake Downtown Farmers Market and Downtown Arts and Crafts market, one of the largest seasonal markets in the U.S. (it attracts more than 200 vendors each week and 150,000 visitors during the season), demonstrates the public yearning and support for an authentic, down-home food and community experience. Utah produces more than \$200 million a year in food products; a year-round public market provides a perfect opportunity to showcase local goods.

Downtown Rising believes the time is right for a Downtown Public Market. A market will be a focal point to educate people about the value of locally grown healthy produce, eating right and well, and how to prepare foods in imaginative and creative ways. A culinary school, cooking demonstrations, educational classes, and special food events will be natural additions to a public market.

Joining the best of Utah's food, arts, crafts and products in one central downtown location will reinforce downtown living, connect our urban and rural communities, and create a unique one-of-a-kind attraction in downtown Salt Lake City.



Illustration: Paul Brown

"Salt Lakers are already among the healthiest people in the nation. Let's build upon this reputation by providing residents and visitors with a flagship, and distinctly metropolitan, health and fitness center right in the heart of the capital city."

- David N. Sundwall, MD, Executive Director, *Utah Department of Health*

Sports and fitness center

Salt Lake City is one of the healthiest cities in the nation. With a river parkway and towering peaks nearby and a canyon that leads right into downtown, the city has enviable outdoor recreation opportunities. While downtown boasts several private gyms, it lacks a major public community recreation center.

Downtown Rising believes Salt Lake City must invest in staying healthy. A downtown health and fitness center, ideally located along



the Green Loop and near a TRAX line, is a needed facility. It could be a gathering place for the growing number of people living downtown and an amenity for those working and visiting downtown.

This facility should be not only the flagship public gymnasium for our region – complete with swimming pools, tennis courts, basketball courts, running track and weight room – but also a major community center, with support services like meeting rooms, elder center, day care, coffee shop and restaurant. It also might feature a drop-in clinic and sports fitness center in association with a local

hospital. Providing sports activities for children, perhaps supporting private, public and charter schools in and near downtown, is also a viable opportunity.

At least part of the fitness center should feature a grand space, befitting an important public building. This could be a reuse of an existing or historic grand space. The idea is to recall, at least on some scale, the great public baths of the classical era.



Jack Gullivan, one of the original participants in the 1962 Second Century Plan, is recognized at the Alta Club launch of Downtown Rising, May 31, 2006.

“A clear vision, crafted by the decisions of a city’s business and government leaders, can meld a multiplicity of wills into a positive, unified action to substantially change the character of a city.”

Edmund Bacon, renowned architect and urban planner whose vision helped shape modern Philadelphia.

“It can be done... by many combinations of easy steps.”

The authors of the Second Century Plan issued these instructions as they set out to achieve their vision to create the Salt Palace Convention Center, Abravanel Hall, City Creek Park, and many other improvements that we enjoy today. We desire to build upon their legacy by leaving behind a superb and significantly improved downtown.

Implementation structure

Implementation requires meaningful action. And meaningful action requires structure, a sensible order to how we make progress, one step at a time. The leaders of Downtown Rising have adopted a structure similar to the configuration of modern economies – that of global, regional and neighborhood.

Unlike the “old” way of doing things – typically federal, state and local – modern economies and societies organize themselves in the categories of global, regional and neighborhood. We live in a global economy, where regions (not a political jurisdiction, but rather an area with a shared labor market, broadcast area, and centers for trade and commerce) compete for economic relevance. Regions are most effective when they have a globally-connected, metropolitan world city at their core. High-quality neighborhoods that attract and keep the talent necessary to be successful in the information age are another component of successful regions. The Downtown Rising vision relates to all three of these categories and will adopt a parallel structure to achieve our vision.

The international components of our vision will be catalyzed and coordinated through local international leaders. Prominent entities like the World Trade Center Utah Board and the Governor’s Global Strategy Council will take a leading role.

The Salt Lake Chamber Board of Governors will direct the regional components of our vision, making steady use of Chamber committees and the broad membership, which includes members from multiple states and all of Utah’s 29 counties.



Keith Rattie and Clark Ivory, current chair and past chair of the Salt Lake Chamber Board of Governors, converse at a Downtown Rising Convener meeting.

Similarly, the Downtown Alliance will lead neighborhood implementation efforts, focusing appropriately, and in partnership with Salt Lake City and Salt Lake County, on the Central Business Improvement District. The Alliance will also make use of its existing committee structure to implement the vision.

Successful implementation for all three organizational levels will require the pro-active partnership and leadership of many other public and private entities and organizations.

Principles

The Downtown Rising leaders have agreed to follow these guiding principles as we implement the vision:

- **Collaborative** — We will actively seek partnerships that will help to achieve our vision. We view the State of Utah, Salt Lake County and Salt Lake City as key partners. In addition, Utah's other 28 counties and 241 cities and towns have a stake in downtown's future; we will seek their support. We will also build alliances with the many other entities and organizations with responsibility and ability to effect positive change downtown.
- **Public leadership/market-led implementation** — We recognize that state and local government leaders will need to provide the community foundation for market-led implementation. We pledge to work with government leaders to identify the most cost-effective public investments. We will seek implementation strategies that are market-based. By combining our spirit of community with our spirit of enterprise, we can realize the future that we have envisioned.



Photo: Steve Greenwood

- **Targeted** — We will prioritize how we spend our resources so that we can accomplish this vision effectively.
- **Community-based** — Downtown Salt Lake City is everybody's downtown. We will continue to involve the public and seek their input.
- **Common information base** — We will work from a common base of information to improve downtown. Where necessary, we will secure the needed studies and research to be certain that decisions are made based on sound information.
- **Sustainability** — We will build on Salt Lake City's reputation as a place that respects the local and global environment and develops in ways that are healthy, sensitive and sustainable.



Photo: Steve Greenwood

“Now is the time to build and to beautify, to strengthen and to bond, to be proud of our community and to do all we can to make it a place which all can enjoy and for which all can be grateful.”

These words, spoken by President Gordon B. Hinckley of The Church of Jesus Christ of Latter-day Saints, capture the sentiments of business and community leaders of all backgrounds who are making an unprecedented investment in Utah’s capital city.

- **Humanitarian** — We embrace a vision for our city that is about much more than buildings and places; visions are about people and their ability to live fulfilling and productive lives. Human service issues such as caring for downtown’s homeless population are worthy of further examination and discussion. We commit to work with community leaders to address this and other humanitarian issues.
- **Vigilance** -- We view this vision as a "living vision" that will be updated and supplemented over time.

Implementation tools

Downtown Rising leaders will formally request the support of elected officials, form blue-ribbon panels, and proactively share the vision through a speakers’ bureau to build support and make progress. We will continue to seek the input of the public and all of the information generated for this vision will be shared with Salt Lake City to be used in future updates of the downtown master plan.

- **Envision Utah Quality Growth Strategy** — We will also request that Envision Utah, one of the nation’s most enduring and respected quality growth partnerships, formally adopt the Downtown Rising vision into the region’s Quality Growth Strategy. This strategy provides a blueprint for the entire region’s growth and development and the capital city should be at its core. Incorporating the Downtown Rising vision into the region’s growth strategy will further institutionalize the ideas and provide another important catalyst for implementation.

Timeframe

Implementation will occur in three phases: near-term (first three years), mid-term (four to 15 years) and far-term (16+ years). This is intentional, as many of the recommendations can be completed right away, while others will require significantly more discussion, analysis and planning. This immediate and long-term view is consistent with the original Second Century Plan, and more importantly, with the recommendations we have made.

We have a remarkable capital city, born as a master-planned community, located in a stunning natural setting, and endowed with prime economic and cultural assets. Salt Lake City is on the rise and has the potential for greatness. With spirited commitment and entrepreneurial energy, we commend and commit our collective efforts to make the Downtown Rising vision a reality and invite others to join us.



Prescott Muir, past chair of the Downtown Alliance Board, presents ideas at the University of Utah, College of Architecture and Planning studio for Downtown Rising.

“With good will and talented people, anything is possible.”

Louis Zunguze, Salt Lake City Community Development Director

The Process

What became Downtown Rising began as a series of quiet conversations between key members of the downtown community. The idea was to create a collaborative process that would help guide downtown to the next level of advancement by rekindling the kind of forward-thinking spirit that made the Second Century Plan from the early 1960s a legendary accomplishment in the city’s history.

The Salt Lake Chamber and Downtown Alliance took up the charge and formally launched Downtown Rising in May 2006 as a business-led collaborative effort to create a bold and exciting long-range vision for downtown Salt Lake City. The Downtown Rising participants would create, communicate and cultivate a unified vision, provide regional context between the city core and surrounding suburbs and exurbs, ensure everyone is working towards the same goal and assist with construction mitigation.

While purposely led by the business community, the Downtown Rising process has involved a broad cross-section of the community through a variety of methods.

A snapshot of downtown

The process began with a high-profile kickoff event in May 2006. Invitations were sent to business and community leaders that included a camera and instructions to capture those elements that help create a vibrant downtown. Hundreds of photos were submitted to Downtown Rising; people included everything from the very small (curbs and gutters) to the very large (plazas and buildings). Some people even sent in images from cities in other states and countries.

Conveners and Cabinet

A group of Conveners, comprised of prominent leaders from Salt Lake City’s business community, were called upon to lead the Downtown Rising effort. Hands-on policy and technical advice was provided by the Cabinet, which consists of working professionals who are knowledgeable about regional and city issues. Each group met half a dozen times, sometimes separately and sometimes jointly, to hear reports on various aspects of the effort and provide counsel from their diverse perspectives.



Downtown Rising Convener meeting at the Salt Lake Chamber.



Participants listen to ideas presented during the University of Utah studio for Downtown Rising.

Design Workshop Internship Charrette

Design Workshop, an urban planning and landscape architecture company with an office in Salt Lake City, focused their 2006 student internship program – an intensive 10-day design exploration – on Downtown Rising. This visioning charrette brought together 15 of the nation’s top students in urban design, planning, landscape architecture, real estate, business and environmental planning to formulate strategies, which were then presented to members of Downtown Rising’s Cabinet and Conveners.

Public Involvement

In August 2006, Downtown Rising reached out to citizens statewide to generate feedback to preliminary ideas to help define the vision for downtown. A 32-page newspaper insert reached more than 250,000 Utahns. Readers responded to the draft vision by mailing in thoughts or commenting via the Downtown Rising website.



Newspaper inserts were distributed to 250,000 people sharing the draft Downtown Rising vision.

Members of the Downtown Rising team made hundreds of presentations to various groups. “Visual preference” surveys were conducted in key locations around the city, allowing 300 residents to react to images of what makes an ideal downtown. More than 150 attendees at workshops for members of the public and downtown businesses used maps and paper models to respond to the draft vision and brainstorm changes.

