

SOUTH JORDAN ARTS MASTER PLAN ADOPTED 2023

Image Credit: 2021 Jordan Trail Mural Program- Kalani Tukuafu



Dear Residents and Stakeholders,

For the first time, the City of South Jordan proudly presents a comprehensive Arts Master Plan, underscoring the paramount importance of arts and culture in shaping our city's identity and future. We embarked on this endeavor recognizing the immense value that the arts hold, not only in our present, but as a pivotal cornerstone for our future growth and prosperity. This initiative marks a significant milestone in our city's journey, reflecting our commitment to cultivating a vibrant and enriched community that thrives culturally, creatively, and inclusively.

I extend my deepest appreciation to Jake McIntire and his team at Union Creative, whose dedication and ingenuity have been instrumental in orchestrating this project. Their collaborative spirit, creative insights, expertise, and efforts have brought this vision to fruition. Moreover, I extend gratitude to the project steering committee, the South Jordan Arts Council, community stakeholders, the local arts community, Y2 Analytics, and all those who lent their perspectives and guidance throughout this enlightening process. This plan would also not be possible without the support of South Jordan's elected officials, city administration, and financial support from the Tourism, Recreation, Culture and Convention (TRCC) Support Program.

The path ahead for South Jordan is illuminated with promise and potential. The continued integration of the arts within the City's Recreation Department is emblematic of our city's culture of collaboration and innovation. This approach enables us to leverage our city's strength—working harmoniously across diverse areas and disciplines—to provide a holistic high quality of life for South Jordan residents.

Over the past decade, South Jordan's arts program has experienced remarkable successes and gained momentum. The heart of this master plan lies in its strategic vision to channel that positive momentum. Our aim is to steer this energy towards smart and efficient growth in alignment with our city's overarching vision, mission, and strategic priorities.

The future that lies ahead for South Jordan is undeniably bright. Through this Arts Master Plan, we commit ourselves to a trajectory of growth, innovation, and inclusivity. It is a testament to our belief that the arts are not just an embellishment, but a vital thread woven into the fabric of our community's identity.

Whether you are a community member, a local artist, a city employee, or a community stakeholder, I would like to personally invite you to review and embrace the vision presented in this Arts Master Plan. Through its implementation, we hope to shape a South Jordan that flourishes artistically, culturally, and as a community.

Sincerely,



Janell Payne
Director of Recreation



TABLE OF CONTENTS

ACKNOWLEDGMENTS	3
INTRODUCTION	4
VISION / VALUES	5
CONTEXT OF THE ARTS IN SOUTH JORDAN	6
METHODOLOGY / PROCESS	10
ENGAGEMENT	11
ASSET MAPPING	22
FOCAL POINTS	28
ARTS OPPORTUNITIES	35
POLICY, PROCESS, & GOVERNANCE RECOMMENDATIONS	62
FUNDING MODEL RECOMMENDATIONS	72
ARTS RESOURCES	75

ACKNOWLEDGMENTS

ELECTED OFFICIALS

Dawn Ramsey, Mayor
Patrick Harris, City Councilman District 1
Brad Marlor, City Councilman District 2
Donald Shelton, City Councilman District 3
Tamara Zander, City Councilwoman District 4
Jason McGuire, City Councilman District 5

CITY LEADERSHIP

Dustin Lewis, City Manager
Jason Rasmussen, Assistant City Manager
Ryan Loose, City Attorney

ARTS COUNCIL MEMBERS

Aldo Del Bosque, Current Arts Council Co-Chair
Laura Gaillard, Current Arts Council Chair
Kelly Holtman
Janis McClellan
Jason McGuire, City Council Member Representative
Rachel Nay
Marlene Teter
Jason Yeaman

STEERING COMMITTEE MEMBERS

Jared Francis, Senior Engineer
Laura Gaillard, South Jordan Arts Council Chair
Colby Hill, Associate Director of Parks
Jason McGuire, City Council Member
Tiffany Parker, Arts Program Coordinator
Janell Payne, Director of Recreation
Steven Schaefermeyer, Director of Planning
Emily Stephens, Arts and Culture Program Supervisor
Gerry Swanson, Local Artist
Don Tingey, Strategic Services Director
Rachael Van Cleave, Communications Manager
Kaitlin Youd, Recreation Administrative Assistant

PLANNING TEAM

Union Creative Agency

Jake McIntire, MFA, Founder & Principal
Meggie Troili, MA, Community Engagement /Public Art Specialist

Io LandArch

Shalae Larsen, ASLA, PLA, Mapping & Community Development

Loom Planning + Design

Kristen Clifford, Principal

INTRODUCTION

This Arts Master Plan serves as our roadmap, directing our efforts towards building a vibrant locally-focused arts community in South Jordan. It provides essential guidance not only to City staff, administration, and Council, but also to the South Jordan Arts Council. Collectively, we will work to cultivate the arts in a way that benefits all residents of South Jordan and aligns with our City strategic priorities.

This Plan was adopted in November 2023 and is intended to have a scope of 5-10 years with many elements being relevant in perpetuity. The planning process was facilitated by Union Creative Agency with support from lo LandArch and Loom Planning + Design.

VISION

WE ENVISION A THRIVING LOCAL ARTS COMMUNITY THAT REFLECTS OUR STRATEGIC PRIORITIES, ENHANCES THE QUALITY OF LIFE FOR OUR RESIDENTS, STRENGTHENS OUR SENSE OF PLACE, AND CREATES ENGAGING OPPORTUNITIES FOR ALL GENERATIONS.

VALUES

ACCESSIBLE

Arts projects, programs, and facilities are to be visible, welcoming, engaging, and available to all residents and visitors.

CONNECTED

The arts will support and be integrated with our City strategic priorities, community identity, values, city planning direction, and economic development initiatives.

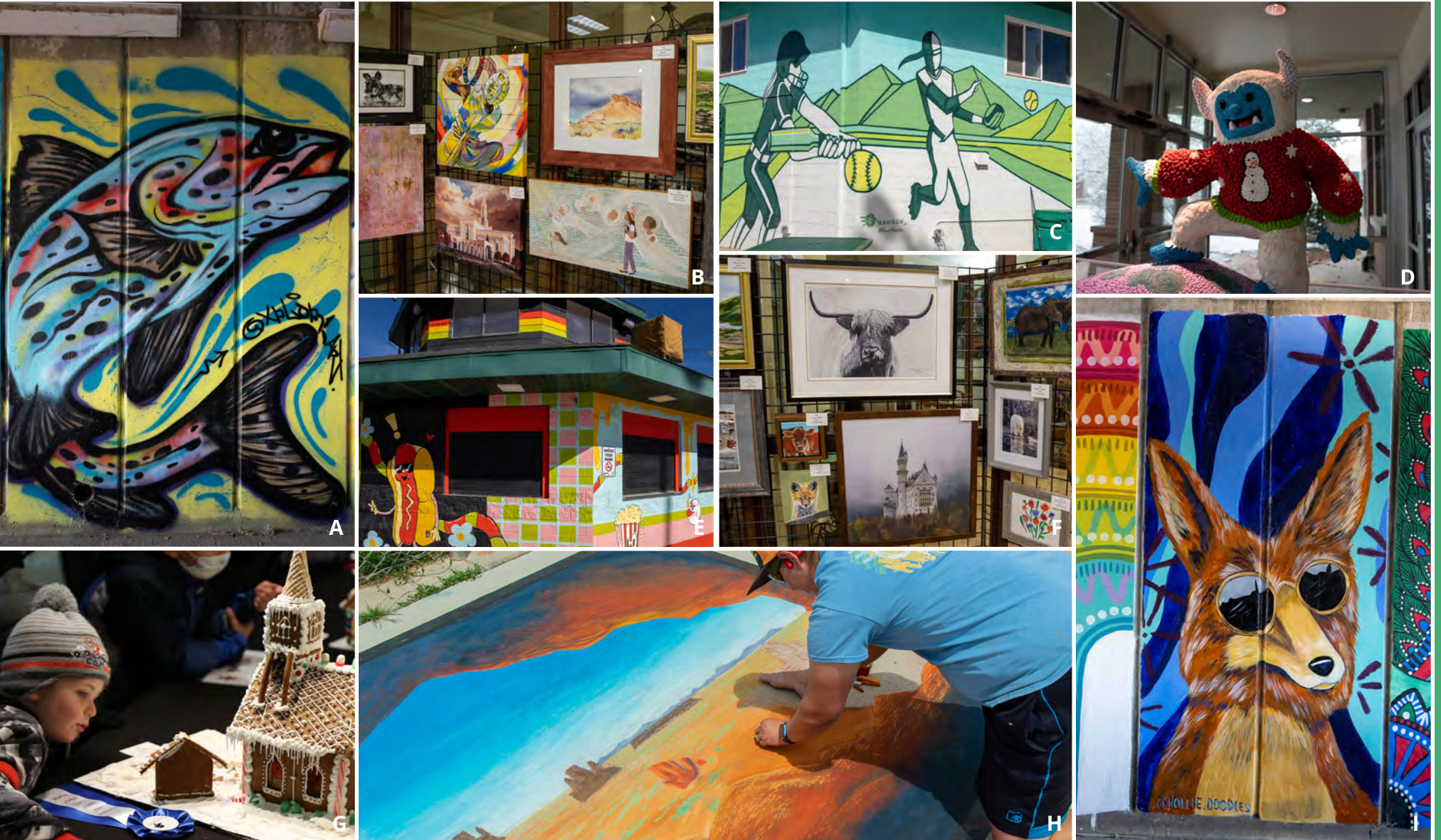
INTENTIONAL

Careful and thoughtful consideration about the impact of our work through the selection, programming, and curation of all city-supported arts projects, programs, and facilities.

QUALITY

Whether we use professional or emerging artists, we strive to produce all projects and programs at top quality.

CONTEXT OF THE ARTS IN SOUTH JORDAN



A- Jordan River Trail Mural Project, Carl Karr, 2021 | B- 2023 Sojo Art Show- Featured Artists; Laura Sadler (Dog), Olinda Reynolds (temple), Sushma Siddamsettiwar (Indian Cricket Captain), Kelly Anne Ambrose (heaven), Yvonne Krause (Canyon) | C- Softball, Gerry Swanson, 2022 | D- Neti the Yeti, Josh Bostwick, 2023 | E- Baseball, Jenna Garrett 2022 | F- 2023 Sojo Art Show- Featured Artists; Gabriella Foutz (flowers), Christel Fund (Fox), Berry Hall (Neuschwanstein Castle), Denise Miller (small cow), Larry Osoro (large cow), Boston Parker (Polar Bear), Amy Butler (Elephant) | G- Gingerbread Contest 2021- Ruth Harris | H- Chalk Art Festival 2022- Hilary Petersen Allan | I- 2021 Jordan River Trail Mural Project- Holli Anderson

INTRODUCTION

The arts have long been an important part of South Jordan. As a community, we have taken significant steps including the establishment of important cultural venues like the Gale Center of History & Culture, the creation of diverse public art initiatives, the adoption of innovative funding models such as the Round it Up program, the seamless integration of arts into many community events, the recruitment of dedicated arts staff members, and the formation of a volunteer Arts Council that offers guidance and support to the City's arts staff and initiatives. We recognize that our investments thus far are just the beginning.

To further bolster the Arts in South Jordan, we are committed to the creation of new dedicated arts facilities, expanding arts programs, installing additional public art pieces throughout the city, cultivating our local artist community, exploring new funding sources, and growing our arts staff.

EXISTING ARTS PROGRAMS

The city of South Jordan's traditional and core arts programming encompasses a range of engaging experiences for community members. The iconic Candy Window Sculptures and Annual Gingerbread Contest transform City Hall and Towne Center storefronts into enchanting holiday displays, while the Annual Chalk Art Competition brings vibrancy to SoJo Summerfest. The revered South Jordan Arts Show showcases diverse local artistry, and Youth Art Classes nurture budding talents. Community Theater Productions captivate audiences and participants alike, and the Artist on Display initiative brings rotating local art displays to public spaces. These programs collectively underscore South Jordan's commitment to nurturing creativity and enriching community life through the arts.

EXISTING ARTS FUNDING MECHANISMS

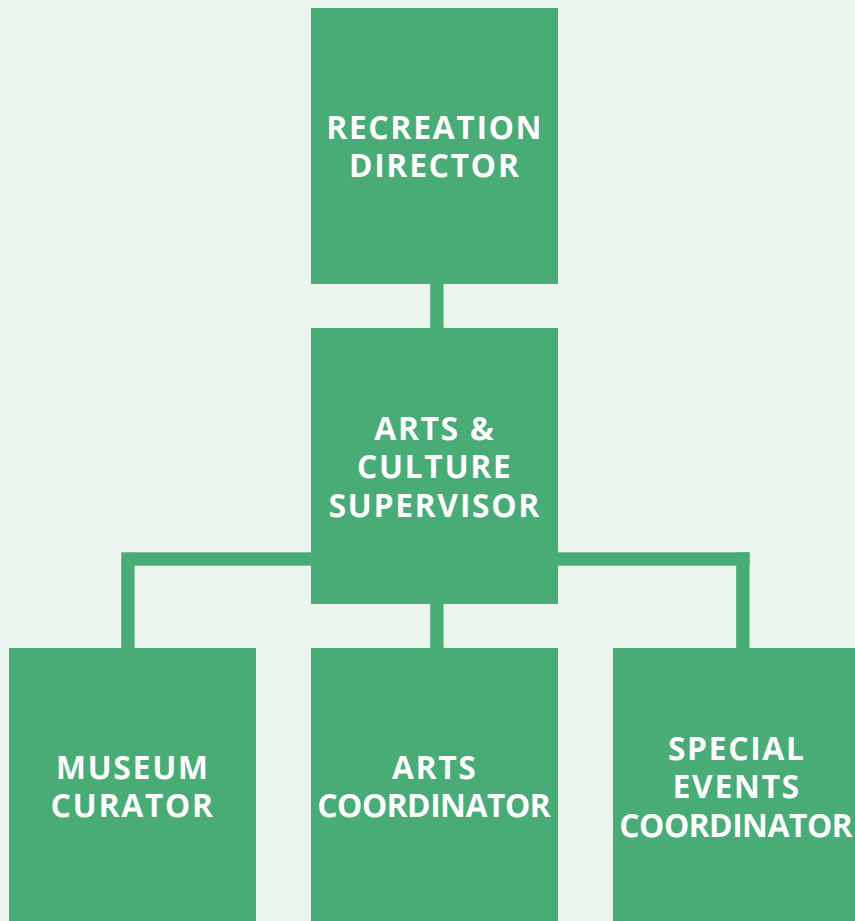
The City of South Jordan currently funds the arts in four primary ways. The amounts shown reflect the FY 22/23 budget cycle.