The public involvement process found there was a high level of support for a healthy downtown and for a visioning process to keep it that way — 85 percent of those who replied to the newspaper questionnaire and online survey said they supported the draft vision and its ideas.



Local architect and Salt Lake City Councilman Soren Simonsen shares his ideas for the Downtown Rising vision.

Research Teams

Dozens of technical experts and advisors were organized in Research Teams to provide specific support in key areas, which included World City, Education, Green City, Transportation, Hospitality, Arts and Culture, Main Street, Business-Friendly, and Urban Living. These teams probed, analyzed and made recommendations in the form of reports to the Conveners and Cabinet members.

University of Utah, College of Architecture + Planning

The University of Utah College of Architecture and Planning sponsored a seven-week, architecture studio for the Downtown Rising effort. This concentrated process combined the work of five volunteer professional mentors from the American Institute of Architects, an urban design professor and 10 graduate students to analyze what was developed as part of the Downtown Rising process and assist with urban planning elements, the framework plan, as well as renderings to be used in the final vision. Several of the students' concepts are included in this vision document.

Key Partners

In addition to the business, technical and community leaders, several entities joined Downtown Rising in a formal partnership to provide professional support:

■ **Salt Lake City Corporation**

As a full and enthusiastic partner in Downtown Rising, Salt Lake City Corporation has provided technical assistance, resources and staff support. Many city staff members have served on the Cabinet or as Technical

Advisors. The City has used the Downtown Rising process as one of the outreach components for the update of the Downtown Master Plan. In addition, all of the technical work and public comment from Downtown Rising will be archived within the Salt Lake City Planning Department.

■ **American Institute of Architects**

The Utah Chapter of the AIA selected Downtown Rising as their community service program for the AIA's 150th anniversary. As a result, Downtown Rising will be among other community visions as part of the BLUEPRINT FOR AMERICA – a nationwide community service program sponsored by AIA to create a vision for America's communities. Members of AIA have served on the Downtown Rising Cabinet and have provided technical assistance. This partnership is in keeping with AIA's significant contributions to the original Second Century Plan, which included thousands of volunteer hours.

■ **Envision Utah**

Envision Utah provided technical support for the Downtown Rising process and vision. Envision Utah led many Downtown Rising meetings and was represented at the Convener and Technical Advisor levels. In addition, Envision Utah conducted community visioning workshops and visual preference surveys, as well as provided urban planning support throughout the process.



For more information visit the Downtown Rising web site: www.downtownrising.com

Downtown Rising owes its creation to a group of talented and community-minded people who have given generously of their time and resources. The collaboration includes a broad cross-section of business and community leaders, technical experts, and other publicly engaged people. Many are listed below (sometimes more than once because of their multiple contributions). Others have been silent contributors. Throughout the process, elected officials have served in an ex-officio role advising the collaboration. To all, mentioned or unmentioned, we extend our heartfelt thanks.

Conveners, Cabinet and Technical Advisors

Mike Allegra
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Recommendations of the Downtown Theater Action Group

*Submitted to the Mayor, Salt Lake City, by the
Downtown Theater Action Committee
July 18, 2008*

INTRODUCTION

In the life of any city, defining moments shape the future. Such a moment exists in Salt Lake City now – the chance to fulfill the Downtown Rising vision and create a sparkling new downtown where residential, shopping, dining and cultural offerings interact to form a vibrant core in our region’s historic, commercial and cultural center.

The missing piece is an anchor for the downtown cultural district – a multi-purpose theater of sufficient size to attract first runs of Broadway touring shows; provide a state-of-the-art venue option for beloved Utah performing groups such as Ballet West and Utah Opera; and attract music and comedy acts.

The new theater must be sized to reflect the realities of the touring-Broadway musical market in the United States, not the smaller size of New York’s Broadway theaters. Of over 50 American cities that host touring shows – over half with markets smaller than Utah’s – fewer than five do so in theaters with fewer than 2,000 seats. (See **Attachment A**) Except for San Francisco, which has a market that can support multiple-week runs, all major, first-run touring Broadway markets have theaters with well over 2,000 seats. The Capitol Theatre and Kingsbury, each with around 1900 seats, are wonderfully restored venues, but 400 of the Capitol’s seats have suboptimal sight-lines and neither is large enough for first-run touring Broadway performances. Load-in, lobby, backstage, seating, parking, concessions and restroom space are challenging.

Road producers of successful Broadway productions such as “The Lion King” and “Wicked” demand minimum weekly investment returns. Consequently, when these shows finally reach Salt Lake on their second or later national tours, ticket prices at our relatively small facilities are high. High prices limit the size of potential audiences. Limited audiences reduce the quality, number and length of runs of shows. The way out of this conundrum is the development of the new downtown theater. The Capitol Theatre will always be an integral part of a concentration of downtown cultural facilities, but that theater, Kingsbury and other existing venues alone cannot meet our present and future needs. When programmed and operated in coordination with existing performance groups, the new theater will contribute operating revenues that can help support our existing arts organizations.

With such a theater as a drawing-card, we can create a critical mass of world-class arts groups and venues, making Salt Lake City a magnetic destination for culture and entertainment. With the inclusion of classroom and small-performance space in the theater complex, new possibilities emerge for educational and performing arts tours; festivals and

seminars; and use by universities. As students, families and entertainment consumers visit downtown in greater numbers, demand for the programming of our existing arts groups will increase, as will use of our existing venues. People will have compelling new reasons to visit and live in downtown Salt Lake City, strengthening the economy of our City, region and State.

Construction of the new theater will be funded in part from New Markets Tax Credits uniquely available to downtown Salt Lake City. Other funding may come from the creation of a Community Development Area previously recommended by the Downtown Theater Action Group. Profits earned from lucrative Broadway touring shows and other popular entertainment will support our arts organizations. The economic activity the theater generates will increase revenues to the ZAP fund that supports local groups. The new theater will be controlled by the community so that it's profits will stay in the community. Its programming will be under local control – carefully calibrated to complement and enhance the cultural offerings already available in our city.

Imagine a future in which cultural tour packages draw families from throughout the region to Salt Lake City to see varied arts performances, visit educational sites, dine out and shop. Imagine music, theater, and dance festivals; backstage tours and celebrity meet-and-greets; and college-credit performing arts workshops. Envision groups of high school students and parents traveling to Salt Lake City for national tours instead of going to Denver or San Francisco. Imagine traffic to our own arts offerings increasing because timely arrivals of first-run Broadway-style shows draw culture-lovers to our downtown. Now, think about giving people compelling reasons to visit, do business, and live in downtown Salt Lake City.

We have one real chance to get this right. Salt Lake City is the place, and now is the time.

BACKGROUND ON THE ACTION GROUP

On February 28, 2008, Ralph Becker, Mayor of Salt Lake City, announced the formation of a pro-bono, Downtown Theater Action Group, comprised of community representatives. He asked the Committee to analyze existing opportunities and make recommendations about a site for the construction of a new, state-of-the-art, legitimate stage theater of approximately 2400 seats in downtown Salt Lake City. The Committee is comprised of business and cultural leaders and activists. Others, comprising an Advisory Committee, have provided support and advice to the Committee. A list of Committee members and of the advisory group is attached (**Attachment B**).

The Committee held public meetings on March 6, 17, and 24; and April 7, 17, and 28; May 12; June 9, and July 14. Three subcommittees were established, Site Selection chaired by Prescott Muir (Prescott Muir Architects), Finance chaired by David Golden (Wells Fargo Bank), and Community Organizations chaired by Raymond Tymas-Jones (University of Utah). The subcommittees each have held meetings as appropriate to their respective functions. And informal groupings of Committee members and other interested members of the public have held numerous meetings since the organization of the Committee.

RECOMMENDATIONS

- (1) **Site Selection.** The Committee concludes that there are several potential sites for location of the new theater. These include (a) the Utah Theater and additional land available on Block 69; (b) the NAC building site and additional parcels that may be assembled on Block 70; (c) a parking lot located behind the Peery Hotel with frontage on Pierpont Street, West Temple, and Broadway adjacent to the Rose Wagner Theater; and (d) the parking lot owned by the I.J. Wagner Trust, across the street from the Rose Wagner Theater. There are distinct public benefits and complications associated with each site; the order of their listing, therefore, should not be construed as any one of the four being preferable to the others. Other sites also are available and would be suitable for the theater, notably including (e) land available as part of the new Camden Centre development planned on the block between 100 and 200 South and 500 and 600 West and (f) a three-acre parcel immediately to the north of the Grand America Hotel. The Site Selection subcommittee considered the Rocky Mountain Power site on Block 69 but concluded that it will not be available in the short term for the theater development.

The Downtown Theater Action Group recommends to the Mayor that the City immediately negotiate with all property owners and conclude a contract for the acquisition of one of the alternative sites specified in the attached summaries of alternative sites. (Some property owners, however, do not concur with all of the terms included in the summaries.) With the summaries are schematic drawings suggesting how the new theater might be located on the proposed site.

Preliminary discussions with the property owners of these sites indicate that the sites all are available for sale at fair market prices to be negotiated. In some instances, the property owners have provided a purchase price which, except for the I.J. Wagner Trust proposal, is being provided to the City in confidence.

Criteria used by the Committee to evaluate these and other potential sites for location of the theater are summarized in the **Attachment C**.

Convenient parking is essential to the location of the new theater. An estimated 800 spaces will be required during peak performance periods. There appears to be sufficient parking available proximate to all of the sites recommended (7501 spaces, excluding City Creek, proximate to Blocks 69 and 70; and 2,240 proximate to the Wagner and Peery sites); but the final determination of the theater location must include long-term provision for adequate parking. Each of the four priority sites are immediately adjacent to, or within one block of, the TRAX light rail line.

A preliminary, prototype theater design prepared by Daniel P. Coffey & Associates, Ltd., architects (**Attachment D**), as well as theatre plans for the Ellie Caulkin Opera House in Denver, Colorado, and the Schematic theatre diagrams found in the "Plan for New Performing Arts Facility in Salt Lake City 1997" authored by Theatre Project Consultants and Webb Management, were used by Prescott Muir Architects to

confirm that the recommended sites are of sufficient size on which to construct a 2,400-seat, state-of-the-art theater.

As emphasized later in this recommendation, the final theater design must be programmed in close coordination with City, County and State performance and presenting organizations and potential users.

The Action Group expects that the principal uses of the theater will include presentation of musical theater, ballet, opera, popular entertainment acts including comedy and amplified music, and civic including convention-related events and programs of religious organizations. The recommended sites are of sufficient size so that additional facilities may be included in the theater development as may be determined appropriate in the pending study by AMS Planning and Research for Salt Lake County. The Committee recommends, in any event, that ancillary facilities include four rehearsal rooms that may be used by local performance groups and the University of Utah, Salt Lake Community College, Utah Valley University, and other Utah educational institutions. Ancillary facilities also should include a black-box theater, with an audience capacity to be determined in consultation with local performance groups and as recommended by the AMS study.

The principal recommended sites are:

- a. Utah Pantages Theater site and a portion of the parking garage immediately to the south of the Utah Theater site. The site to be assembled and location of the theater on the assembled parcel is depicted in **Attachment E**. The use of the additional area from the parking garage will provide sufficient land area for the construction of a state-of-the-art theater with an appropriate configuration of the auditorium and sufficient backstage facilities. Assembly of the site also may enable improvements to backstage facilities of the Capitol Theater, owned and operated by Salt Lake County.
- b. Block 70, immediately south of the City Creek development and to the north of Gallivan Plaza. A tentative location for a site for construction of a 2400-seat theater on the NAC property when combined with property already owned by the City or agencies thereof, is depicted in **Attachment F**. The assembled site will provide sufficient land for development of the theater, rehearsal rooms, and, if funding is secured, for ancillary cultural arts uses such as a black-box theater. Housing, hotel, retail and office development, all designed for job creation and significant benefits for local residents, also may be planned for the assembled site.
- c. Parking lot behind the Peery Hotel. The site and location of the theater on this site is depicted in **Attachment G**. The assembled site will provide sufficient land for development of the theater, rehearsal rooms, and, if funding is secured, for ancillary cultural arts uses such as a black-box theater. The development may be linked physically with the Rose Wagner Theater.

- d. Wagner Foundation parking lot, across Broadway from the Rose Wagner Theater. The location of the theater on this site is depicted in **Attachment H**.
- e. The prospective Camden Centre development. Information about this site will be provided to the City by the Action Group.
- f. The Holdings property to the North of the Grand America Hotel. Information about this site will be provided to the City by the Action Group.

Price and other terms are not included in these summaries so that the public interest is not prejudiced as the City proceeds to negotiate one or more contracts to acquire a site for the theater. Schematics included in the attachments are preliminary and further detailed plans must be developed to locate the theater at each of the depicted locations.

There are other sites that rank well against the Committee's criteria. Information about these other locations also will be provided to the City.

- (2) **Financing.** The Downtown Theater Action Group has received a preliminary cost estimate for construction of the theater prepared by Daniel P. Coffey & Associates, Ltd. (**Attachment I**). The estimate is \$64.1 million for construction in 2008 dollars. This estimate does not include design fees, escalation, land, or owner-related costs. The Committee projects a total project budget of \$81.5 million.

Based on the advice of the National Development Council, the Committee has determined that, uniquely for the State of Utah, the locations recommended for the theater all are located within a Qualified Low Income Community (QALIC) as that term is defined by the U.S. Department of Treasury for the New Market Tax Credit (NMTC) program. It is expected that this program will be extended legislatively by the U.S. Congress beyond the current fiscal year. If that occurs, the Committee has been advised that the downtown theater project likely will qualify for participation in the program and that Community Development Entities with tax credit allotments will provide tax credit financing. If that can be realized, not less than 20% of the total capital cost of the project (upwards of \$14 million) will be available as equity through this program.

The Committee finds and recommends that:

- a. Financing of the theater is practical and achievable because of the availability of outside funds, state enabling laws for community development, and the economic viability of a downtown theater.
- b. Funding sources for the theater development should not impair existing funding sources for cultural activities (e.g., ZAP taxes) or current private sources of funding for existing organizations.
- c. The City immediately establish a Community Development Act (CDA) Area. This Area will include the areas denoted in the Salt Lake City Downtown

Alliance proposed Arts and Cultural District, including areas where the four recommended sites are located. This Area shall be known as the Salt Lake City Cultural and Entertainment District.

- i. The University of Utah has suggested that theaters located at the University of Utah and entertainment areas adjacent to the University also be included in the district. Salt Lake Community College wishes to have three locations included: Library Square Campus, Community Writing Center at Library Square, and the Grand Theatre at the South City Campus. The Committee recommends the inclusion in the district of these and other locations of cultural facilities and related entertainment areas of other educational institutions wishing to be included in the district. If this may not be accomplished under the CDA, then formalized arrangements should be established between the district and the educational institutions wishing to be involved for the sharing the benefits and obligations arising under the provisions for establishing and operating the district.
- d. It is anticipated that incremental sales tax revenues from City Creek Center alone to governmental entities from business and cultural facilities within the District shall exceed \$18 million annually, beginning in 2012 or shortly thereafter. The new theater and restaurants, hotels and other entertainment activities spawned by the new venue will generate additional new sales tax revenues. A portion of these revenues should be made available to underwrite the financing costs for design and construction of the theater project and to underwrite statewide cultural arts and other programs.
- e. With a portion of these incremental sales tax revenues, the City should conclude arrangements with the County and State to provide for funding a portion of the debt service requirements of the new downtown theater, for funding the capital costs of other needed cultural facilities in the County as recommended by the AMS study now pending, for funding the capital costs of needed cultural facilities in other communities throughout the State, and for funding programming initiatives of the cultural arts, including education, throughout the State.
- f. After consultation with the National Development Council, the Committee recommends that the City immediately take appropriate measures to qualify the theater development project for New Market Tax Credits, if available. The Action Group expects that upwards of \$14 million of the projected \$65 million construction cost can be made available as equity for the project through tax credit financing, which uniquely is available in the four recommended locations.
- g. Additional funding sources include, but are not limited to, facility fees and ticket surcharges for touring Broadway and popular entertainment acts, naming rights and sponsorships, co-promotion of Broadway and pop-entertainment programs (a change from the County's method of programming), and net operating income.

(3) **Economic Impact.** The Committee concludes that the new theater will have a substantial and beneficial impact on both the cultural and economic development of downtown Salt Lake City, the County and the State. These impacts include quantifiable and intangible economic benefits.

- a. **Overview.** The Committee chair conservatively projects annual attendance of 175,000 theater patrons and over \$11 million in ticket sales for first run touring Broadway attractions alone at the new venue. (Earlier studies, including the HVS study in 2005, projected higher attendance. Other genres of the performing arts, including dance, ballet, opera, popular music and civic functions will bring the total attendance to a significantly higher total.)

The Committee chair estimates that 15% of theater patrons at the new venue will travel to Salt Lake City from outside of Utah to see first-run touring shows like “Wicked” and “Lion “King.” These new audiences will occupy as a projected 13,125 hotel and motel rooms at an average room rate of \$100 per night. They will spend millions of dollars annually at local restaurants and other business.

James Wood, Bureau of Economic and Business Research, University of Utah, projects \$22 million in spending by Utah residents and by non-residents who attend touring Broadway productions. This includes \$10.99 million annual economic activity related to spending by Utah resident touring Broadway theater patrons, creating 443 jobs. He projects \$2.7 million annual economic activity related to spending by non-residents, creating 121 jobs. (See **Attachment J**)

It’s easy to understand how this economic impact occurs. Salt Lake City is the cultural, economic and religious center of a region that includes northern Nevada, southern Idaho, southwestern Wyoming, western Colorado and Utah. Other cities have found that arts and culture are a “magnet” for tourism, attracting more visitors and keeping them longer when they visit.

Our state already has world-class arts organizations based in Salt Lake City. With the new theater as an anchor, Utah will have a concentration of world-class arts venues in our city’s downtown core – the critical mass needed to create a true arts destination.

The inclusion of classrooms in the theater complex makes it possible for universities throughout the region to send students to Salt Lake City for arts workshops featuring groups such as Utah Opera, Utah Symphony, Ballet West and others.

Educational performing arts tours will attract school classes from around the region – including groups that now travel out of state for these experiences. These could include master classes, gallery tours, meet-and-greets with performers.

“Festival weekends,” built around offerings of our local arts groups and touring-show programming, can be coordinated with lodging, transportation

and dining options to draw visitors to our state throughout the year. The ability to attract and host arts festivals and conventions will be enhanced. In this way, audiences for our city's existing arts groups and venues can be increased, its downtown can be enlivened and its businesses can be boosted by an influx of visitors.

- b. The theater, therefore, will benefit the City, County and State economically by:
 - i. Generating significant new sales tax revenues directly from the presentation of first run, touring Broadway productions that previously have not visited Salt Lake City because of the inadequacy of existing venues;
 - ii. Generating, indirectly, new sales tax revenues from increased patronage at local restaurants by increased audiences at presentations presently not available in the region;
 - iii. Increasing employment opportunities for local residents, as the new venue grows the economy by \$4.6 million annually from touring Broadway and more from other presentations; and directly employs 12 new full-time employees and numerous part-time stagehands, performers, box office personnel, and other staff required to operate and present performances at the venue;
 - iv. Increasing the value of real estate in the presently underdeveloped vicinity of the new theater, and, therefore, increasing real estate tax revenues;
 - v. Attracting national and international performance groups that will enhance income tax collections by the State;
 - vi. Increasing the vitality of the downtown area proximate to the Salt Palace and provide an additional convention asset, thereby increasing the attractiveness of Salt Lake City as a location for conventions;
 - vii. Developing new audiences that may be introduced to existing local performance groups and provide new sources of support for the arts;
 - viii. Providing design and construction employment in the local economy;
 - ix. Providing additional educational opportunities for the university community for students and enhancing the cultural vitality of the City which increases the attractiveness of our universities for prospective students, faculty and administrative personnel. The concentration of arts venues downtown also provides a performance venue option for universities with, or now creating, campuses in downtown Salt Lake City.
 - x. Providing additional cultural and educational opportunities for families and pre-college students through performing arts tours, seminars, and festivals.
- c. To extend and expand these economic benefits on an ongoing basis, the Committee recommends that Mayor Becker establish an ongoing initiative to

cultivate the cultural and creative economy of the region. Such an initiative would not only optimize the economic benefits of a new downtown theater, but would recommend strategies to expand creative industries in Salt Lake City and Utah.

(4) **Community Organizations**. The Committee concurs that in the development of the new venue and of the organizational structure for its operations, the must City address the needs and concerns of community arts organizations and others by assuring that:

- a. Oversight of the design and construction of the new theater must provide for the input and full consideration of the needs of prospective users of the facility, including the Utah Opera, Ballet West, Pioneer Theatre, Kingsbury Hall, the LDS Church and other religious organizations, the Convention and Visitors Bureau, for-profit popular entertainment promoters and presenters, and for-profit Broadway musical and other theatrical promoters and presenters;
- b. Programming direction for this and any other associated new performance spaces shall be overseen by representatives of the City, County and State's arts, cultural, educational and business communities; the governing group should have the legal authority to underwrite and promote new programming for these venues and for the cultural development of the State;
- c. Grants from the SLC Downtown Presentation Fund shall provide for augmentation of the existing ZAP and private sources of funding of existing cultural arts organizations;
- d. Recipients of grants from the SLC Downtown Presentation Fund shall be required to coordinate their marketing and fundraising activities to enhance the attendance of audience to all genres of the performance and visual arts in downtown Salt Lake City;
- e. Contracting for presentation of Broadway road company productions shall seek to maximize the benefits to local, County and State-wide cultural organizations by increasing the interests of the community in theater and the arts and by making available to the SLC Downtown Presentation Fund net cash flow earned from Broadway and other profitable presentations under new presenting arrangements if they can be negotiated for use of the new theater and by local for-profit promoters;
- f. The County shall increase the capabilities and usability of its integrated ticketing and database system so that all cultural arts presenters shall have easily accessible use of the system;
- g. Public and private funding of the capital construction of the new downtown theater and of SLC Downtown Preservation Fund should be secured to the extent possible from new and not existing sources of funding for cultural arts; and

- h. the theater shall be operated as a catalyst to promote Salt Lake City as an arts destination in ways that benefit our existing organizations. These may include college-credit arts workshops, performing arts tours for school students and families and destination arts festivals.