Annual General Fund allocation for Arts Council directed programming and projects	\$93,000
General Fund allocation to the Recreation department for arts programs	\$20,000
Round it Up program	\$20,057.13
Salt Lake County Zoo, Arts, and Parks Grant (feeds into general fund and is included in the general fund allocation noted above.)	\$23,826
TOTAL	\$133,057.13

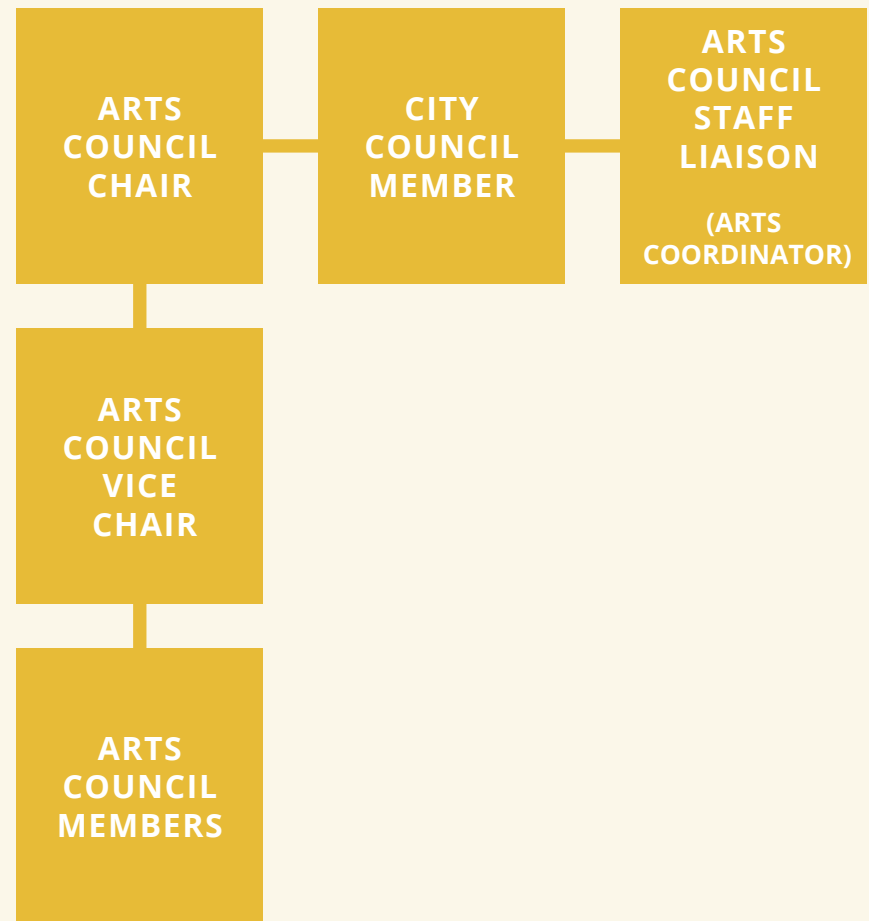
EXISTING ARTS GOVERNANCE & STAFFING

The arts are housed within the Recreation department. The Arts & Culture division of the Recreation Department includes an Arts & Culture Supervisor, Arts Coordinator, Museum Curator, and Special Events Coordinator. The City also has a volunteer Arts Council with members appointed by Mayor and City Council.

ARTS & CULTURE DIVISION ORG CHART



ARTS COUNCIL ORG CHART



ABOUT THE ARTS COUNCIL

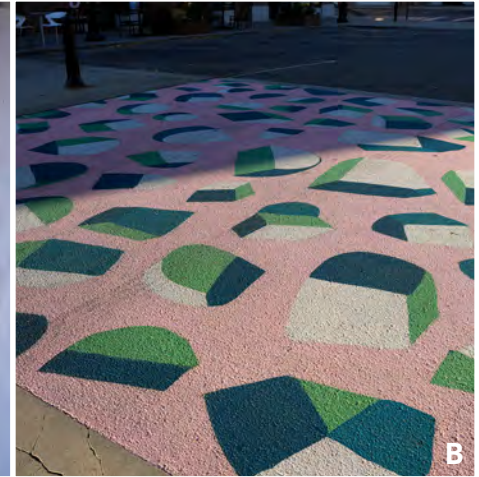
The South Jordan Arts Council consists of residents appointed by the City Council and Mayor. This council provides support and assistance in the implementation of arts programs and events to create a life-long appreciation for the arts for the residents of the City of South Jordan. They strive to achieve their mission by providing opportunities for individuals and families to experience the arts through education, participation, public works of art, and performance. The Arts Council was created by resolution 2016-28.

Arts Council Mission: Create life-long appreciation for the Arts for the residents of the City of South Jordan.

Arts Council Vision: Provide opportunities for individuals and families to experience the Arts through education, participation, public works of art, and performance.

The Arts Council consists of a maximum of 12 members. Each City Council member may appoint up to two members and the Mayor may also appoint up to two members. Arts Council member's terms concurrently run with that of the City Council member or Mayor who appoints them. The Arts Council also has two ex officio members: one appointed by the City Manager (typically the city's Arts Coordinator) and one City Council member.

The Arts Council works directly with the Arts Coordinator to determine how they would like to spend their budget each year. The Arts Coordinator then develops and executes a plan based on the Arts Council's input. The Arts Council also supports the selection and installation of public art projects funded by the City.



A- Jordan River Trail Mural Project, Roberto Santana, 2021 | B- Crosswalk, Scott Stanley, 2022 | C- Get to the River, Jordan River Trail, Gerry Swanson, 2022 | D- Scarlet Pimpernel cast with City Council, 2023

METHODOLOGY / PROCESS

This Arts Master Plan was facilitated by Union Creative Agency with support from Io LandArch, Loom Planning + Design, and Y2 Analytics in partnership with the City of South Jordan and a Steering Committee made up of City Staff representatives, City Council representatives, Arts Council representatives, residents, and local artists. The process consisted of three primary phases carried out from January to September 2023.

PHASES OF WORK

Phase 1 - Discovery, Engagement, and Assessment

- Kick off workshop
- City tour facilitated by Staff
- Cross analysis of existing City plans, policies, ordinances, and documents.
- Stakeholder engagement
- Asset mapping

Phase 2 - Program Development

- Vision and values
- Focal points
- Opportunity mapping and recommendations
- Policy, funding, and governance recommendations

Phase 3 - Master Plan Production

Further detail about the processes, methodologies, and tasks used to develop this Arts Master Plan can be found throughout this document.

CROSS ANALYSIS

Throughout the planning process the following plans, policies, ordinances, and documents were reviewed and used as guideposts.

- General Plan
- City Strategic Priorities
- Arts Council Bylaws
- Active Transportation Plan
- Zoning Ordinance
- Sign Ordinance
- Home Occupation Ordinance
- Development Agreement Process
- Historic Preservation
- Parks, Recreation, Community Arts, Trails and Open Space Master Plan

ENGAGEMENT

Union Creative Agency approaches stakeholder engagement as a collaborative endeavor—working with key stakeholders to understand vision, values, concerns, and opportunities. They strive to ensure our processes are welcoming, approachable, and valuable for all community members.

Through this engagement process they aimed to learn about the community's vision for the future of arts in South Jordan. They sought to understand the ways in which the community values the arts and the extent to which it will shape the identity of South Jordan as a whole. The engagement process also looked to define opportunities for public art and arts facilities as well as preferred mechanisms for funding and governance.

This engagement campaign was geared toward general community members, artists, arts organizations, arts educators, and city staff/elected officials.

ENGAGEMENT PROCESS

Open Houses: Union Creative Agency held Open Houses at two community events: Spring Spectacular (April 8, 2023) and Art on the Towne (May 6, 2023). At each of these events they offered two primary feedback opportunities:

Voting with Dollars: 12 posters representing different types of arts or ways the City could invest in the arts were displayed with craft-paper bags hanging below each. Participants were given 10 play \$100 bills to use as “votes”. They were asked to distribute the money throughout the bags spending their money as they would like to see the City support the arts.



Asset / Opportunity Mapping at Spring Spectacular



Voting with Dollars at Spring Spectacular



Voting with Dollars at Ladybug Festival



Voting with Dollars at Art on the Towne



Spring Spectacular Open House



City Staff Roundtable

Asset/Opportunity Mapping: A large format map of the city was displayed and participants were asked to place color coded dot stickers on the existing arts assets they were aware of and on the places they'd like to see future art.

The Daybreak Arts Council also held an Open House at the Ladybug Festival (May 19, 2023) and conducted the Voting with Dollars exercise but not the Asset/Opportunity Mapping.

Survey: Y2 Analytics produced and distributed a survey. The survey was open from May 4 – 16, 2023. The sampling frame of South Jordan residents came from an updated panel list consisting of contacts from a City of South Jordan utilities list and from the official Utah Voter File.

Stakeholder Interviews: Union Creative Agency conducted interviews with key stakeholders to discuss their vision and role regarding the Arts in South Jordan. Interviewees were asked to share projects/initiatives they are working on that may connect to the arts and identify potential arts opportunities to be reflected in the Arts Master Plan.

- Larry H. Miller Real Estate - Kort Utley, Vice President, Community Placemaking & Design
- LiveDAYBREAK - Daniel Rodgerson, LiveDAYBREAK Director
- Salt Lake County Arts & Culture - Matthew Castillo, Director
- South Jordan Arts Council
- South Jordan City Council
- South Jordan Planning & Zoning - Steven Schaefermeyer, Director of Planning
- Utah State University Bastian Agricultural Center - Josh Dallin, USU Bastian Agricultural Center Director

Stakeholder Roundtables: Union Creative Agency facilitated three stakeholder roundtable discussions. These were 90-minute structured conversations organized by stakeholder groups: City staff and local artists/arts educators. Each meeting followed the same conversation structure and addressed the following questions:

- What should the arts add to South Jordan?
- What role do you see the arts playing in the future of South Jordan?
- What should the City's role be regarding offering/supporting/cultivating local artists, arts orgs, arts facilities, and arts programs?
- How do you see yourself / organization / department supporting or engaging with the arts locally?
- What concerns do you have about the arts locally and/or the city's involvement in the arts?
- What specific arts related projects, programs, or activities would you like to see the city support in the coming years?
- What funding sources or mechanisms would you like to see the city use to support and produce arts projects, programs, and activities?

During each meeting, participants were given the opportunity to answer the above questions in written form on paper worksheets. These worksheets allowed participants the opportunity to thoughtfully reflect on their responses before the group discussion began. Participants were asked to leave their worksheets behind and all responses were typed and analyzed following the sessions.

RESULTS & FINDINGS | OPEN HOUSES | Voting with Dollars

The table below shows the voting for each open house event. The Arts Types are organized by order of total votes across the three events.

Art Type	SPRING SPECTACULAR	ART ON THE TOWNE	LADYBUG FESTIVAL	Total votes
Interactive	243	194	435	872
Performing Arts Programs & Facilities	130	184	279	593
Arts Education / Classes	104	147	246	497
Murals	134	130	211	475
Functional Art	76	137	257	470
Temporary Art Activations	113	102	209	424
Arts Events	105	134	183	422
Land/Nature Art	90	159	129	378
Sculptures	85	84	175	344
Arts Studios / Maker Spaces	80	122	121	323
Historical Monuments / Markers	63	58	119	240
Grants/resources for local artists/orgs	42	46	65	153

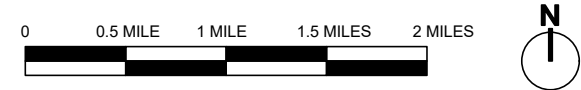
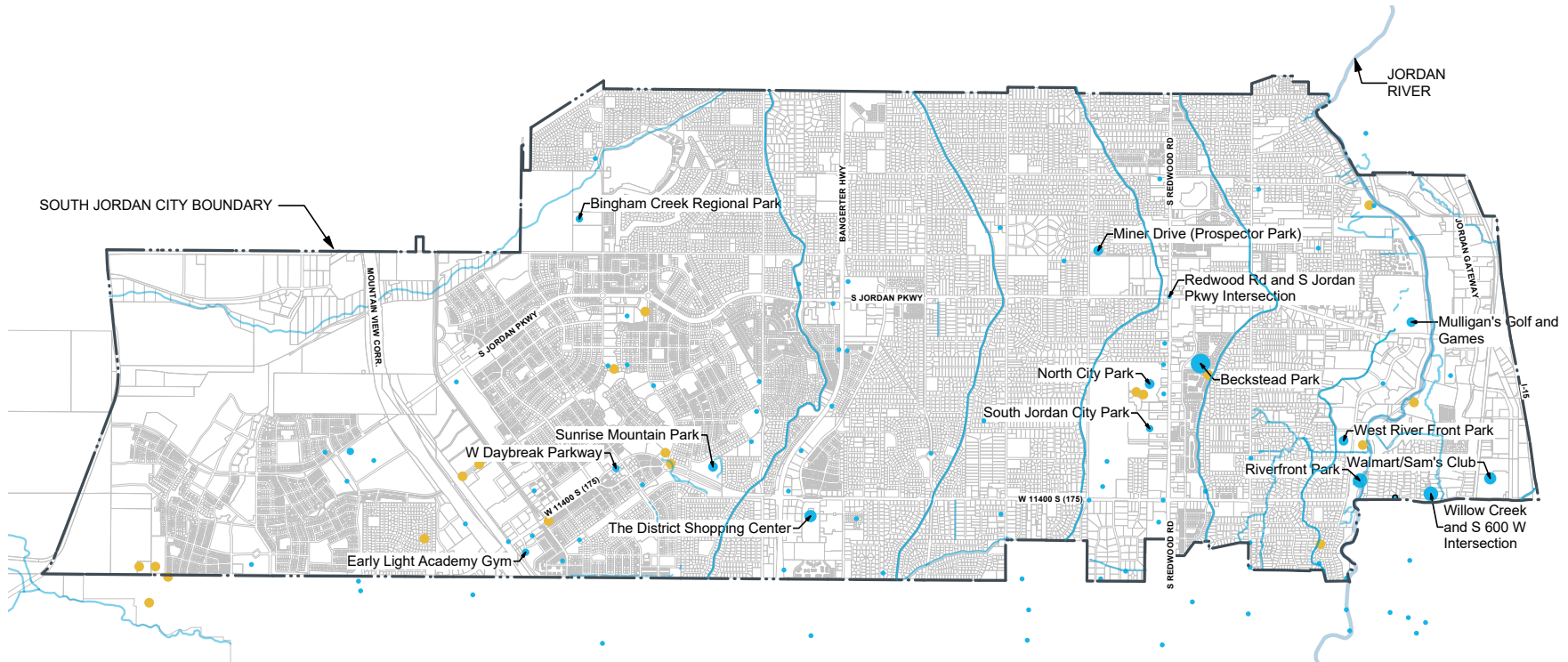
RESULTS & FINDINGS | OPEN HOUSES | Voting with Dollars

The table below shows the **ranking** of each artwork type by event as well as the average rank across all three events.