ATTACHMENTS

- A. Capacities of Venues in Touring Broadway and Other Peer Markets
- B. Downtown Theater Action Group and Advisory Committee Members
- C. Criteria for Location of 2400-seat Downtown Theater
- D. Preliminary Prototype (Daniel P. Coffey & Associates, Ltd.)
- E. Summary of Utah Pantages Theater and Block 70 Site and Schematics
- F. Summary of Block 70 Site and Schematics
- G. Summary of Parking Lot Site Behind Peery Hotel and Schematic
- H. Summary of Wagner Foundation Parking Lot Site and Schematic
- I. Estimated Construction Cost (Daniel P. Coffey & Associates, Ltd.)
- J. James Wood, Bureau of Economic and Business Research, University of Utah, Memorandum to William Becker, July 11, 2008

ATTACHMENT A
Capacities of Venues in Touring Broadway and Other Peer Markets

Peer Cities

Appleton Fox Cities PAC 2070
Baltimore France-Merrick PAC 2232
BirminghamBJCC 2814
Calgary Southern Jubilee 2713
Cincinnati Aronoff Center 2623
Columbus Ohio Theatre 2747
Columbus Palace Theatre 2623
Edmonton Northern Jubilee 2525
Ft. Lauderdale Broward Center 2653
Fort Worth Bass Hall 2032
Honolulu Blaisdell Auditorium 2121
Jacksonville Moran Theatre 2856
Kansas City Music Hall 2200
Louisville Kentucky Center 2479
Louisville Louisville Palace 2645
Madison Overture Center 2216
Milwaukee Uihlein Hall 2305
Norfolk Chrysler 2451
Omaha Orpheum Theater 2546
Orlando Bob Carr 2367
Ottawa National Arts Centre 2245
Portland Keller 2992
Salt Lake City Capitol Theatre 1917
Saskatoon TCU Place 2027
Spokane INB PAC 2640
Tampa Morsani Hall 2466
Tempe Gammage 2797
Toledo Stranahan Theater 2409

Road Cities (in ascending order)

San Francisco Curran 1667
Salt Lake City Capitol Theatre 1917
Colorado Springs Pikes Peak Center 1970
Salt Lake City Kingsbury Hall 1971
Albuquerque Popejoy Auditorium 1985
St Petersburg Mahaffey 2030
Fort Worth Bass Hall 2032
Boise Morrison Center 2040
Appleton Fox Cities PAC 2070
Indianapolis Clowes Hall 2074
Palm Beach Kravis Center 2115
Minneapolis State 2119
Honolulu Blaisdell Auditorium 2121
Kansas City Music Hall 2200
San Francisco Orpheum 2203
Madison Overture Center 2216
Baltimore France-Merrick PAC 2232
Washington, DC Opera House 2294
Milwaukee Uihlein Hall 2305
Fresno Saroyan Theater 2343
Miami Arsht CPA 2348
Orlando Bob Carr 2367
Toledo Stranahan Theater 2409
Nashville TPAC-Andrew Jackson Hall 2425
Norfolk Chrysler 2451
Tampa Morsani Hall 2466
Louisville Kentucky Center 2479
Eugene Hult Center 2487
Omaha Orpheum Theater 2546
Minneapolis Orpheum 2588
Boston Opera House 2592
Indianapolis Murat Theatre 2621
Cincinnati Aronoff Center 2623
Columbus Palace Theatre 2623
Houston Hobby Center-Sarofim Hall 2637
Spokane INB PAC 2640
Louisville Louisville Palace 2645
Fort Lauderdale Broward Center 2653
Cleveland Palace Theatre 2658
Pittsburgh Heinz 2663
Los Angeles Pantages 2703
Des Moines Civic Center 2721
Columbus Ohio Theatre 2747
Tempe Gammage 2797
Seattle Paramount 2811
Birmingham BJCC 2814
Pittsburgh Benedum 2824

Jacksonville Moran Theatre 2856
Akron EJ Thomas 2863
San Antonio Majestic 2911
Portland Keller 2992
Costa Mesa Orange County PAC 3034
Cleveland State Theater 3194
Kalamazoo Miller Auditorium 3483
Richmond Landmark 3538
Atlanta Fox Theatre 4480
Austin UTPAC-Bass Concert Hall 4480
St. Louis Fox 5060

ATTACHMENT B
Downtown Theater Action Group and Advisory Committee Members

Theater Committee

Scott Anderson, Zions Bank
Celia R. Baker, Arts Consultant and Writer
D.J. Baxter, Redevelopment Agency of Salt Lake City
Lane Beattie, Salt Lake Chamber
Scott Beck, Salt Lake Convention and Visitors Bureau
William Becker, Theatre Dreams
Nancy Boskoff, Salt Lake City Arts Council
Spencer F. Eccles, Wells Fargo Bank
Bob Farrington, Salt Lake City Department of Community & Economic Development
David Golden, Wells Fargo Bank
Raymond T. Grant, Discovery Gateway
Tom Guinney, Gastronomy, Inc.
Meghan Holbrook, Zions Bank
Ellis Ivory, Deseret News
Johann Jacobs, Ballet West
Larry Miller, Utah Jazz
John Milliken, Milcom, Inc.
Rick Mortensen, Matheson, Mortensen, Olsen & Jeppson, P.C.
Prescott Muir, Prescott Muir Architects
Renn Patch, Office of the Presiding Bishopric of The Church of Jesus Christ of Latter-day Saints
Gary Porter, Office of the Presiding Bishopric of The Church of Jesus Christ of Latter-day Saints
Vasilios Priskos, InterNet Properties Inc.
Jill Remington Love, Salt Lake City Council
Patricia A. Richards, Wells Fargo Bank
Richard Scott, Salt Lake Community College
Dean Singleton, Salt Lake Tribune
Malia Tourangeau, Utah Symphony | Utah Opera
Raymond Tymas-Jones, College of Fine Arts
Jim Wall, Deseret News Publishing Co.
Carla Wiese, Downtown Alliance

Advisory Committee

John Ballard, NewSpace Entertainment
Jim Bradley, Salt Lake County Council Office
Clint Ensign, Sinclair Companies
Fred Eapin, University of Utah
Natalie Gochnour, Salt Lake Chamber
Herald Johnson, IJ and Jeanne Wagner Charitable Foundation
Brenda Scheer, College of Architecture and Planning

ATTACHMENT C
Criteria for Location of 2400-seat Downtown Theater

Broadway Theatre
Site Selection Committee Report
Selection Criteria

A. Synergy with Adjacent Uses

1. Existing Theaters

Much of the experience of theatre attendance is the experience of the event, that is seeing and being seen, thus it was felt that the arts and cultural district benefit from a reasonable, one block or 1,000 linear foot maximum separation between the new and existing theatres. If theatres could be co-located in order to facilitate shared load in docks and/or patron services this would be an optimum configuration.

2. Hospitality District (300 South)

Although theatres provide a negative impact on the street face during the day, they do support restaurants and hotels and thus benefit from and contribute to a pre/post performance proximity with a hospitality district. It is suggested that the theatre lobby be held back from the street edge to allow restaurants and more activated uses to inhabit street front lease space. This could provide rental income for the theatre.

3. Salt Palace

The synergistic relationship with the Salt Palace is more difficult to define. The Salt Lake Convention Bureau has indicated they periodically need the use of a 5,000-seat auditorium and to a lesser degree, a 2,400 seat facility. Currently they use the NuSkin Theatre in the Energy Solutions Arena. With a reasonable proximity of 400 linear feet from the Salt Palace entries, it is anticipated that the Salt Lake Convention Bureau would book five dates per year in the new theatre.

4. Economic Development

The task force has identified the economic development potential more extensively elsewhere in this report, however, the site selection committee has prioritized sites that reside in blocks 69 and 70, especially with frontage on Main Street due to the need to revitalize these properties located in the heart of the central business district. Another economic development concern is to create opportunity for multiple property owners rather than the public investment benefiting a sole development entity.

5. Liquor Sales

The ability to serve liquor for hosted events, during intermissions, and in adjoining restaurants and clubs will contribute to the economic vitality of the theatre as well as its immediate vicinity.

B. Access

1. Automobile and Parking

Most patrons use an automobile to travel to the theatre. It is estimated that there will need to be one parking stall for every 2.75 seats. For a 2,400-seat theatre it will require 800 stalls within a 1,000-foot radius with preference for directly adjoining parking. The distance between theatre

and parking structures depends upon the quality of the pedestrian experience, with greater hospitality infill affording greater distance to parking.

Due to the ingress and egress queuing challenges of a singular parking structure, it is felt that multiple structures located within the prescribed proximity would be ideal. Parking structures used for office tenants provide a good opportunity for complimentary or shared use. Structures used for shopping malls, restaurants, and hotels provide less complimentary use.

The City Creek Development has indicated that there will be no surplus stalls available in their structures at this time. However, the theatre project can anticipate complimentary use of the Regent or Orpheum Street structures owned by PRI. Auto circulation for drop-off and access to parking has been weighed in the site selection process.

Proximity to traffic arteries like 400, 500, and 600 south, as well as West Temple, 300, and 400 west would be advantageous. Location of the theatre at the north end of the downtown business district is understood to be a challenge especially during the Christmas holiday season.

2. Transit

As mentioned previously, the use of mass transit rail and bus are lesser-utilized means of access for theatre patrons. However, given the increasing level of acceptance of mass transit and cost of fuel, we felt it is important to prioritize sites that were within 1,500 linear feet of a Trax station and to a lesser degree in proximity to the 200 south bus corridor. A downtown circulator could enable more remote parking.

C. Design

1. Configuration and Constructibility

The committee studied the optimum theatre configuration that will allow for efficient, cost effective management of the facility. It was determined by the task force that the optimum configuration was not to be compromised. We looked for sites that enabled direct multiple truck bay load in with a direct pathway to the stage. This requires simplified truck maneuvering and load in ramps that do not block the street or sidewalk. It would be optimum to allow truck maneuvering off street, but it is realized this would be impractical in a downtown location. Impact on existing street corner curb radii as well as other impediments such as mid-street parking ramps were considered.