Art Type	SPRING SPECTACULAR	ART ON THE TOWNE	LADYBUG FESTIVAL	Average Ranking
Interactive	1	1	1	1
Performing Arts Programs & Facilities	3	2	2	2.3
Arts Education / Classes	6	4	4	4.6
Murals	2	7	7	4.6
Functional Art	10	5	5	6
Arts Events	5	6	6	6
Temporary Art Activations	4	9	9	6.3
Land/Nature Art	7	3	3	6.3
Sculptures	8	10	10	8.6
Arts Studios / Maker Spaces	9	8	8	9
Historical Monuments / Markers	11	11	11	11
Grants/resources for local artists/orgs	12	12	12	12

RESULTS & FINDINGS | OPEN HOUSES | Asset/Opportunity Mapping

The map below shows the Asset/Opportunity map created by participants at the **Spring Spectacular** event.



COMMUNITY IDENTIFIED ASSET

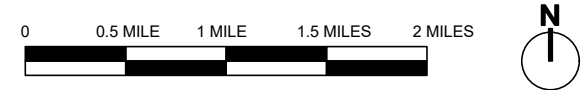
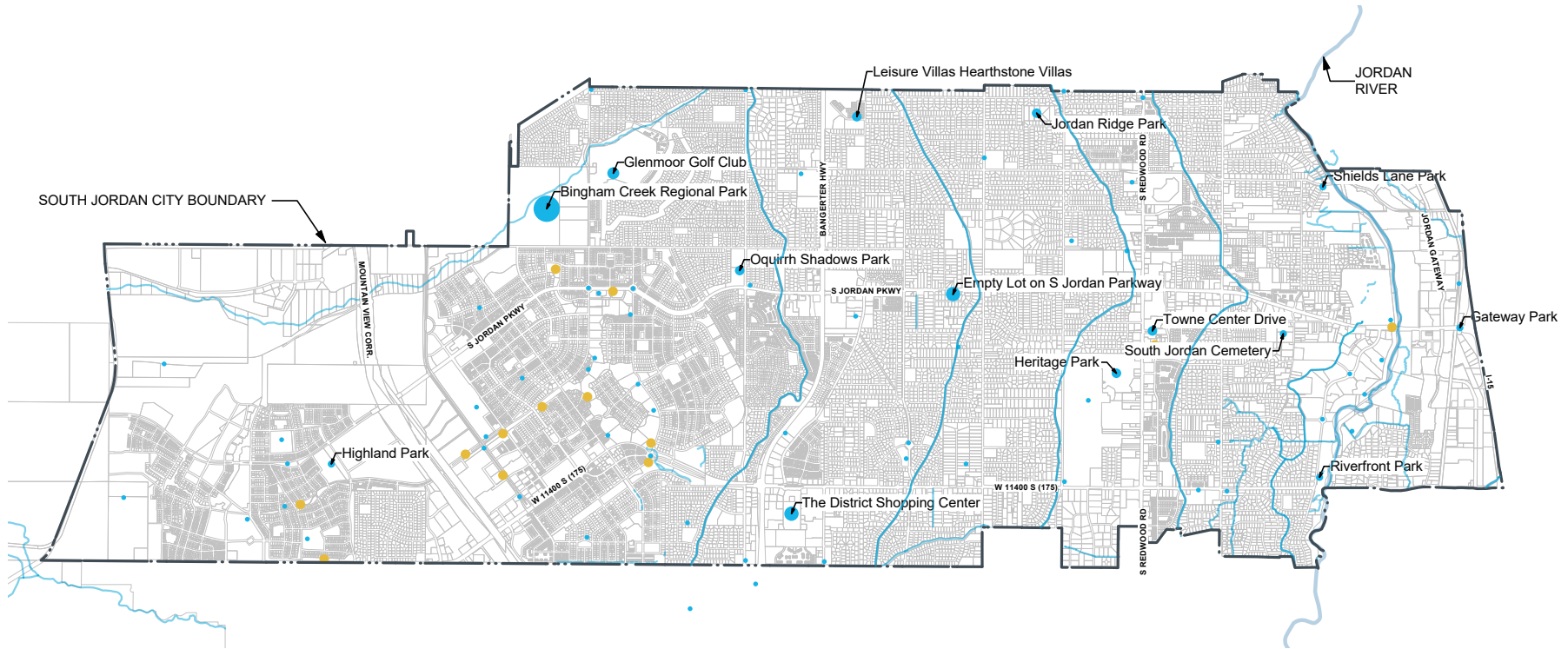
● IDENTIFIED ASSET

● IDENTIFIED OPPORTUNITY



RESULTS & FINDINGS | OPEN HOUSES | Asset/Opportunity Mapping

The map below shows the Asset/Opportunity map created by participants at the **Art on the Towne** event.



COMMUNITY IDENTIFIED ASSET

● IDENTIFIED ASSET

IDENTIFIED OPPORTUNITY



RESULTS & FINDINGS | SURVEY

Y2 Analytics emailed 5,424 invitations to sampled residents. 212 emails bounced due to either incorrect email addresses or high spam filter settings, resulting in a deliverability rate of 96%.

910 citizens responded. 771 of them completed the online surveys and had addresses in South Jordan. This results in a completion rate of 85%. Each email address could respond only once.

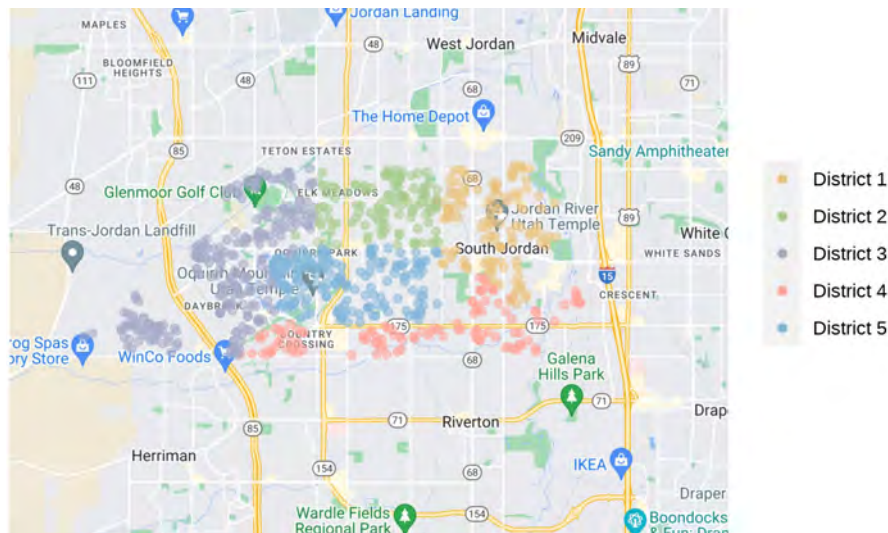
771 interviews among an estimated adult population of 80k results in a margin of error for the survey of plus or minus 3.5 percentage points. Responses were weighted on age, gender, race, and city council district to better approximate city demographic composition.

The survey had significant representation in each of South Jordan's five City Council districts with roughly 100-200 panelists residing in each district.

The following is a sampling of key findings from the survey. The full Y2 Analytics survey report can be viewed at: <https://www.sjc.utah.gov/DocumentCenter/View/4870/SoJo-Arts-Master-Plan-Survey-Report>

ARTS OVERVIEW

- Preserving outdoor recreation, providing community amenities, and preserving neighborhood character are the priorities that garner the highest level of importance among the options. When asked to choose one priority over another, residents chose providing community amenities and preserving community character as their top priorities.
- A majority of respondents agree that performing and visual arts provide meaningful experiences and foster community engagement. A smaller majority agree that performing and visual arts promote diversity, support the economy, and that they want to live in an area that supports the arts.
- Although the vast majority (94%) of respondents have attended at least one arts or cultural activity in the past year, only 36% have donated money to support those events. Of the activities listed, visiting zoos, gardens, or aquariums is most popular, with two-in-three residents having participated in the past year. Attending live theater, festivals/cultural events, firework shows, and live sporting events are also very common activities.
- When it comes to receiving information about live entertainment/arts events in their area, nearly two-thirds of residents rely on information received from family, friends, and neighbors; roughly half of respondents receive information from emails, social media, or the city newsletter.



RESULTS & FINDINGS | SURVEY

ENGAGEMENT AND SATISFACTION WITH THE ARTS

- Across all districts, South Jordan residents report a high quality of life, with an average rating of 83 out of 100. Residents in Districts 1 and 2 report the highest quality of life ratings on average, by a slim margin.
- A total of 50% report being satisfied with the quality of arts and cultural opportunities available in South Jordan and less than 10% say they are dissatisfied. Furthermore, those who are satisfied give higher quality of life ratings, on average, than those who are dissatisfied. In addition, those who report having a high quality of life are also more likely to participate in arts and cultural events.
- Residents who report higher-than-average quality of life scores are more likely to report engaging in arts and cultural events— both in and outside of South Jordan. Residents with a higher-than-average quality of life scores are also more likely to have heard of and participate in City-sponsored arts programs and events.
- Residents are generally pleased with the quality of arts and cultural opportunities available in South Jordan and a majority report that the city provides the right amount of each of the various types of opportunities. Residents report being more likely to attend these events outside South Jordan than within, particularly when it comes to art museums, live music and theater performances.
- Residents participate in a variety of arts and cultural activities within South Jordan at least a few times a year. With the exception of public art installations, they are more likely to participate in these activities within the city than outside it. Residents express interest in additional music and theater opportunities within the city as well as a more robust farmer's market.
- Two in five residents are not aware of any city-sponsored arts programs. Of programs that residents are aware of,

the Jordan River Trail Wall Mural Program is the most well-known (36%) and well attended (16%), followed by the Monthly Artist on Display and Utility Box Wrap Program. While a significant share of residents are aware of City-sponsored adult art classes, few have attended.

- Of residents that report not participating in South Jordan arts programs, a majority (56%) report that their nonparticipation is due to lack of interest in the offered programs. Many residents report a lack of information about the programs (41%), while others feel as though the programs are inconvenient to attend (15%)
- When it comes to additional programs they'd like to see offered, residents express interest in increasing the availability of theater programs, both for their children to participate in as well as for adults and families to attend. Cultural festivities and dance classes are also of interest to residents.
- Chalk Art and Light the Night are the most well-known events by a considerable margin, each garnering over 50% awareness; Though lesser-known, Candy Window Sculptures has an equal engagement level with the two most well known events.
- Districts 1 and 2 are much more likely to have engaged with events compared to other districts.
- White residents are more likely to have engaged in events than BIPOC residents.
- Residents with children are much more likely to attend these events.
- When asked about additional arts and cultural events they would like to see offered in South Jordan, residents echo requests for theater events and programs, as well as live music performances. Holiday festivities and festivals are also high priorities for residents.

RESULTS & FINDINGS | SURVEY

- Residents report high levels of engagement with the South Jordan Library, with nearly half reporting library visits at least once a month. Satisfaction with the Library's arts/cultural programs is also particularly high, with 65% satisfaction among those who have visited the Library. Satisfaction with school theater performances is also high, though engagement is more limited.
- When asked about improvements they'd like to see made to existing arts/cultural facilities, residents express a desire for additional theater capabilities and programs, as well as investing in spaces for young children. In addition, many residents request that communication regarding these additions and other programs be improved.

RESIDENT PRIORITIES

- When asked to allocate funds of a theoretical arts budget, the most dollars are budgeted towards live music and theater performances. This is also the category to which the highest share of residents donate. Public art installations and cultural venues and museums/galleries receive the least amount of interest.
- Residents report the most interest in land/nature art, as well as murals.

RESULTS & FINDINGS | STAKEHOLDER ROUNDTABLES

The City staff roundtable had 14 participants.

The two Artist and Arts Educator roundtables had combined 8 participants.

KEY THEMES FROM THE ROUNDTABLE MEETINGS

- **Provide an on-ramp for the Arts:** establish arts programming and classes that mimic the Recreation Department's model. The idea is to bring youth and novice artists into classes taught by experienced local artists as a way to cultivate the local arts community and bring more people into the arts.
- **Dedicated Arts Facilities & Venues:** While the community is grateful for the opportunity to use spaces like the Community Center for theatrical performances and classes, there is a strong need and desire for dedicated facilities of several varieties.
- **More opportunities for local artists:** there is a clear preference for projects and work that prioritizes supporting local artists. Even when external artists are brought in, they should connect with and collaborate with local artists.
- **Expand the Round it Up program:** The Round it Up program is awesome and people love it, but it needs to become more visible and easier for participation.
- **Build community:** The arts are seen as a tool to build community and unify across differences.
- **Sense of place:** The arts should be used to enhance the visual identity of places citywide.
- **Local-focused:** In addition to supporting local artists, the arts should prioritize local audiences.

- **Defining our culture & identity:** Many people communicated that South Jordan lacks a clear identity and culture. They see the arts as being able to be part of that identity/culture but also to serve as a tactical manifestation of the community's identity/culture.
- **More Arts opportunities within South Jordan:** Many participants shared the feeling that they have to leave South Jordan to participate in cultural or artistic activities but they would rather have these opportunities closer to home.
- **Aligned with direction of the City:** During all meetings, we heard a clear desire for the arts to move in the direction of the City – aligning with the City's strategic priorities and vision of City Council and the Mayor.
- **A part of daily life:** The arts should be something residents can happen upon and experience regularly.
- **Community pride:** Residents love South Jordan and the arts should reflect and celebrate that pride of place.
- **Connection with local schools:** Participants in all meetings discussed a desire to see the Arts Council and Arts Division work more closely with local schools and art teachers. Participating teachers recommended connecting with them directly as the most efficient way to cultivate the relationship.
- **Diverse funding model:** Participants in all meetings expressed a clear desire for there to be diverse funding streams to support the arts. The primary methods discussed were Round it Up, grants, donations/sponsorships, and general fund.
- **Marketing & Communication:** In the meetings with artists and arts educators we heard a lack of understanding about city arts programming and arts opportunities in the community. Continuing to grow the relationship between the arts division and communications team will be an important step moving forward.
- **More art in/on public buildings:** Participants expressed a desire to see more art both in and on the outside of city-owned buildings. This is a great opportunity to utilize percent-for-art funding.

- **Keep utility boxes going:** The utility box program is well recognized and beloved. This program should continue to grow.
- **Moving / rotating public art:** In all meetings we heard ideas about public art pieces that could be rotated and/or relocated periodically. This was expressed as something akin to the animal sculptures many communities have that are painted by local artists and rotated throughout the city. In South Jordan the subject matter should be locally-focused. Several participants mentioned that kites would be a good representation of the community.
- **Private donations and sponsorship:** Participants see a major opportunity to utilize donations and sponsorships as a significant source of arts funding in South Jordan.
- **A more complete city:** Participants expressed that growing the arts is an important step toward building a more complete and prosperous community.

CONCERNS

- **Arts could divide us:** There is some concern that if the arts are not implemented thoughtfully, they could end up dividing or creating rifts in the community.
- **Staff and Arts Council Capacity and Funding:** Participants expressed concern that the current Arts Staff and Council do not have the capacity and funding to support the community's vision of Arts in South Jordan and that more resources are needed.
- **Need to be planning for maintenance, repair, replacement, etc. of public art:** There is recognition that public art requires ongoing expenses related to maintenance, repair, replacement, etc. and participants want the city to be budgeting appropriately.
- **Staying focused:** There is concern that because of the breadth of opportunities available, the arts could become scattered and lack focused impact.
- **Need internal city structures:** There is concern that the city does not yet have the internal systems, policies, and structures in place to effectively and strategically support the arts.

OVERALL ENGAGEMENT INSIGHTS

- Residents in South Jordan generally support and see value in the arts.
- Residents and key stakeholders prioritize art that supports local residents and is focused on building local quality of life. Tourism and economic development through the arts are not the priority in South Jordan.
- There is clear need and demand for dedicated arts facilities that support a range of art forms.
- Residents and local artists love and appreciate many of the existing arts programs such as Art on the Towne, utility boxes, murals, and artists on display.
- The arts are seen as a powerful tool to establish a stronger visual identity and sense of place in South Jordan.
- There is recognition that increased funding is needed to meet the City's arts vision – particularly to add arts staff, facilities, and public art projects.
- Residents and local artists did not communicate much interest in the City supporting the arts in the form of artist grants or professional development opportunities.
- Interactive public art and Performing Arts programs/facilities were the strong leaders in the open house voting exercises. These themes were echoed in roundtable meetings as well.
- There is a long-term opportunity and vision for South Jordan to position itself as a regional leader in the arts, particularly through a strong commitment to cultivating local artists.
- In general, we see a strong demand for lower-budget public art projects to allow for a higher quantity of projects spread throughout the city. This will need to be strategically balanced by a small number of high-dollar and high-impact projects as well to anchor key sites.
- There is strong interest in temporary or moveable public art projects that can keep the collection fresh and/or provide new ways of experiencing the work over time.
- Residents, artists, City Council, Arts Council, key stakeholders, and City staff all communicated a clear desire for the arts to move in the direction of the City's existing work and priorities.
- There is a desire for art to more directly connect to the daily lives of South Jordan residents – for it to be something that you stumble upon and/or experience frequently as opposed to something you have to seek out or plan for.
- Community partners and stakeholders are eager to work with the City to bring more arts into their projects.

ASSET MAPPING

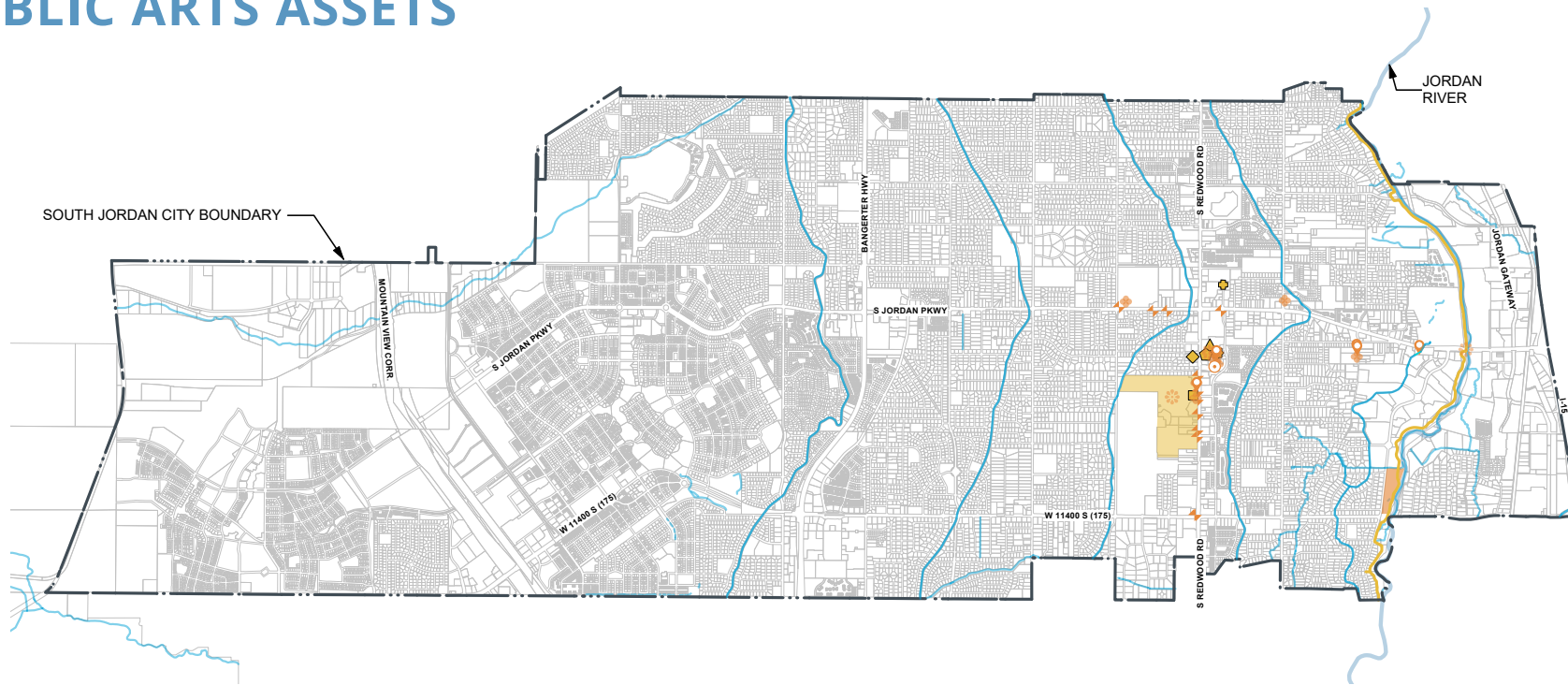
INTRODUCTION / PROCESS

The maps in this section document the current arts and cultural assets throughout South Jordan as well as relevant community assets that may influence the arts. These maps were used to understand the existing strengths and opportunities throughout South Jordan and ultimately guided the process of recommending specific sites for future arts projects, facilities, and programs.

The Asset Maps were generated using data from the following sources:

- GIS datasets provided by the City of South Jordan
- Public opinion during community engagement
- Google Maps/Google Earth
- Utah Cultural Alliance asset maps
- South Jordan website
- Site visits
- Steering Committee input

PUBLIC ARTS ASSETS

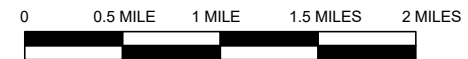


PUBLIC ART

- BIKE RACK
- MONUMENT
- ◆ STATUE
- ⚡ UTILITY WRAP
- ✿ WALL MURAL

PUBLIC ART VENUES

- ◆ TOWNE CENTER DRIVE
- ◆ CITY HALL
- ▲ PUBLIC SAFETY BUILDING
- ◆ SOUTH JORDAN COMMUNITY CENTER
- HERITAGE PARK
- ◆ GALE CENTER
- JORDAN RIVER TRAIL
- CITY PARK
- EAST RIVER FRONT PARK FISHING PONDS

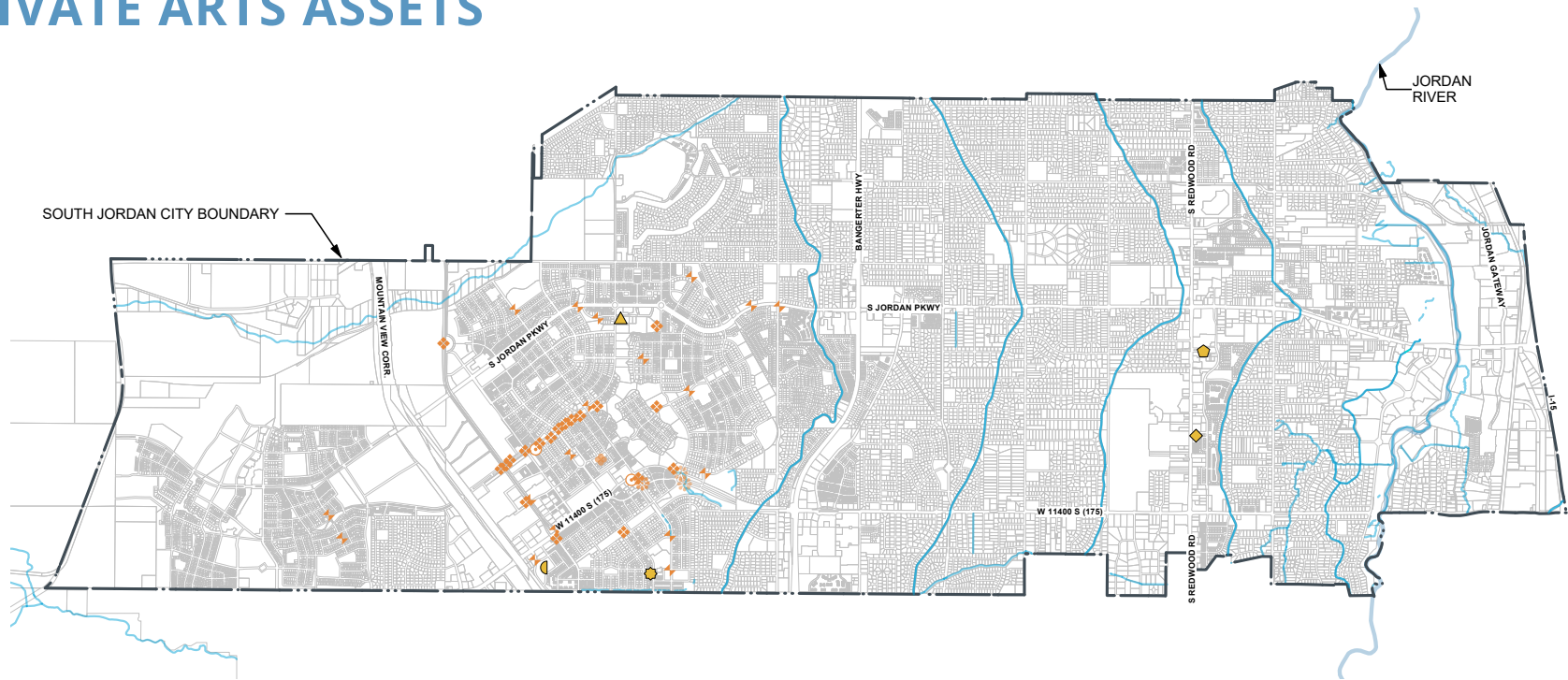


This map shows the existing arts assets in South Jordan that are owned by the City of South Jordan. This includes public art pieces as well as venues that facilitate arts programming.



The City's primary arts assets are concentrated on the east side of the city, primarily around the Towne Center area and South Jordan Parkway.

PRIVATE ARTS ASSETS

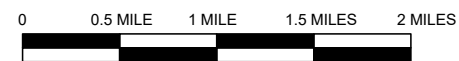


PRIVATE ART

- BIKE RACK
- ◆ SCULPTURE
- ◆ STATUE
- ⚡ UTILITY WRAP
- ✿ WALL MURAL

PRIVATE ART VENUES

- ◆ PAINTING WITH A TWIST
- ◆ LAKESHORE ART STUDIO
- ▲ MELISSA CHIPMAN ART (MMC CREATIONS)
- ◆ UTAH DANCE ARTISTS (UDA)
- ◆ KENSINGTON THEATRE