The configuration of an adequate lobby with multiple level visual perspectives would enhance the arrival and intermission experience and benefit earned income components like gift shop, food services, and facility rentals. Although not currently programmed as part of the theatre project, the ultimate co-location of rehearsal halls and small black box theatre would be beneficial.

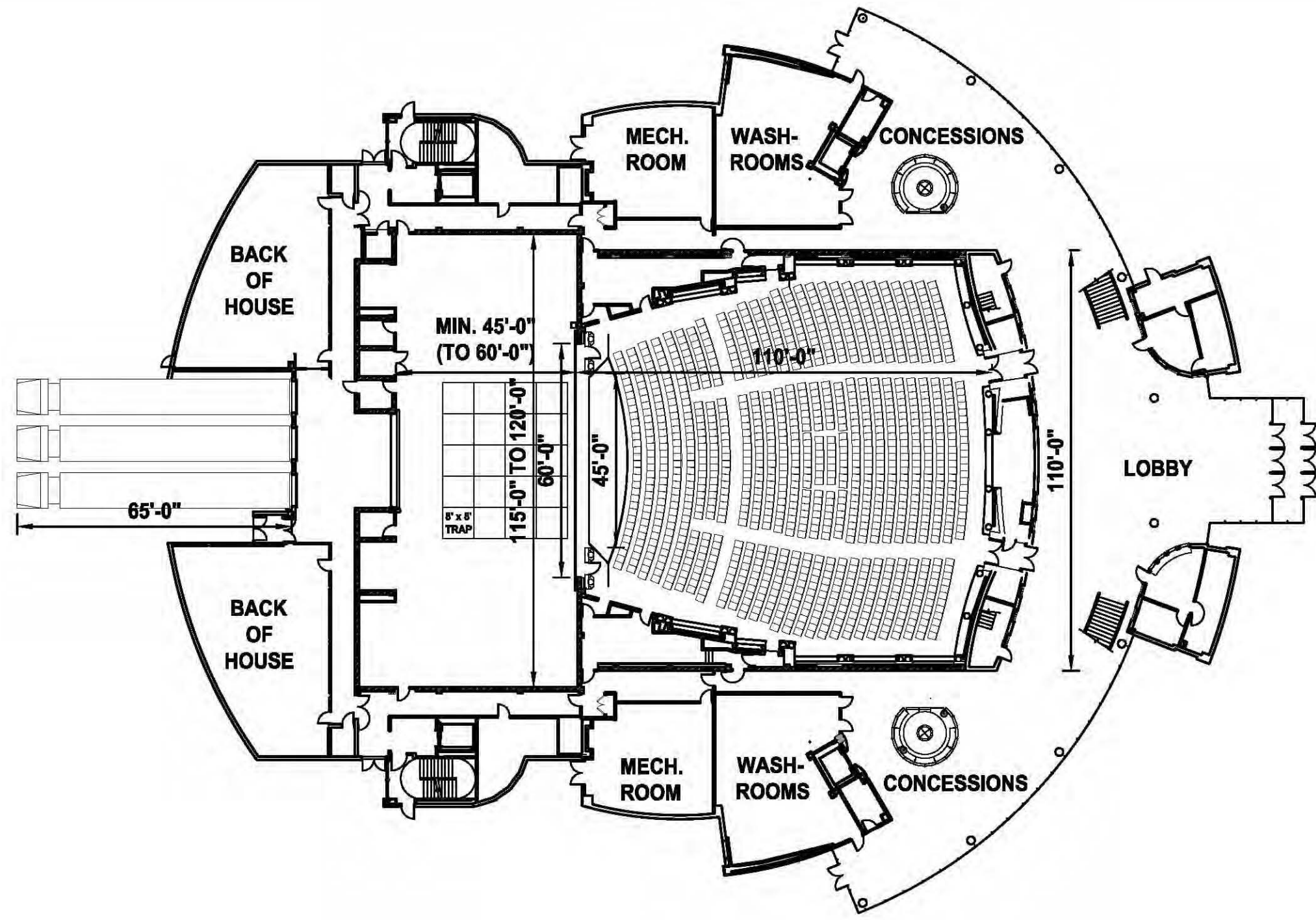
Constructibility issues were considered. Sites that provided adequate areas for construction staging and layout with little need for protection of adjacent structures were prioritized. The amount of demolition, environmental cleanup, and subsoil conditions should be considered as an acquisition cost and thus did not overly concern this committee.

2. Image and Community Concerns

This is an area that is more difficult to assess, however, we felt that a new 2,400-seat theatre should have a certain civic presence. The theatre should have an adequate street frontage in order to accommodate audience arrivals and departures as well as provided a heightened level of experience. However, the committee felt that preserving the day to day economic return on street front retail as well as diminished theatre exterior cladding cost associated with a theatre surrounded by other uses was an optimum approach. The overall civic image would benefit from a cohesive singular mixed-use development.

The community has repeatedly voiced support for the revitalization of the Utah Theatre as well as a commitment to Main Street.

ATTACHMENT D
Preliminary Prototype (Daniel P. Coffey & Associates, Ltd.)



THEATRE PROTOTYPE

Daniel P. Coffey & Associates, Ltd.



Mar 21 2008

ATTACHMENT E
Summary of Utah Pantages Theater and Block 70 Site and Schematics

Downtown Performing Arts Theater

Property Name: The Utah Pantages Theatre and Block 69

Property Owner: Howa Properties, Inc. (Rick Howa)), Main Street Investors, LLC, and Glen Young

Address: 144 south Main, 156 South Main

Parcel: 15-01-229-068, 15-01-229-070

Legal Description:

Zoning: D-1

Property Size: .70
 .19
 .89 (Howa property only)

Building Size:

Building Age/Type:

County Assessed Valuation: 2,956,200

Parking: None

Adjacent Uses: Retail and Office

Site or Bldg Description: Remaining portions of the Utah Pantages Theater and adjacent properties

RDA status: Collection Area

Other Comments:

Howa has controlled the Utah Pantages Theatre property for more than 10 years with the intention of restoring it as a theater. In 2003, Martinez & Johnson, renown theater restoration architects, prepared for the owner concept plan design for the construction on the property of a state-of-the-art, 2500-seat Broadway musical theater venue on

the owner's site. The total square footage of the designed facility is 112,050 square feet.

In 2005, Daniel P. Coffey & Associates examined the 2003 design. He estimated the construction cost at \$63 million. He concluded that while the construction of the theater as designed is feasible, there are inadequacies in the design, including a limited backstage area; an excessive proportion of the audience seating in the first and second balconies rather than the orchestra floor; excessive distance of back row seating in the balconies from the stage; stage grid height of 80 feet rather than standard 90 foot; less than desirable access between the front- and back-of-the house; and difficult load-in and load-out configuration.

Although Mr. Howa disagrees, the Downtown Theater Action Group concurs that the current Howa site is inadequate to accommodate a 2,400 seat theater with optimum seating, loading, and patron amenities. The committee concluded that use of the Howa property to construct the downtown theater would require additional property.

Hines Company and its co-owner of the adjacent garage servicing the Kearns Building are not amenable to demolishing their parking garage to the north of the Howa property to accommodate expansion of the site for construction of the new theater.

However, 200 South Main Street Investors, LLC, owner of the US Bank Building located at 299 South Main Street at the corner of 200 South and Main Street (formerly known as the Interstate Bank Building), has confirmed a interest in making available a portion of the parking garage immediately to the west of the US Bank Building and to the east of the Capitol Theater. By including in the assemblage a northerly portion of one of the sites (#1501229060) on which this garage is constructed, there would be sufficient land on which to construct a properly configured 2400-seat theater, meeting the concerns raised by the 1995 Coffey study of the Martinez & Johnson concept plan design. Replacement parking for 47 cars would have to be provided.

Glen Young owns a parcel between the Utah Pantages Theatre site and the US Bank Building property, approximately .07 acre (#1501229074). This property is 23'X145' and Mr. Young states that the property has access rights to the rear, four parking stalls in the US Bank Building parking structure and joint use of dumpsters. Leases encumbering Young building expire within two years. Mr. Young is

willing to sell his property at its fair market value or effect a tax-free exchange.

While there is significant parking of 1000 spaces, primarily used for complementary office uses and apparently available for theater use in the evenings, satisfactory long-term arrangements would have to be made to accommodate theater requirements if the Block 69 site is used for construction of the theater.

The Rocky Mountain Power sub-station to the rear of the Howa property presents some challenges in the short term to the Block 69 location of the theater. However, the Martinez & Johnson design does provide an adequate, temporary, though less than ideal, solution to providing for load-in and load-out for the new theater – and for immediately improvements for loading in and loading out at the Capitol Theater. Rocky Mountain officials have indicated to the City and the Downtown Theater Action Group that within the next ten years, the public utility will be significantly enhancing its sub-station facilities and capacities in downtown Salt Lake City. The timing will depend on development scenarios in and around Block 69. Appropriate arrangements should be made with Rocky Mountain Power to secure proper access to the rear of the new downtown theater and the Capitol Theater at the time when Rocky Mountain Power commences its upgrade of these facilities. In the meanwhile, arrangements must be made with Rocky Mountain Power for interim access to the backstage facilities of both the new theater and the Capitol Theater.

The utilization of these Block 69 properties to aggregate an adequate site for the construction of the new theater provides important and significant public benefits:

First, it may be possible to provide to the US Bank Building owners as consideration for the site provided, additional development rights over portions of the assembled theater site instead of cash consideration.

Second, interim arrangements for load-in and load-out at the new theater can be designed so that load-in and load-out at the County-owned Capitol Theater also can be accommodated. At present, load-in and load-out for the Capitol Theater through the US Bank building parking garage is very inadequate and costly.

Third, when in the future the Rocky Mountain sub-station is relocated or moved from its present location, load-in and load-out of the new theater, as of the Capitol Theater, may be optimized. Design of the new theater should anticipate future changes to load-in and load-out.