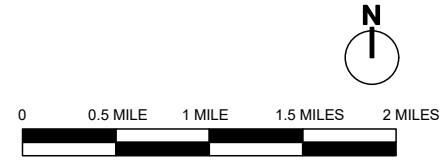
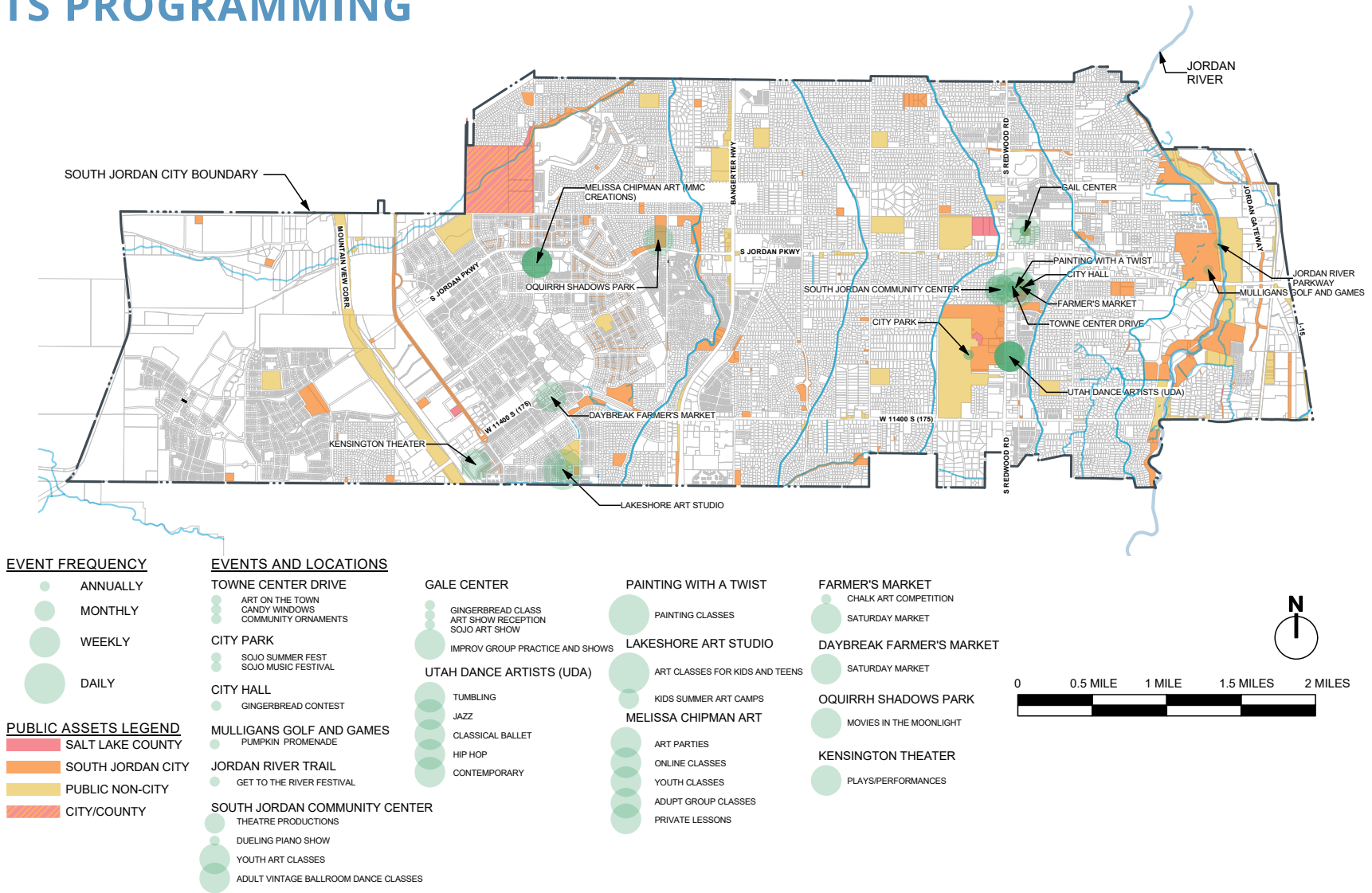


This map shows private arts assets that are generally considered publicly accessible or available. This includes art installations as well as venues/businesses that support the arts.



This map starkly contrasts the Public Arts Assets map in that nearly all of the private assets are on the West side of the city, in or near Daybreak. This is due to Daybreak's robust public art collection.

ARTS PROGRAMMING

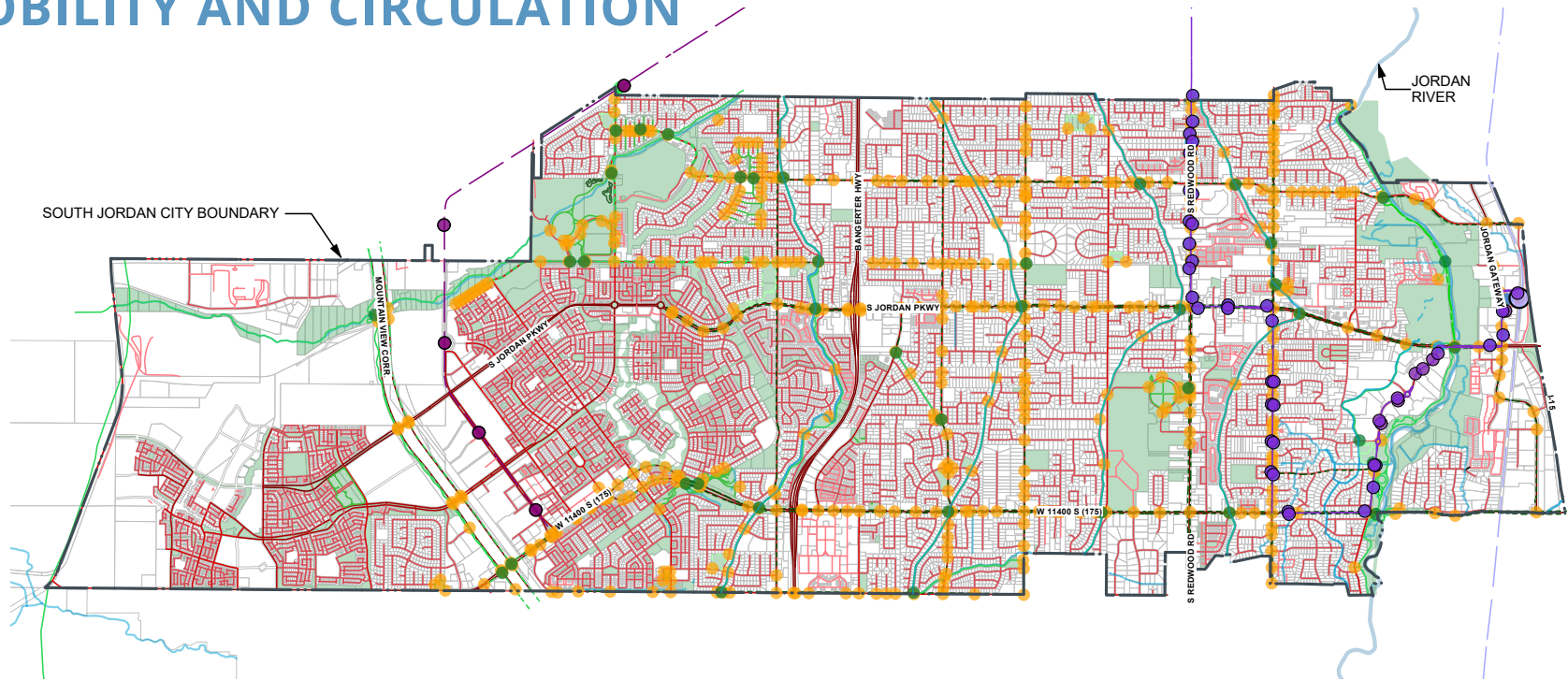


This map shows arts programs/events and locations as well as parcels owned by public entities. Each program/event is marked by event frequency to show the regularity of arts programming.



Arts programming is primarily concentrated in the area around Towne Center. Public land ownership shows great opportunities for additional arts programming along the Jordan River Parkway, Bingham Creek Regional Park, Downtown Daybreak. The network of City parks is also a strong opportunity for future arts programs and installations.

MOBILITY AND CIRCULATION



STREETS

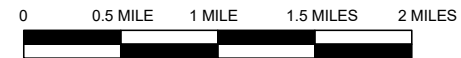
- ARTERIAL
- MAJOR COLLECTOR
- MINOR COLLECTOR
- LOCAL
- PRIVATE

PUBLIC TRANSIT

- FRONT RUNNER LINE
- FRONT RUNNER STATION
- TRAX LINE
- TRAX STATION
- BUS ROUTE
- BUS STOP

TRAILS

- BIKE ROUTE
- BIKE-PEDESTRIAN ROUTE
- EQUESTRIAN TRAIL
- RECREATION TRAIL
- PARK TRAIL
- LOOP WALK
- COMPETITIVE BIKE TRAIL
- CITY PARKS



CIRCULATION NODES (INTERSECTIONS)

- TRAIL (DIFFERENT TYPES OF TRAILS INTERSECT)
- TRAIL AND TRAX STATION
- TRAIL AND FRONTRUNNER STATION
- TRAIL AND BUS STATION
- TRAIL AND STREET
- STREET AND BUS STATION
- STREET AND TRAX STATION

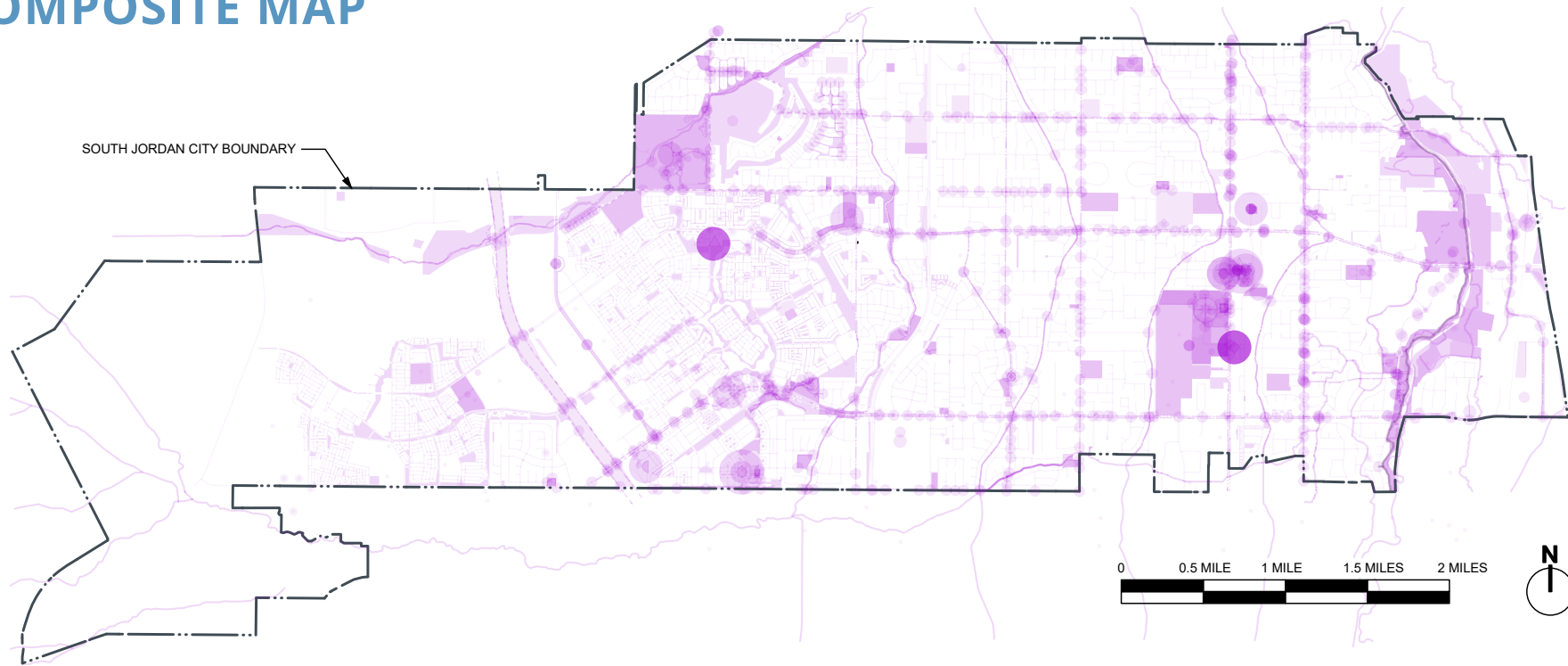


This map shows the network of various transportation forms as well as the nodes where those forms intersect. This includes looking at transit, trails, bike routes, and streets. This map also shows City parks.



South Jordan has several significant arterial and major collector streets that make pedestrian-centered arts projects a challenge but creates interesting opportunities for projects that are visible from cars. Fronrunner and Trax provide several good opportunities for public art sites. The network of trails and parks combine to create a fabric of sites for public art and arts programs that can be distributed city-wide.

COMPOSITE MAP



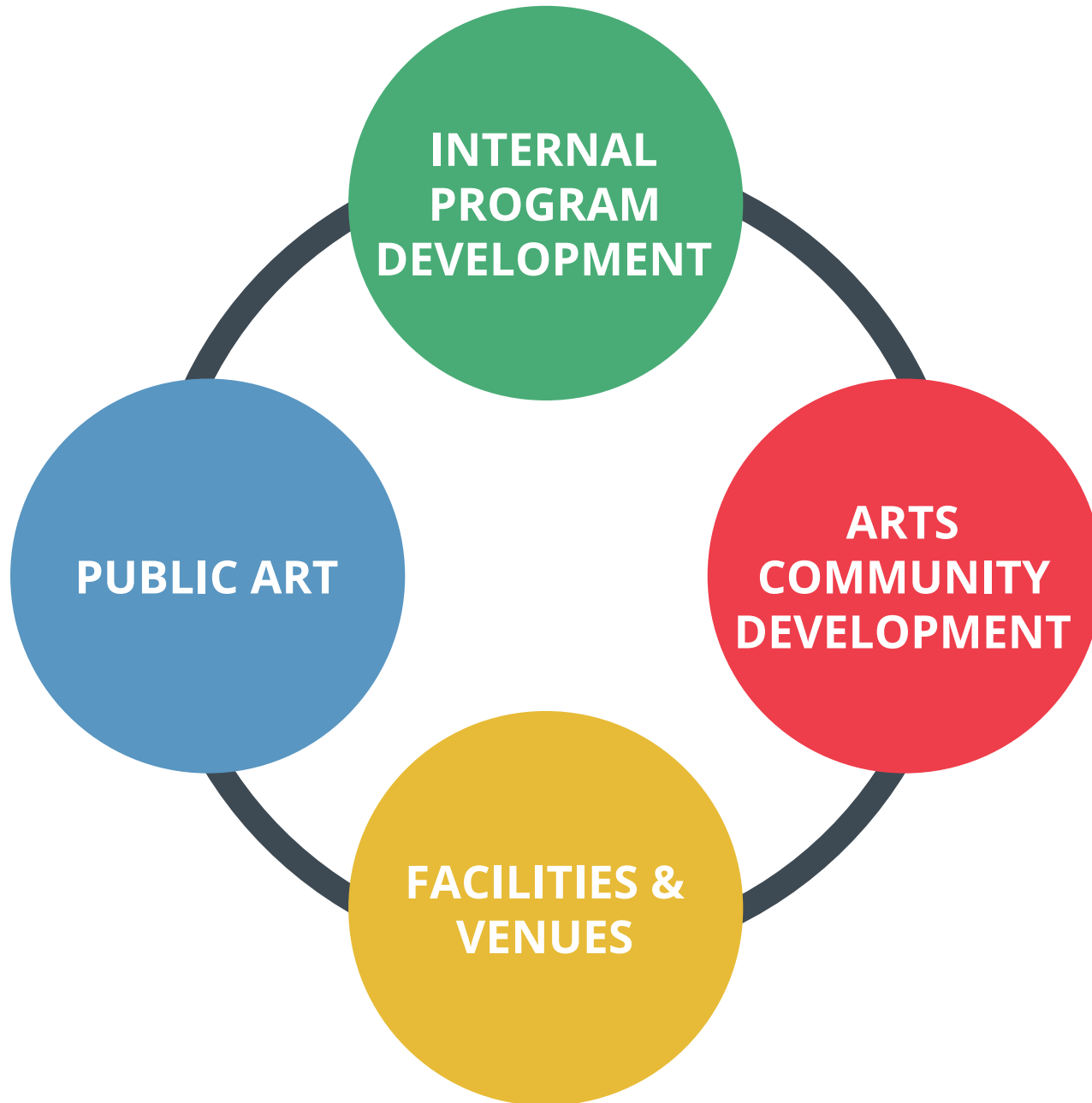
This map was produced after the others were completed and analyzed. It is a composite of all previous asset maps and helps to show asset “hotspots” where assets are concentrated and where gaps exist.



Each asset category and element was given a ranking of high, medium, or low based on importance or relevance regarding the arts. The rankings were then translated to opacity percentages and layered into a singular composite map. Darker areas of this map indicate a combination of high quantity and/or importance of assets. Lighter areas indicate gaps in assets.

This process uncovered the opportunity to create “arts clusters” in key areas of the city where arts programming, facilities, and installations could be concentrated. The key clusters identified through this process were Jordan River Parkway, Town Center, Bingham Creek Regional Park, Downtown Daybreak, and The District. This process also drew attention toward the trails network being important for creating connectivity and small art moments citywide, this is particularly important through the central part of the city where assets are fewer. The north-south canal trails are a critical piece of this opportunity, particularly as these become more accessible in the future.

FOCAL POINTS



All items within this section are labeled as one of the following:

- SHORT TERM PRIORITIES (1-3 YEARS)
- MEDIUM TERM PRIORITIES (3-7 YEARS)
- LONG TERM CONSIDERATIONS (7-10+ YEARS)

FOCAL POINT: INTERNAL PROGRAM DEVELOPMENT

Guiding Principles:

- Create consistency and transparency in arts processes and funding.
- Enact clear policies and structures for decision making related to the arts.
- Establish strong internal organizational health in order to form a healthy arts ecosystem in our community.
- Align the arts with City Strategic Priorities, local initiatives, and resident values.

Funding

- Enhance the visibility and ease of the Round It Up program.
- Increase applications for grants that fund new arts-related projects and programs.
- Apply for Utah Division of Arts & Museums Project Grants beginning in July 2024.
- Establish a system and process to more easily accept donations and/or sponsorships to support the arts.
- Establish a separate Public Art budget line within the Recreation Department budget.

- Adopt a Percent-for-Art funding mechanism that sets aside a percentage of Capital Improvement Projects for public art projects. This may begin at .25% and be scaled over time.
- Assess opportunities for grant funding from the National Endowment for the Arts and similar organizations.
- Assess opportunity to transition from Utah Division of Arts & Museums Project Grants to General Operating Support Grants beginning in July 2028.
- As more projects are implemented and funding mechanisms are solidified, the City will re-evaluate funding opportunities.

Process & Policy

- Establish a city-wide standard that all arts projects and programs must run through the Arts staff and/or Arts Council.
- Establish a clear flow / checklist for department review and approval of Public Art projects.
- Adopt a standard that requires consultation and review from the Planning Department for all exterior public art installations. Projects that may be exempt from Planning review should include previously approved recurring projects (such as the wrapped utility boxes) and/or projects intended to last fewer than 30 days.
- Adopt a standard that requires public art projects exceeding \$25,000 to be approved by the Planning Department, City Council, and Mayor.
- Adopt a policy that requires all Small Area Plans and Station Plans to have a public art component.
- Adopt a standard that encourages all Master Planned Communities incorporate public art and sustained arts funding.

Process & Policy continued

- Formalize a process for City departments to collaborate with Arts staff on public art projects and programs.
- Formalize a process for city-funded art projects that are located on private property.
- Formalize a process for privately funded art projects on City property to be treated as a donation and run through the standard City public art process.
- Update city definitions of mural, sign, structure, maker's spaces, and industrial/manufacturing to account for future art installations and facilities.
- Update Development Agreement process to include consideration and/or incentive for public art elements.
- Update the Home Occupation ordinance to ensure it is conducive to supporting local working artists—including artists developing artworks at home. This would include artist operations involving paint, wood, metal, or other materials that may be prohibited in the current policy.
- Develop a process or mechanism to address historic resources and preservation through public art.

Staff Development

- Establish relationships with state and regional arts organizations. Particularly the Utah Division of Arts & Museums and Utah Cultural Alliance.
- Invest in the professional development of City Arts staff with opportunities such as the Utah Division of Arts & Museums' Change Leader and Breaking Barriers programs as well as attending local, regional, and national conferences.
- Hire a full time Public Art Coordinator who is responsible for coordinating and overseeing the development, selection, funding, installation, maintenance, etc. of all public art projects in collaboration with the Arts Council, Public Art Expert Panel, and Public Art Selection Committee.

- Increase the number of arts-specific staff within the Recreation department to increase capacity to offer more arts programs and services. Hiring should mimic the staffing structure used throughout the Recreation Department where coordinators are paired with part-time staff to aid their work.
- Reevaluate the role of each entity/position regarding the Arts in the future:
 - City Council
 - Mayor
 - South Jordan Arts Council
 - Recreation Department
 - Arts Staff (City)
 - Planning & Zoning Department
 - Planning Commission
 - Other City Departments

Arts Council Development

- Re-establish state designation as a Local Arts Agency
- Encourage Arts Council members to engage in professional development opportunities such as Change Leader and Breaking Barriers offered through the Utah Division of Arts & Museums.
- Adopt a standard whereby the Arts Council aims to have no fewer than 9 members at a time.
- Adopt a liaison agreement with the Daybreak Arts Council that designates a member from each Arts Council to attend meetings of both councils, as a means of opening lines of communication and cultivating partnerships.
- Adopt a sector ambassador designation for the Arts Council that designates specific members as ambassadors of various art forms. Ambassadors could represent visual arts, performing arts, dance, folk arts, arts education, music, literary arts, culinary arts, design, etc. Members who serve as an ambassador will represent their sector and bring demonstrable expertise. The Arts Council should strive to have a diverse range of ambassadors at all times. While the number of ambassadors at a time may fluctuate, approximately half of the active members may be designated as ambassadors.
- Position and communicate Arts Council members as a resource to the local arts community and a liaison between the City and arts community.

Arts Council Development continued

- Require all Arts Council projects to clearly communicate how they align with the current City Strategic Priorities.
- Assess opportunity and interest in changing process for Arts Council nominations and terms so they are not tied directly to individual City Council members or the Mayor.
- Maintain status as a state designated Local Arts Agency by submitting designation documents to the Utah Division of Arts & Museums every two years.
- Re-assess Arts Council By-laws every 5 years and update as needed.
- Re-evaluate Arts Council responsibilities every 5-10 years.
- Update process for member nominations to not attach each member to a specific City Council member/term duration.

Communication & Branding

- Establish SoJo Arts branding in alignment with other SoJo Recreation branding.
- Continue to work directly with the Media & Communications team to develop and utilize consistency of branding/identity for City arts programs.
- Maintain policy of only promoting arts events programmed directly by or through partnership with the City and/or Arts Council.
- Utilize the recreation newsletter as a platform to promote City arts program.
- Utilize Now Playing Utah to promote City and/or Arts Council events and programs.

FOCAL POINT: ARTS COMMUNITY DEVELOPMENT

Guiding Principles:

- Prioritize local artists.
- Mimic the organizational structures and philosophies in other areas of the Recreation department to create sustainability and cohesion.
- Utilize City Arts facilities and programs as an on-ramp that connects more of our community to the arts.
- Strive to be supportive of the local arts community, not competitive with it.

Arts Education / Classes

- Expand offering of introductory arts classes in a range of arts disciplines. This will primarily be done by contracting local artists to teach both one-off classes and series.
- Ensure City arts classes offer a mix of programs appropriate and accessible for all ages and abilities.
- Strengthen relationships with local arts educators within schools by reaching out directly to teachers and communicating local arts opportunities.
- Ensure future City arts facilities include adequate space for hands-on arts educational programming that spans various disciplines.

Arts Ecosystem Building

- Organize a community effort to attend Cultural Industry Advocacy Day at the Utah State Capitol. City Arts Staff, Arts Council members, and local arts leaders should attend this event annually.

Arts Ecosystem Building continued

- Host a series of arts networking events that build relationships between the City and local artists/organizations. The frequency will be determined by demand but should begin with no fewer than two per year.
- Develop an annual Arts award program to recognize the efforts and contributions of local artists, organizations, and leaders. This will be awarded by either the Arts Council or Mayor.
- Develop an internal database of local artists and arts organizations.
- Participate in future Arts and Economic Prosperity studies hosted by Americans for the Arts.

Local Artist / Organization Development

- Encourage artists hired from outside of South Jordan to collaborate with local artists and engage directly with community members.
- Prioritize local artists and organizations during the scoring process on City arts opportunities such as public art projects, displaying artwork at city facilities/events, or teaching classes.
- Give local artists and organizations priority for scheduling/reserving City arts facilities.
- Offer training and other support to local artists and organizations to help them understand how to most effectively apply for opportunities such as Public Art projects.
- Expand Art on the Towne event into a series with multiple events hosted each year.
- Re-assess demand and opportunities for a City-funded Arts Project grant that provides funding to local artists and organizations to develop new arts projects in South Jordan.

FOCAL POINT: FACILITIES & VENUES

Guiding Principles:

- Create dedicated spaces for the Arts throughout South Jordan that aim to primarily serve local artists and residents.
- Maintain efforts toward collaboration and cross-disciplinary partnerships within the arts.
- Ensure all residents have access to accessible and welcoming arts facilities.

City Facilities Dedicated to Arts

- Establish the Samuel L. Holt Farmstead as an Arts Facility. Aunt Mame's House could be transformed into studios and workspaces. The surrounding park is a great location for arts programs and public art installations. All art at this site should carefully consider and enhance the peaceful nature of the area.
- Continue to utilize the Gale Center of History & Culture as an important facility that celebrates local heritage and offers space for the community to engage with local culture.
- Develop a local performing arts center that offers space for local productions and includes space for rehearsals, storage, workshops, etc.
- Explore opportunities for maker and lite fabrication spaces that support the local and regional artist community.

Shared Use of City Facilities

- Utilize trails as opportunities for both public art installations and arts events/programs.
- Continue to utilize the robust network of City Parks as sites for public art installations and arts events/programs.
- Continue to utilize the Community & Senior Center as a space for performing arts and classes as an interim solution.
- Establish a policy that allows artists to perform and create artwork within Towne Center (i.e buskers and plein air painting). Communicate to the local artist community that this opportunity is available.

Public/Private Opportunities

- Work with Salt Lake County and Larry H. Miller Real Estate to develop the Southwest Valley Performing Arts Center in Downtown Daybreak.
- Work with Larry H. Miller Real Estate to determine opportunities and need for additional arts facilities throughout Downtown Daybreak.
- Work with the Utah State Bastian Agricultural Center to develop a publicly available amphitheater and incorporate public art within their future development plans.
- Explore opportunities for agreements with arts facility partners that the facilities will be available to and benefit local artists and organizations, as well as the community at large.

FOCAL POINT: PUBLIC ART

Guiding Principles:

- Utilize public art to create gathering places and strengthen the visual identity of South Jordan.
- Connect public art to other community values and priorities.

Create Gathering Places

- Utilize low-budget “tactical urbanism”-type projects to create visually engaging spaces that encourage residents to gather.
- Encourage and develop programming that supports local artists displaying/performing live artwork in key areas such as Towne Center or the future Downtown Daybreak. This may include street theater performances, buskers, plein air painting, etc.
- Integrate public art as a central component of future development and small area plans to create a sense of place and visual identity.

Processes, Funding, Inventory, Maintenance

- Conduct an annual “quick inventory” of public art in the City collection. This includes a quick verification of the location and condition of each artwork.
- Work with the City GIS department to maintain a public art map.
- Require all public art projects over \$5,000 include a component of community engagement and public outreach.
- Require all permanent and semi-permanent public art projects include a maintenance plan that is agreed to and signed by both the artist and City.

Processes, Funding, Inventory, Maintenance continued

- Establish a public art expert panel that supports the arts staff and Arts Council in acquiring public art pieces. This group will be made up of industry experts such as public artists, architects, engineers, etc.
- Develop and adopt a process for deaccession or relocation of public art projects.
- Adopt a policy for receiving the donation of public art projects.
- Establish a mural approval process for private murals.
- Conduct a “major inventory” of public art in the City collection in approximately 5 years from the adoption of this Master Plan. This includes an in-depth assessment of each piece in the collection with detailed notes about the artwork’s condition and update photographs of the piece as appropriate. This may be handled in-house or contracted out.
- Evaluate the current signage ordinance to ensure it accounts for appropriate considerations regarding public art (primarily murals and sculptures).