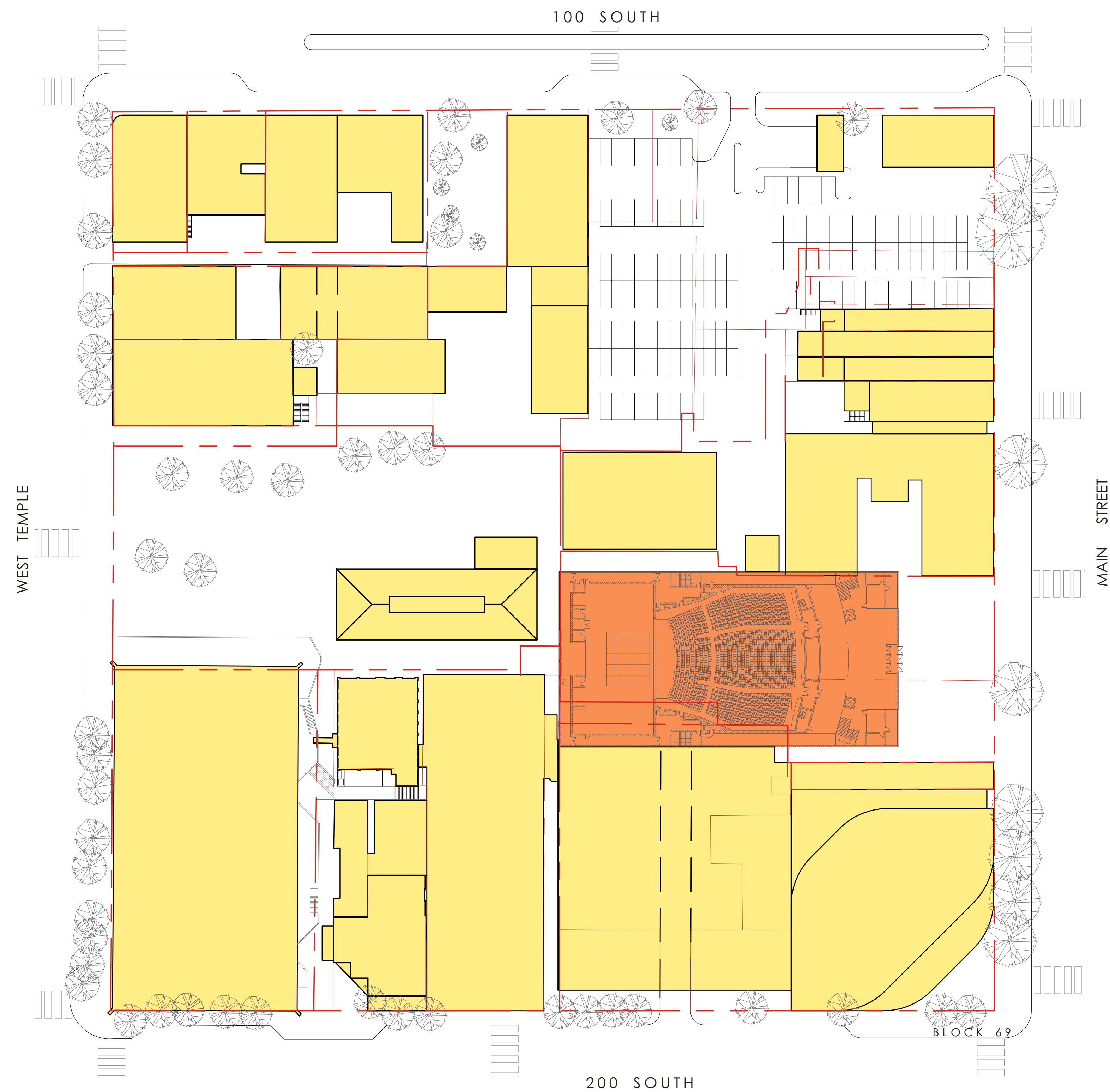
Fourth, the location of the new theater on Block 69 is desirable as catalyst for development as arts and cultural district south of City Creek Center.

Fifth, adjacent and nearby parking structures provide ample shared parking for nighttime uses for current and expanded uses.

Sixth, the adjacent to new City Creek Center is anticipated to draw over 10 million users per year and have over 700 residential units. These users and residential owners will be located within easy walking distance of the new theater on Block 69.

Seventh, the Block 69 site has Main Street entrance and ample street frontage to accommodate retail and other complementary uses.

Eighth, although most of the historic elements of the Utah Pantages Theatre have been demolished, the use of the Howa property will enable the incorporation of the limited number of remaining historic elements of that theater, such as the stained glass ceiling, and the continued use of the site which has been identified as the site of the City's premiere theater facility for generations of Utahans.



- EXISTING BUILDINGS TO REMAIN
- THEATRE PROTOTYPE

01A BLOCK 69 - UTAH THEATRE


SCALE: 1" = 50'-0" ^



- EXISTING BUILDINGS TO REMAIN
- THEATRE PROTOTYPE

01B BLOCK 69 - UTAH THEATRE

SCALE: 1" = 50'-0" ^



DOWNTOWN RISING
INSPIRED BY THE SECOND CENTURY PLAN



**SALT LAKE CITY
DOWNTOWN
SLC Alliance**
an affiliate of the Salt Lake Chamber

SALT LAKE CITY
**CULTURAL MASTER PLAN
DISTRICT** [BLOCKS: 69 & 70]

PRESCOTT MUIR ARCHITECTS

ATTACHMENT F
Summary of Block 70 Site and Schematics



EXISTING BUILDINGS TO REMAIN

03 BLOCK 70 - MAIN STREET

SCALE: 50'-0" \wedge

Downtown Performing Arts Theater

Property Name: NAC/Prudential/Inkleys/MUAH

Property Owner: Suburban Land Reserve; RDA, PRI

			<u>Acre</u>	<u>Assessed</u>
PRI	107 South Main	16-06-105-044	.40	7,635,900
PRI	115 South Main	16-06-105-002	.29	5,148,500
RDA	125 South Main	16-06-105-003	.09	398,300
RDA	127 South Main	16-06-105-004	.11	505,600
D News	120 South Regent	16-06-105-027	.23	421,000
Suburban	135 South Main	16-06-105-046	.18	847,600
Suburban	134 South Regent	16-06-105-028	.19	347,800
Suburban	136 South Regent	16-06-105-030	.32	604,200
Suburban	154 South Regent	16-06-105-032	.05	91,500
Suburban	160 South Regent	16-06-105-034	.10	183,000
D News	162 South Regent	16-06-105-038	<u>.07</u>	<u>128,100</u>
			2.03	16,311,500

Address:

Parcel:

Legal Description:

Zoning: D-1

Property Size:

Building Size:

Building Age/Type:

County Assessed Valuation:

Parking: 1,000 spaces in Regent Street and Orpheum Garages (subject to negotiation)

Adjacent Uses: Office, parking, restaurant

Site or Bldg Description:

RDA status: Collection Area

Other Comments:

Suburban Land Reserve is prepared to sell its properties on Main Street on Block 70 north of the Tribune building to the Salt Lake City RDA at market value for the construction of a performing arts theater and also the NAC building located on Regent Street.

To accommodate a theater, several of the existing structures would require complete or partial demolition. Destruction of the NAC building will be particularly costly, but that cost should be reflected in the purchase price for the property. Phase I and some Phase II environmental studies have been done by the owner; any environmental issues and the cost of remediation also should be reflected in the purchase price.

The properties fronting or adjacent to 100 South would remain. Preliminary schematic designs confirm that the theater could be oriented in either a north/south direction or east/west. Alley easements would have to be resolved, and loading to several properties on 100 South would need to be accommodated. A new theater could be placed in the block and allow for smaller redevelopment opportunities on Main Street as well as Regent Street.

Parking for a theater would be accommodated at existing parking garages used generally during the day by office users; but long-term parking arrangements to service the theater must be negotiated.

Suburban Land Reserve will sell all of the property in question, even those parcels not necessary for a large theater. The Salt Lake Tribune Building rear addition may be required as part of the assemblage for the theater development.

The Block 70 location has several important public benefits, including:

First, the location of the new theater on Block 70 is desirable as catalyst for development as arts and cultural district immediately to the south of City Creek Center.

Second, adjacent and nearby parking structures provide ample shared parking for nighttime uses for current and expanded uses if contractual terms can be negotiated for their use.

Third, the new City Creek Center is anticipated to draw over 10 million users per year and have over 700 residential units. These users and residential

owners will be located within easy walking distance of the new theater on Block 70.

Fourth, the Block 70 site will provide for a Main Street entrance and ample street frontage on Main Street to accommodate retail and other complementary uses.

Fifth, the Block 70 site will provide for a Regent Street entrance and ample street frontage on Regent Street to accommodate retail and other complementary uses.

Sixth, a mid block pedestrian connection from Regent Street to Main Street will facilitate pedestrian access, not only to the new theater, but also to other cultural and entertainment facilities both on Main and on Regent Streets.

Seventh, Regent Street will provide an easy pedestrian connection between the new City Creek development entranceway on 100 South and the Gallivan Center at 200 South.



* MUAH GRAND HALL DEPTH MEASURED FROM THE FACE OF THE BUILDING = 100'-0"

- POTENTIAL LEASABLE RETAIL SPACE
- POTENTIAL OFFICE BUILDING TOWER
- PROMINENT EXISTING BUILDINGS
- EXISTING BUILDINGS TO REMAIN

04A BLOCK 70 - REGENT STREET

SCALE: 1" = 50'-0" ^



- LEASABLE RETAIL SPACE
- OFFICE BUILDING TOWER
- EXISTING BUILDINGS TO REMAIN

04B BLOCK 70 - REGENT STREET

SCALE: 1" = 50' - 0"

ATTACHMENT G
Summary of Parking Lot Site Behind Peery Hotel and Schematic

Downtown Performing Arts Theater

Property Name: Peery Hotel Parking Lot

Property Owner: Painless Parking LLC (Bernolfo)

Address: 128 W 300 S, 250 S. West Temple

Parcel: 15-01-227-027, 15-01-277-025

Legal Description:

Zoning: D-1

Property Size: 1.08
.30
1.38

Building Size:

Building Age/Type:

County Assessed Valuation: 1,974,50
628,600
2,603,100

Parking:

Adjacent Uses: Hotels, restaurants, Performing arts facility

Site or Bldg Description:

RDA status: Non-collection Area

Other Comments:

The Peery Hotel parking lot, with street frontage on West Temple, 300 South and Pierpont Avenue. The site wraps around the Peery Hotel which is at the northwest corner of West Temple and 300 South. The property is owned by David Bernolfo. It is of sufficient size to accommodate a theater and ancillary facilities, with the theater fronting on West Temple. Load-in and load-out would be designed for the theater from Pierpont Avenue.

The owner prefers not to have any presentation of his discussions with the committee about the site.

There are several important public benefits that can be achieved by location of the new theater at the Peery Hotel parking lot location, including:

First, the design of the new theater can be integrated with the Rose Wagner Theater so that the new theater, ancillary rehearsal and administrative spaces, and possibly other performance spaces can be integrated with the existing facilities operated by the County.

Second, this location of the new theater is desirable as catalyst for development in the arts and cultural district south of City Creek Center, though the impact is not as important as a location on Block 69 or Block 70.

Third, this location has entrances on West Temple, 300 South (Broadway) and Pierpont, with ample street frontage to accommodate retail and other complementary uses.

Fourth, this location is proximate to the Salt Palace.



07 PIERPONT - WEST TEMPLE

SCALE: 1" = 50'-0" ^

ATTACHMENT H
Summary of Wagner Foundation Parking Lot Site and Schematic

Downtown Performing Arts Theater

Property Name: Rose Wagner Parking Lot

Property Owner: Broadway Parking LLC

Address: 117 & 143 W 300 S.