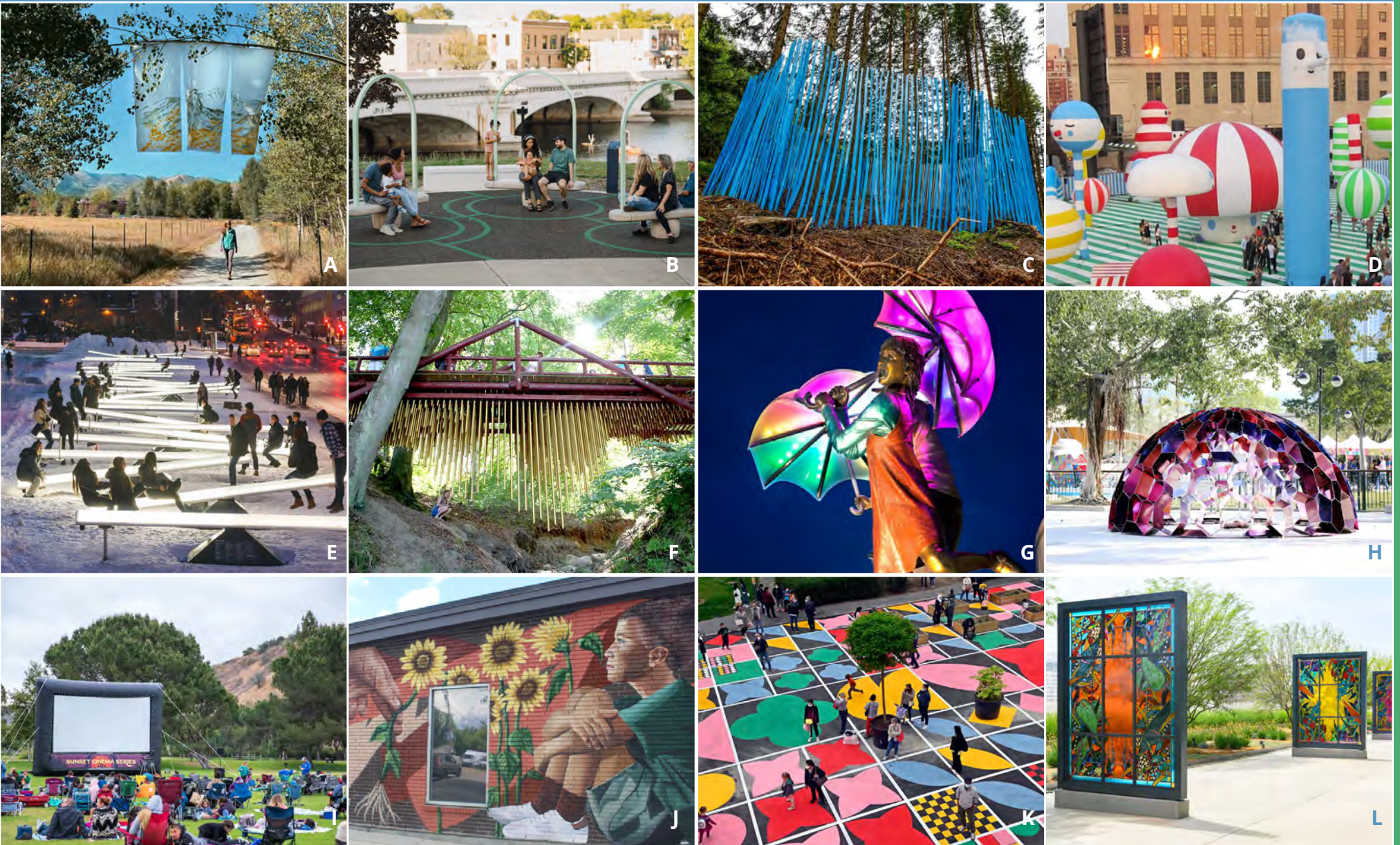
Temporary Public Art Activations

- Explore opportunities to collaborate with the Salt Lake County’s Art in Public Places program to display visual art collection pieces in City facilities. Further discussion and procedural development with the County will be needed to implement this.
- Develop a rotating or traveling public art program where a series of thematic and/or visually similar public art pieces are installed in public spaces citywide and relocated periodically.
- Ensure all adopted policies, procedures, ordinances, and funding mechanisms allow for the City to support temporary public art projects.
- Develop a process and procedure for leasing public art installations to be installed temporarily.

Partnerships / Private Development Projects

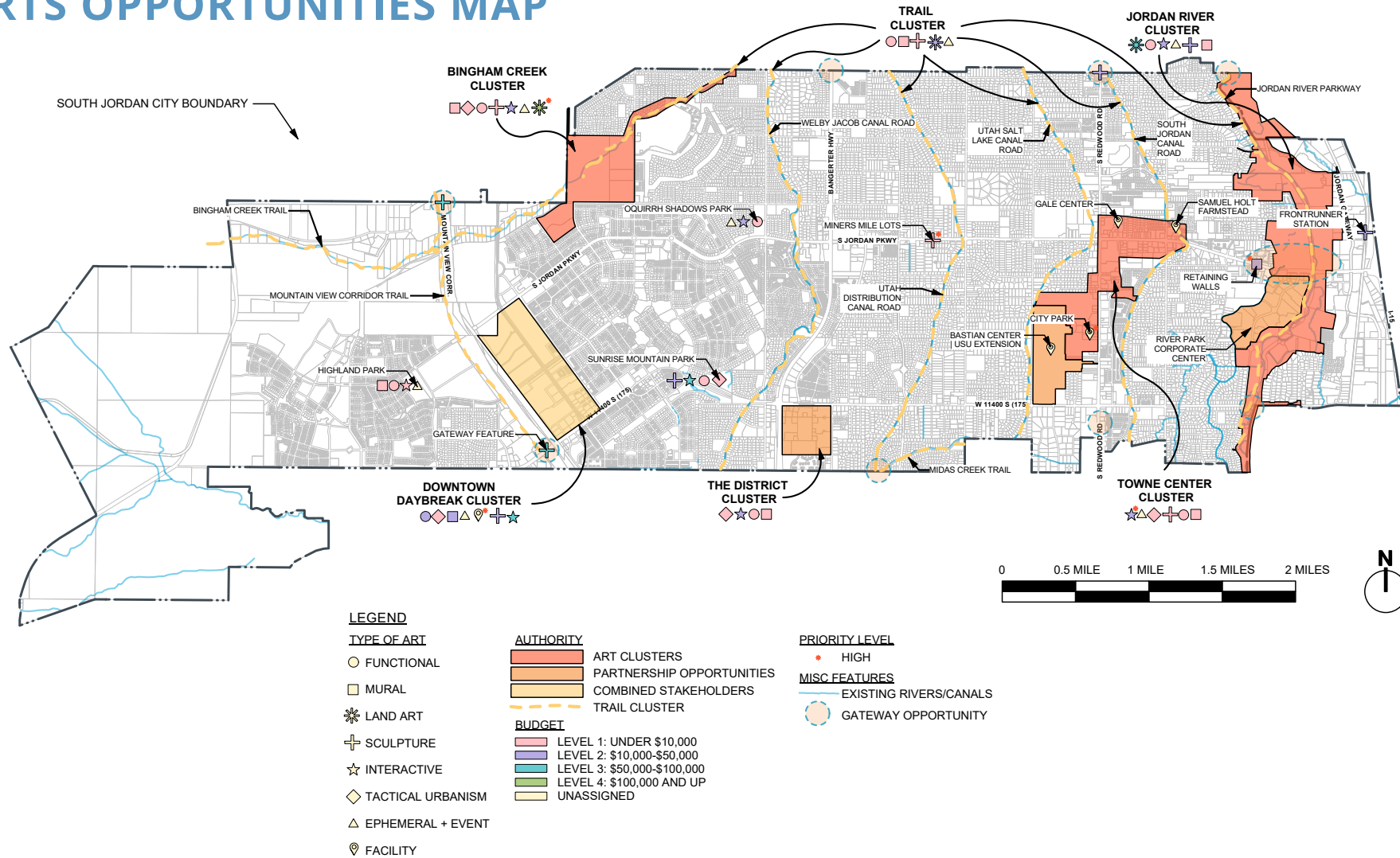
- Encourage or incentivize private real estate developments to incorporate public art and/or spaces that facilitate arts programming. This can be done by way of the Development Agreement process.
- Partner with other public institutions working within South Jordan such as Salt Lake County, Utah State University, University of Utah, Salt Lake Community College, and Utah Transit Authority to encourage them to incorporate public art and/or spaces that facilitate arts programs into their projects.

ARTS OPPORTUNITIES



A- Our Kingdom, Anna Leigh Moore, 2020, Park City, UT | B- Daydreamer, Daily tous les jours, South Bend, Indiana | C- The Grass Seemed Darker Than Ever, Fiona Curran, 2016, Northumberland, ENG | D- Rainbow City, FriendsWithYou, 2011, New York, NY | E- Impulse, Lateral Office . CS Design, 2019, Toronto, CAN | F- Chimecco Chime Bridge, Mark Nixon, 2011, Jutland, DNK | G- Imagine, Placzek Studios, 2010, Omaha, NE | H- Kaleidome, LAAB Architects, 2015, Hong Kong, CHN | I- Sunset Cinema Series, Orange County, CA | J- Growing Older, Emma Gilbert, 2023, Midvale, UT | K- Quadra, Serena Confalonieri, 2021, Milano, ITA | L-Portals, Amir H Fallah, 2021, Los Angeles, CA

ARTS OPPORTUNITIES MAP



This map shows the key art opportunities for South Jordan to consider and prioritize in coming years. The map is primarily organized into clusters. These clusters are areas where a high concentration of opportunities exist for a mix of public art installations, arts programs, and arts facilities. In total there are six clusters: Jordan River, Towne Center, The District, Trails (canal and regional trails), Downtown Daybreak, and Bingham Creek. The majority of arts opportunities sit within these six clusters, but there are several that are outside of these boundaries. Key gateway opportunities are also called out. These are areas where opportunities exist to use art as a placemaking and wayfinding tool that helps people know they have entered South Jordan.

Each identified artwork opportunity is marked by budget level ranging from under \$10,000 to over \$100,000. Events and Facilities are not given budget assignments due to them being substantially different in nature than public art projects.

High priority projects are identified by a red asterisk. These are projects that should be prioritized due to the impact potential.

ARTS CLUSTERS

JORDAN RIVER CLUSTER

The Jordan River cluster offers a great mix of public art opportunities along the trails and in the surrounding open spaces. Public Art can be used along the trail system to enhance user experience and create a sense of place. This may come in the form of murals (on tunnels, bridges, or the pavement), benches, garbage cans, signage, or sculptures. Artwork along the Jordan River trail may reference or connect to the river and unique ecosystem of this area. A significant Land Art project in the open space near the trail, particularly near the South Jordan Parkway could create a high impact moment for both vehicles and trail users. The trail system also provides a great opportunity for arts programming such as chalk art, plein air painting, or performances.

Due to its proximity and existing art pieces, the RiverPark Corporate Center and the Jordan River Commission become natural partners to connect with.

Budget Range: LEVEL 1: UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000 | LEVEL 3: \$50,000-\$100,000

Project Types: Murals, Land Art, Function Art, Interactive Art, Ephemeral Art / Events



Get to the River, Jordan River Trail, Gerry Swanson, 2022

Project Inspiration



The 3 Giants And The Campfires In The Sky, Thomas Dambo, 2023, Sperrin, IRL



My Name is Nature, Carola Grahn, 2016, Helsinki, FIN



Michele Wiles (BalletNEXT), Park City, UT



The Avenida Libertador & General Paz Bridge, Martin Ron, Buenos Aires, ARG

TOWNE CENTER CLUSTER

The Towne Center Cluster provides great opportunities to build off of existing momentum. The majority of the City's Arts Assets exist in this cluster currently. Building off of and around these existing assets will create a stronger cohesion and identity throughout the cluster. In addition to great public art opportunities, this cluster offers excellent opportunities for critical arts facilities. This cluster will be anchored by potential future facilities at the Samuel Holt Farmstead, Gale Center, Community Center, and Bastian Center.

Towne Center Drive can serve as the nucleus of this cluster with a mix of vibrant public art pieces and programs. Specific opportunities within Town Center Drive include:

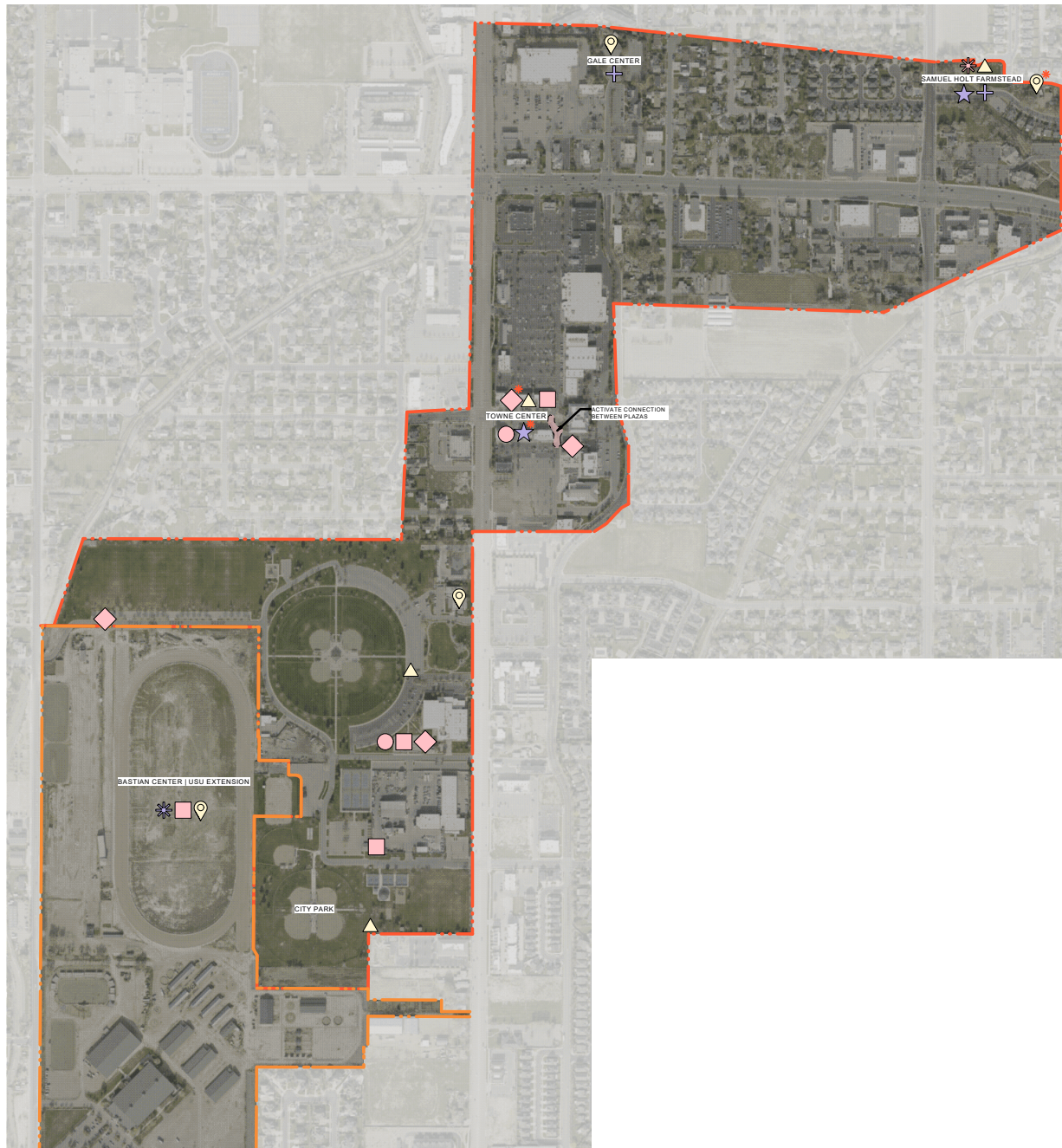
- activating the alleyways with murals and hanging sculptures
- continuing tactical urbanism projects such as the existing painted crosswalks
- installing interactive pieces that encourage gathering and engagement
- tactical urbanism projects that offer greater pedestrian connectivity between Town Center Drive and the Public Safety Building/Library.
- expanding the Art on the Towne event to happen more frequently.
- continuing the Candy Windows and similar programs
- encouraging and offering dedicated space for buskers (street performers).
- encouraging additional art-related businesses such as galleries, studios, or private arts education.