Parcel: 15-01-278-005, 15-01-279-002

Legal Description:

Zoning: D-1

Property Size: 1.87
 .17
 2.04

Building Size: NA

Building Age/Type: NA

County Assessed Valuation: 1,315,100
 335,200
 1,650,200

Parking: 250 spaces

Adjacent Uses: Restaurants, Hotel, Theater, Condo

Site or Bldg Description:

RDA status: Non-Collection Area

Other Comments:

The Trustees of the Izzi Wagner Foundation will sell this property at market value provided parking is made available at commercial rates for the Rose Wagner Theater per the wishes of Izzi Wagner. They estimate the fair market value at \$50 per square foot, total approximately \$4.5 million. They estimate that the peak Rose Wagner Theater requirement for parking 200 is spaces.

The property is currently surface parking and is used in a limited way for monthly parking and more extensively for night time parking for nearby restaurants and the Rose Wagner Theater patrons. Nighttime rates are \$5. The site nets approximately \$100,000 to the Foundation.

The site is large enough to accommodate a theater and some retail uses on 300 South. Broadway has been envisioned as one of downtown's more active streets with a mix of restaurants, cultural attractions, hotels, and residences. A larger use like a 2,400 seat theater is considered a somewhat larger and less active use than has been planned by the Convention Bureau and others for the block. However, appropriate design of the theater structure, allowing for retail and other ancillary uses along Broadway should meet many of these planning objectives for development of this site.

Future uses for the site, loss of parking at the site, demand for parking by a new theater use, and other changes in the neighborhood for more parking (e.g. Federal Courts Building) require a better understanding of the parking supply and demand dynamic now and in the future. Adjacent owners of surface lots have non-specific plans for their property, generally seeing it used as parking for the short term with development potential in the longer term.

There are several important public benefits that can be achieved by acquisition of this property from the Trustees, including:

First, the site can be used for at least two alternative uses. One alternative is to construct the theater on the acquired site. To accomplish this use, alternative arrangements must be made for 200 parking spaces required for the Rose Wagner Theater and an additional 600-800 spaces must be identified and contracted for use of the theater.

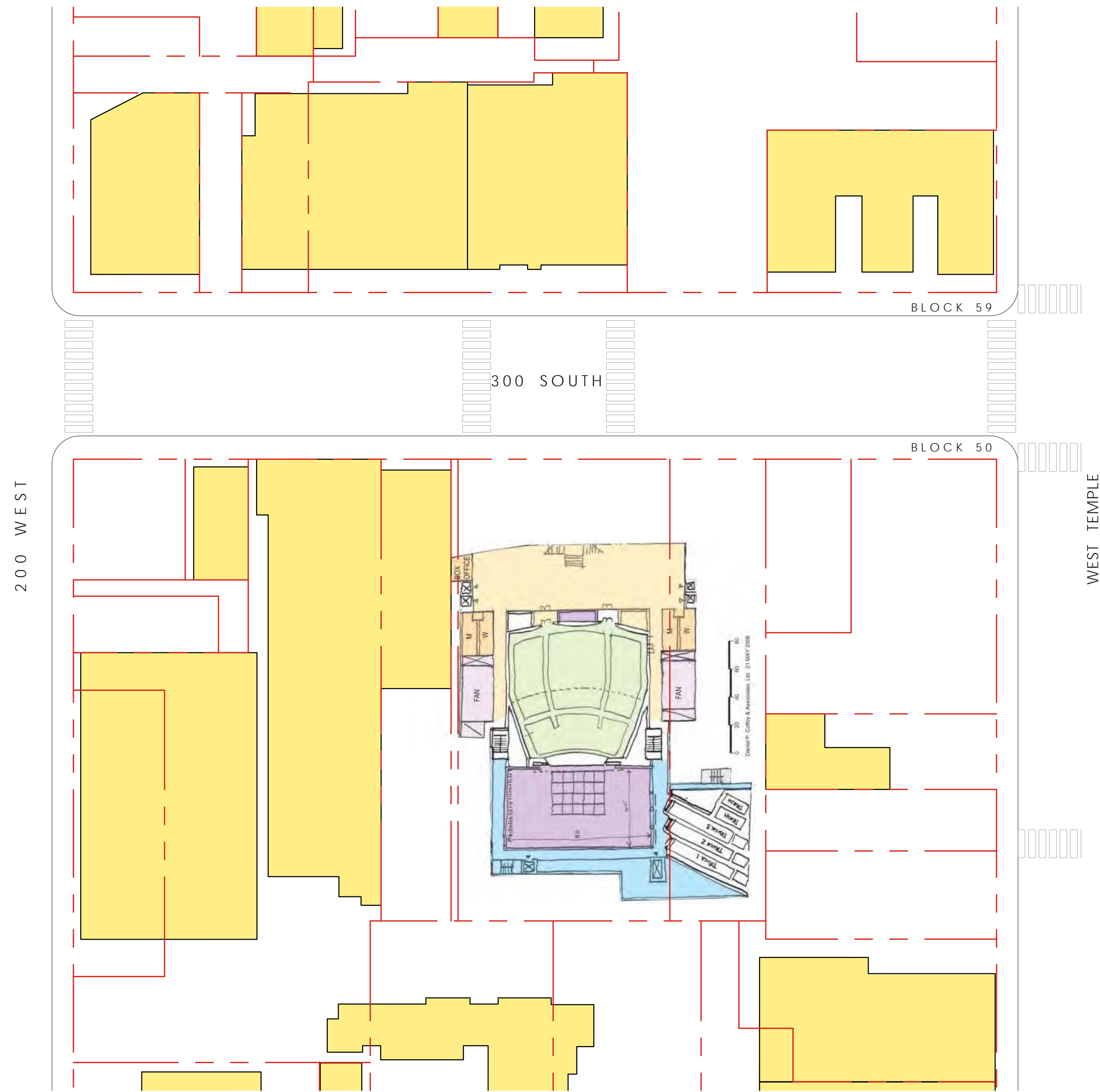
Second, the site might be exchanged for the parking lot site behind the Peery Hotel.

Third, the new theater will be in close proximity to the Rose Wagner Theater so that the new theater, ancillary rehearsal and administrative spaces, and possibly other performance spaces can be integrated with the existing facilities operated by the County across the street.

Fourth, this location of the new theater is desirable as catalyst for development as arts and cultural district south of City Creek

Center, though the impact is not as important as a location on Block 69 or Block 70.

Fifth, this location has ample street frontage to accommodate retail and other complementary uses.



EXISTING BUILDINGS TO REMAIN

08 WAGNER PROPERTY - BROADWAY SCALE: 1" = 50'-0" ^

ATTACHMENT I
Estimated Construction Cost (Daniel P. Coffey & Associates, Ltd.)

Salt Lake City Performing Arts Center

Project Budget

21 May 2008

	Option A AREA 140,747	Option B AREA 139,734
1.0 GENERAL CONDITIONS		
2.0 SITE WORK	\$1,857,860	\$1,844,489
3.0 CONCRETE	\$7,187,998	\$7,136,264
4.0 MASONRY	\$1,317,661	\$1,308,177
5.0 METALS	\$6,966,977	\$6,916,833
6.0 WOODS AND PLASTICS	\$1,582,134	\$1,570,747
7.0 THERMAL & MOISTURE PROTECTION	\$5,648,709	\$5,608,054
8.0 DOORS & WINDOWS	\$4,644,651	\$4,611,222
9.0 FINISHES	\$3,921,773	\$3,893,546
10.0 SPECIALTIES	\$302,270	\$300,095
11.0 EQUIPMENT (see FF&E Budget)	\$0	\$0
12.0 FURNISHINGS	\$21,574	\$21,418
13.0 SPECIAL CONSTRUCTION	\$0	\$0
14.0 CONVEYING SYSTEMS	\$455,443	\$452,165
15.0 PLUMBING	\$1,291,875	\$1,282,577
16.0 FIRE PROTECTION	\$1,006,303	\$999,060
17.0 HVAC	\$4,655,424	\$4,621,918
18.0 ELECTRICAL	\$5,316,470	\$5,278,206
19.0 GENERAL REQUIREMENTS	\$910,597	\$904,043
SUBTOTAL	\$45,229,858	\$44,904,325
ESCALATION & CONTINGENCY @ 10%	\$4,522,986	\$4,490,432
GENERAL CONDITIONS @ 6%	\$2,713,791	\$2,694,259
FEE @ 4%	\$1,809,194	\$1,796,173
INSURANCE @ 1%	\$452,299	\$449,043
SUBTOTAL	\$54,728,128	\$54,334,233
FF&E	\$9,405,000	\$9,405,000
TOTAL	\$64,133,128	\$63,739,233

ASSUMPTIONS:

All existing structures on site will be demolished by others

All mechanical rooms and equipment will be structural isolated for sound control

Dressing rooms (75 stations), toilet rooms (fixtures:37 men, 56 women) and concession area (120 lf of counter).

FF&E (see attached list)

Option A has 2 balconies, Option B has 1 balcony both have 2400 seats

2010 Design and Bidding

ATTACHMENT J

James Wood, Bureau of Economic and Business Research, University of Utah,
Memorandum to William Becker, July 11, 2008

MEMO

To: Bill Becker

From: Jim Wood

Re: Economic Impacts and Economic Activity Estimates of Touring Broadway Musicals

Date: July 11, 2008

The Downtown Theater will have an estimated annual attendance for touring Broadway musicals of 175,000 of which 15 percent will be non-residents of Utah. The number of resident attendee will be 148,748 and the number of non-resident attendees 26,250. The average ticket price will be \$62.85.

The theater attendees will spend \$11 million on theater tickets and another \$11 million on ancillary spending and lodging. The 26,250 non-residents attendees will stay in local motels or hotels with an average room rate of \$100/night (*Source: Rocky Mountain Lodging*). One room night was attributed to the theater attendee and the average travel group of non-residents was assumed to be 2 persons. Therefore the number of room nights associated with the non-resident attendees was 13,125.

The ancillary spending by attendees will be comprised of three main categories: food and drink 60 percent of ancillary spending, transportation 24 percent and retail 16 percent (*Source: The Economic Impact of Touring Broadway 2004-2005 Season*).

Detailed estimates of the spending by non-resident and residents are shown in *Tables 1-2*.

Table 1
Non-Resident Spending by Attendees of the Theater

	Amount
Ticket Sales	\$1,650,000
Lodging	\$1,300,000
Ancillary Spending	\$1,650,000
Food and Drink	\$990,000
Retail	\$270,000
Transportation	\$390,000
Total	\$4,600,000

Source: Bureau of Economic and Business Research, University of Utah.

Table 2
Resident Spending by Attendee of the Theater

	Amount
Ticket Sales	\$9,348,811
Ancillary Spending	\$8,051,189
Food and Drink	\$4,830,713
Retail	\$1,304,294
Transportation	\$1,916,182
Total	\$17,400,000

Source: Bureau of Economic and Business Research, University of Utah.

This \$22 million in spending—non-residents spending of \$4.6 million, residents spending of \$17.4 million—generates economic impacts and economic activity for Salt Lake County.

The annual economic impacts (direct, indirect and induced) associated with non-residents spending totals \$2.73 million in additional wages and 121 additional jobs for the local economy. These impacts represent wages and jobs that would not otherwise occur in the local economy *Table 3*.

Table 3
Annual Economic Impact of Spending by
Non-Resident Attendees of the Theater
 (Direct, Indirect and Induced Impacts)

	Earnings Generated	Employment Generated
Impact of Tickets Sales	\$1,169,190	50
Impact Lodging Expenditures	\$665,600	30
Impact of Ancillary Spending by Attendees		
Food and Drink	\$497,178	23
Retail	\$144,673	6
Transportation	\$252,900	12
Economic Impact of Spending by Non-Resident Attendees of the Theater (new wages and jobs)	<u>\$2,729,541</u>	<u>121</u>

Source: Bureau of Economic and Business Research, University of Utah. Derived from BEA RIMS II Multipliers, Table 2.4 Total Multipliers for Output, Earnings and Employment by Industry Aggregation, Salt Lake County, Utah.

The annual economic activity associated with the resident spending totals \$11 million in wages and 443 jobs. These wages and job estimates do not represent additional earnings and employment for the local economy since the source of the spending is local residents. Rather the estimates show the wages and jobs supported by the spending of theater attendees.

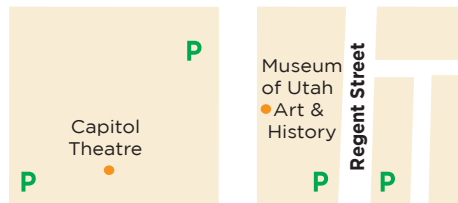
Table 4
Annual Economic Activity of Spending by
Resident Attendees of the Theater

	Earnings Generated	Employment Generated
Impact of Tickets Sales	\$6,624,567	283
Impact of Ancillary Spending by Attendees		
Food and Drink	\$2,425,984	78
Retail	\$705,935	24
Transportation	\$1,234,021	58
Economic Activity Related to Spending by Resident Attendees of the Theater	<u>\$10,990,507</u>	<u>443</u>

Source: Bureau of Economic and Business Research, University of Utah. Derived from BEA RIMS II Multipliers, Table 2.4 Total Multipliers for Output, Earnings and Employment by Industry Aggregation, Salt Lake County, Utah.

Downtown Salt Lake City Proposed Arts and Cultural District

DRAFT



Downtown Salt Lake City Proposed Arts and Cultural District

What is the purpose of a Downtown Arts and Cultural District?

- Reinforces art and cultural offerings as central to Utah's Capitol City development and community life.
- Meets market demand for facilities growth, supports expansion for existing arts and cultural organizations, and helps nurture and grow new arts presentations and spaces.
- Creates an urban, mixed-use environment that integrates with existing and future developments downtown, and rebuilds the Main Street core by utilizing key historic structures.
- Focusing on Blocks 69 and 70, south of City Creek Center (from West Temple to State Street, 100 South to 200 South) capitalizes on the proximity to existing cultural facilities, existing convention and visitor facilities, new retail and housing, and accelerates change in the heart of downtown.

What are the possible elements of the Downtown Arts and Cultural District in blocks 69 and 70?

Block 69

2,400 seat Performing Arts Theater

Renovating the Utah Theater as a Film Center, including two 150 seat black box theaters, 700 seat theater, offices and meeting rooms for arts organizations, reception space for pre-function/post function

New large hotel between 400 and 800 rooms

New corporate office building of 300,000 to 500,000 sq ft and 12,000 square feet of ground floor retail

52,000 square feet of revitalized ground floor retail, café, restaurants

800-1,000 stalls of underground parking with shared use

Block 70

Refurbish and re-use 900 stall Regent Street Garage

200 room boutique hotel or office tower (Tracy Collins corner)

50 units of housing on Regent Street and 28 units in Tribune Building

Inter block pedestrian connection from Main Street to Regent Street and streetscape changes to Regent Street

Relocation of Salt Lake Art Center with 140 units of rental housing

15,000 square feet of renovation gallery space for Museum of Utah Art and History or similar organization

New 120 unit residential tower and ground floor retail (100 South and Regent St)

New 225,000 sq ft office tower with 6,000 sq ft of retail and 300 stall below ground parking stall (requires relocation of Federal Reserve)

55,000 square feet of revitalized retail, restaurant, gallery space

New 325,000 sq ft office tower with 10,000 sq ft of retail and bus info center (Carl Jr. site) with new 420 parking stalls

What would be the cost of the Arts and Cultural District build-out?

Each element would have a different cost, ownership, funding source, partners, business plan. However, operating within a general master plan insures that the various uses are integrated to the maximum extent possible.

Possible costs for some of the individual elements are:

2,400 seat theater	\$70 million
Utah Theater Film Center	\$30 million
Condominium Tower (100 units)	\$30 million
Rental Housing (200 units)	\$20 million
800-1,000 stalls underground shared parking	\$30 million
Corporate Office Tower (300-500,000 sq.ft.)	\$100 million
2 spec. office towers and associated retail/parking (500,000 sq.ft.)	\$100 million
Gallery and retail space (50,000)	\$10 million
Salt Lake Arts Center	\$15 million
400-800 room hotel	\$100-150 million
50-100 room hotel	\$ 10 million
District infrastructure/streetscape	\$ 5-10 million
TOTAL:	\$520-575 million



What are the economic benefits of an Arts and Cultural District?

- Clear direction for public and private investment
- Creates a mixed-use public purpose in downtown core
- New jobs created downtown
- Additional tax revenue
- Residential units added in downtown core
- Hotel and hospitality enhancements supporting Salt Palace needs
- Incubator space for galleries and artists
- Public parking with shared uses
- Utilizes and reinforces transit investment
- Renovation or re-use of historic buildings
- Cultural facilities and performances added
- Restaurants and nightlife enhanced
- Activation of vacant ground floor spaces
- Additional goods and services available Downtown
- Significant private dollars leveraged by public funds



How will these improvements be financed?

The private elements like office towers, smaller hotels, and ground floor retail uses would be financed and built by the private marketplace.

Some elements like housing, shared parking, and perhaps some infrastructure would be a mix of private financing by private developers with some public participation.

Some uses would be largely publicly funded with some limited private funding like a larger theater, film center, visual arts center.

Potential public funding sources used in the past or in other communities include:

City bond funds

County bond funds

General funds from the City, State or County

Property tax increment

Sales tax allocation

Hotel room tax

Restaurant tax

Ticket surcharge

Special improvement district

Parking fees and surcharges



What is the timing and critical path for implementation?

Phase I

- . Secure participation from key property owners
- . Purchase Utah Theater
- . Complete expansion of Capital Theater for Ballet West Academy
- . Tribune Building re-use as housing
- . NAC building and printing press as housing and gallery space
- . Keep potential funding sources from migrating to other projects
- . Secure commitments from new and existing arts facilities
- . Interblock connection to Regent Street

Phase II

- . Utah Theater renovation/re-use
- . 800-1000 stall underground shared parking structure
- . Corporate office tower
- . Revitalized ground floor retail
- . New large hotel
- . Regent Street housing and gallery space
- . 2,400 seat Performing Arts Theater

Phase III

- . Boutique hotel
- . Relocation of Arts Center and associated housing
- . New residential tower
- . New officer towers and parking
- . Revitalized retail on ground floor



**Utah Performance Center on Main Street
Meeting Summary
December 15, 2008**

1. Welcome and overview of the project by Mayor Ralph Becker.
Introduction of meeting facilitators
2. Introduction of the project / Michael Zimmerman
3. Evaluation and discussion of support / Diane Hamilton
4. Questions / Bob Farrington
5. Next Steps

Evaluation of Support

Weak						Mixed			Strong
1	2	3	4	5	6	7			
Number of votes									
3	2	7	7	4	5	5			

Notes on Evaluation

- Among the participants of this meeting, the proposed Utah Performance Center has broad and varied support, ranging from those who oppose the project (2 and 3's), to those with mixed support(3 – 5's) to those who support (6 and 7's) it fully.

Why are you opposed?

- Don't see that anything is broken; nothing needs fixing.
- Believe that four similar facilities would lose money.
- Have doubt that the new facility will generate enough revenue or fill seats.
- Fear that taxpayers won't pay another tax.
- See that current facilities are not full.
- Would like to see the marketing / programming plan that will fill 2400 seating.
- Would like to see the new county study.
- Want accurate statistical information regarding the proposal.

What would it take for you to give the proposal more support?

- More smaller venues
- More shared ownership of risks
- Guarantee of Kingsbury losses of over five years
- More reliable information

Why is your support mixed?

- Need more information and actual data regarding programming and money.
- Believe that small theater experience is better.
- Assume that there is already a lack of money to be re-allocated.
- No good parking
- Competition for performers will increase their fees.
- Effect on ZAP
- Unused capacity
- Competition for funding
- Insufficient audience size
- Cost of operating budget
- Need for Integration with UU entities

What would it take to increase your support?

- A sound argument for the size of the facility
- Integrated Cultural District plan
- Private grant that would pay for facility
- No concerts between May and Sept. that would interfere with Red Butte's concert series
- More financial information

Why do you support the proposal?

- Support SLC art collaborations, events, and a cultural arts district.
- Economic revenue from City Creek. Want to enliven downtown.
- Getting adults downtown. Synergy.
- Economic development, downtown location.
- Choice of entertainment, give help to arts group.

- Vitality of community, arts, range, more is better. Co-productions would add value. Teamwork.
- The design is critical.
- Owe the downtown support.
- Need more space for bigger productions.
- More seating availability
- Future demand

How could you support other Arts organizations to lower their opposition and worry?

- Use opportunity to create planned Cultural District, .
- Find ways to for arts groups to collaborate more effectively.
- Add value to each other's work and projects.
- Preserve Kingsbury as a venue.
- Help all arts orgs sell more tickets.
- Support the small theaters.
- Create SLC Arts destination.
- Explore cross-promotional marketing.

Next Steps

Utah Performance Center

- Provide information regarding facility size, programming, economics.
- Look at how to build cooperation in SLC arts community.
- Explore how to use project to add value to other arts organizations.
- Work with other organizations on design to broaden use.
- Educate everyone.
- Contemplate a comprehensive performing arts center.
- Ownership and adaptability issues.
- Include more black box space.
- Include the State in overseeing the project.

Cultural Arts District

- Create a plan
- Examine models of success and failure.
- Take big picture re: finance and revenue flow for entire district.

- Create a process that will include hopes, dreams, and shared vision.
- Involve UTA.
- Clarify roles of different arts organizations.