Budget Range: LEVEL 1 | UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000

Project Types: Murals, Functional Art, Tactical Urbanism, Interactive, Ephemeral Art / Events, Facilities











TOWNE CENTER CLUSTER DETAIL MAP








LEGEND

TYPE OF ART

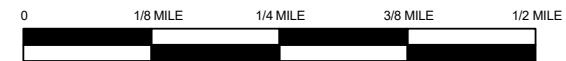
-  FUNCTIONAL
-  MURAL
-  LAND ART
-  SCULPTURE
-  INTERACTIVE
-  TACTICAL URBANISM
-  EPHEMERAL + EVENT
-  FACILITY

BUDGET

-  LEVEL 1: UNDER \$10,000
-  LEVEL 2: \$10,000-\$50,000
-  LEVEL 3: \$50,000-\$100,000
-  LEVEL 4: \$100,000 AND UP
-  NO BUDGET ASSIGNED

PRIORITY LEVEL

-  HIGH



TOWNE CENTER CLUSTER INSPIRATION IMAGES



The Migrant and the Moon, Monsoon Artworks, 2022, Midvale, UT



oPTIK, The Urban Conga, Chicago, IL



Atomic, Hou de Sousa, 2019-2020, Georgetown, Washington, DC



Emmy Star Brown, Chicago, IL



Dream Waves, Poetic Kinetics (Patrick Shearn), 2019, Lisbon, PRT



Common Ground, Cheryl Wing-Zi Wong, 2023, Brooklyn, NY



Artificial Light, Suzanne Tidwell, 2011, Seattle, WA



Bear Street Busking space, Alex Jones and Wiley Snoot, 2023, Banff, CAN

TRAIL CLUSTER

The network of trails throughout South Jordan offer a great opportunity to develop pedestrian-centered public art projects and programming. In particular, the regional trails and canal trails create connectivity city-wide and offer unique spaces for arts projects which do not exist elsewhere. Murals will likely be the most common form of public art along the trails with opportunities along tunnels, bridges, crosswalks, barrier walls, and the trail pavement. Functional Art projects will also be highly appropriate along trails in the form of benches, garbages, lighting, fencing, etc. Land Art and Sculptures may be interwoven throughout the trails and may be either temporary or permanent. Projects throughout the Trail Cluster should prioritize reusable and/or sustainable materials whenever possible to minimize the ecological impact. Arts Programming will also be included throughout the trail cluster. This could include chalk art, small theatrical performances, buskers, poetry readings. In general, art installations along the trails should be low-budget to increase the quantity of projects ensuring more projects are visible and accessible to the public.

Budget Range: LEVEL 1: UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000

Project Types: Murals, Functional, Sculptures, Land Art, Ephemeral Art/Events



Project Inspiration



7 Magic Carpet Murals, Jessie Unterhalter & Katey Truhn, 2016, Charlotte, NC



Red Sand Project, 2020, Easton, PA



Cathedral, Kevin Atherton, 1986, Forest of Dean, UK



Walk Walk Dance, Daily tous les jours, Canada (multiple cities)

BINGHAM CREEK CLUSTER

The Bingham Creek Cluster includes the Bingham Creek Regional Park and nearby trails. This cluster offers an opportunity to do a single high-dollar, large-scale, and high-impact Land Art piece that creates a regional draw. This piece should be a focal point of the park and marketed outwardly. While local artists should be encouraged to apply for this piece, this will likely be a project to bring in a prominent national or international artist who should be encouraged to work closely with the local artist community. This piece should be integrated with future planning phases of the park and intimately connected with the landscape of the park.

Additional projects such as Murals, Functional Art, Sculptures, Interactive Art, Tactical Urbanism, and Ephemeral Art / Events will fill out the spaces around the prominent Land Art piece in a way that supplements but does not distract from it.

Budget Range: LEVEL 1: UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000 | LEVEL 3: \$50,000-\$100,000 | LEVEL 4: \$100,000 AND UP

Project Types: Murals, Tactical Urbanism, Function Art, Sculptures, Interactive Art, Land Art, and Ephemeral Art / Events



Project Inspiration



Singing Ringing Trees, Tonkin Liu, 2006, Lancashire, ENG



Eleven Minute Line, Maya Lin, 2004, Knislinge, Sweden



Unknown Planet, Kultivator & Erik Roren, 2017, Eskilstuna, SWE



Together, The Urban Conga, 2022, Pittsburgh, PA

DOWNTOWN DAYBREAK CLUSTER

Downtown Daybreak offers a multitude of incredible opportunities for public art installations and facilities. This Cluster is labeled as “Combined Stakeholders” because arts projects and facilities will be developed through a combination of the City, Salt Lake County, and Larry H. Miller Real Estate. It is anticipated that the groups will work together to complete a mix of small and large projects ranging from murals to a regional performing Arts Center. This Cluster offers one of the best opportunities for pedestrian-centered projects that create gathering spaces. Under current plans, one of the primary anchors of the cluster will be Salt Lake County’s Southwest Valley Performing Arts Center. More about this performing arts center can be found in the [Facilities](#) section of this document.

Budget Range: LEVEL 1: UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000 | LEVEL 3: \$50,000-\$100,000

Project Types: Murals, Functional Art, Tactical Urbanism, Interactive, Ephemeral Art / Events, Facilities



Project Inspiration



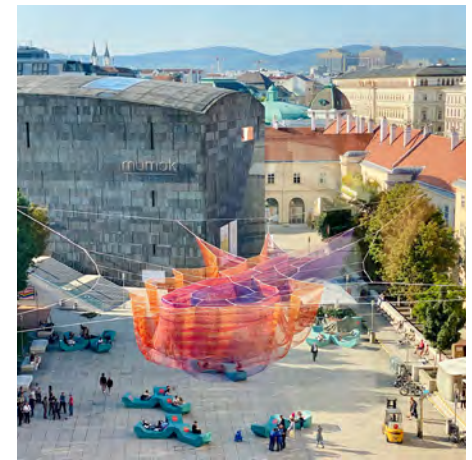
Oscillation, The Urban Conga, Traveling installation multiple sites



The Welcome Chorus, Yuri Suzuki, 2019-2020, Margate, ENG



fastpatrol, 2022, Abu Dhabi, UAE



Earthtime 1.78, Janet Echelman, 2021, Vienna, AUT

THE DISTRICT CLUSTER

While The District is privately owned, it provides a great opportunity for public art projects and potential partnerships that create gathering spaces and enhance that overall sense of place throughout the site.

Budget Range: LEVEL 1: UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000

Project Types: Murals, Functional Art, Tactical Urbanism, Interactive



Project Inspiration



Oakland Open, 2021, Pittsburgh, PA



Apicultura Studio, Milan, ITA



You Belong, Cole Eisenhour, 2021, Ogden, UT



The Lawn on D, Sasaki Associates, 2014, Boston, MA

PUBLIC ART OPPORTUNITIES

MINERS MILE LOTS

The vacant lots on the south side of South Jordan Parkway between 2775 West and 3010 West offer an unmatched opportunity for a large-scale high-budget public art piece that is vehicle-oriented, enhancing driver-experience through this area. While there may be pedestrian scaled elements of the project, it should be primarily imagined as a project that can be seen and experienced from vehicles. This is a great space for a piece that is kinetic and engages with the wind—a unifying natural element of South Jordan that all residents experience regularly.

Budget Range: LEVEL 4: \$100,000 AND UP

Project Types: Sculpture



Project Inspiration



Gentle Breeze, Matthew Mazzotta, 2021, Boise, ID



Seven Magic Mountains, Ugo Rondinone, 2016, Las Vegas, NV



Unparallel Way, Emily Weiskopf, 2013, Brooklyn, NY



House of Cards, OGE Group & 20 local artists, 2020, Houston, TX

SOUTH JORDAN PARKWAY CONCRETE RETAINING WALLS

The two concrete retaining walls on either side of South Jordan Parkway just east of Baxter Drive offer a great opportunity to create highly visible murals that welcome residents and visitors into the community. The artwork should be designed at a scale that is visible and engaging from a vehicle. Ideally, the same artist should be commissioned for both walls to create a cohesive experience. If separate artists are used, the artists should work together and the selection committee should carefully ensure the two projects support one another visually.

Budget Range: LEVEL 2: \$10,000-\$50,000

Project Types: Mural



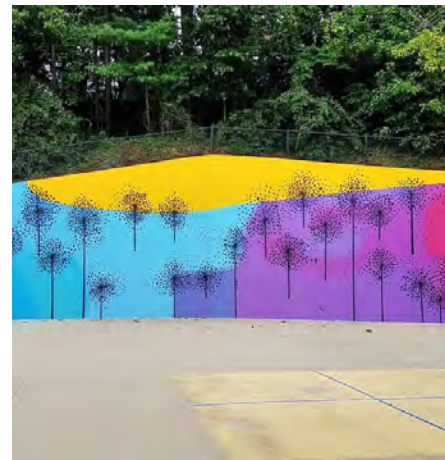
Project Inspiration



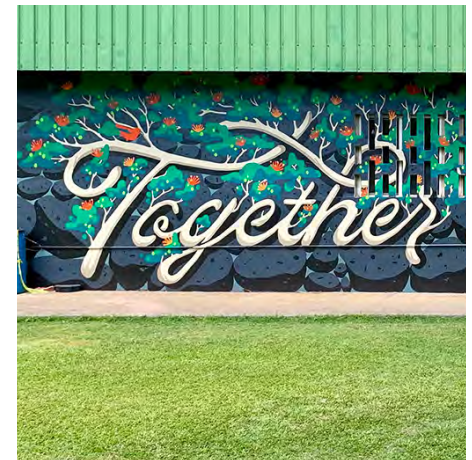
Juxtapoz Mag Mural, Chuck Landvatter, 2017



Confluence, Ink Dwell (Jane Kim), 2021, Houston, TX



Wall of Wishes, Lela Brunet, Sandy Springs, GA



Ulu Pū Kākou, Welcome Stranger, 2023, Honolulu, HI

GENERAL: PARKS

The robust parks network throughout South Jordan offers a wide array of spaces for public art installations and arts programs. While several specific parks are identified within clusters or as public art site opportunities in this plan, all parks should be considered as potential art sites. It is recommended that the City use the existing parks categorization system found on page 5 of the South Jordan Parks, Recreation, Community Arts, Trails, and Open Space Master Plan (2017). The aforementioned plan identifies seven types of parks in South Jordan: Regional Parks, Community Parks, Neighborhood Parks, Mini Parks, Special Use Parks, Detention Basins, and Natural Open Space. Regional Parks, Community Parks, Neighborhood Parks, and Special Use Parks are most appropriate for arts-related uses.

Regional Parks: Regional Parks are the largest type of park in South Jordan and are intended to create a regional draw. These typically include special facilities or attractions. Each of South Jordan's regional parks (Bingham Creek Regional Park, Bastian Agricultural Center and Jordan River Parkway) are identified as key anchors within arts clusters. Each is also a space that the City is in partnership with another entity. Within each of these parks it is recommended that the City and/or relevant partners develop large-scale and high-impact public art projects or facilities that create a regional draw. These spaces are also ideal for large events and programs that bring people from surrounding communities.

Community Parks: Community Parks are also large parks but with a greater emphasis on meeting the local recreation needs of South Jordan. These parks also include special facilities or recreation infrastructure. These sites are ideal for large-scale but relatively low-budget public art projects that have a high visual impact but remain affordable to produce. These sites are the homes to most of the City's current large-scale events and programs such as Sojo Summerfest and Spring Spectacular.

Neighborhood Parks: Neighborhood Parks are smaller parks with a focus to serve the needs of nearby neighborhoods. These parks are ideal for small-scale and low-budget public art projects and programs.

While these parks are often small and have limited audiences, they are vital to creating a healthy network of public art. Many of these parks are found within areas of the city where other spaces and opportunities for art do not exist. Activating these with public art and arts programs is a way to diversify who has access to the arts and to recognize the value of each neighborhood throughout the city.

Projects may include interactive or play sculptures, murals on restrooms or sidewalks, or small workshops with residents. These parks would also be ideal locations for a series of temporary and/or rotating sculptures that are thematically/visually connected and produced by local artists. One idea that came up during the planning process was to commission a series of kite sculptures that can be installed and rotated through neighborhood parks.

Special Use Parks: Special Use parks provide a special interest or unique park experience. Main Street Park & the Plaza at Towne Center is the primary Special Use Park with arts-relevance. Mulligan's Golf Course may also provide unique opportunities for art installations such as murals on the exterior of buildings or a gateway sculpture along South Jordan Parkway.

Budget Range: LEVEL 1: UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000 | LEVEL 3: \$50,000-\$100,000 | LEVEL 4: \$100,000 AND UP

Project Types: Murals, Tactical Urbanism, Function Art, Sculptures, Interactive Art, Land Art, Facilities, and Ephemeral Art / Events.

PUBLIC ART IN PARKS INSPIRATION IMAGES



Le Siesteur, Jean Jullien, 2021 Paris, FRA



Play, Jason Manley, 2017, Council Bluffs, IA



Hypcourt, Nina Fabunmi, 2022, San Francisco, CA



Schulhaus Staudenbühl, moveArt, Zurich, CHE



No. 814, Rana Begum, 2018, London, ENG



Tikkurila Waterfront, Loci, 2019, Vantaa, FIN



Magic Carpet, Jessie Unterhalter & Katey Truhn, Catonsville, MD



Soil unsoiled, Khady Gueye & Zakiya McKenzie, Forest of Dean, UK

GENERAL: VACANT LOTS & STOREFRONTS

Vacant lots and storefronts, public and private, can be great locations for temporary or low-cost public art that can not only beautify these sites but also can turn them into active community gathering places.

Activating these vacant spaces will often require partnership with private property owners, but property owners are often eager to brighten these spaces. Building partnerships with private property owners may require piloting ideas in publicly owned spaces to demonstrate impact and engagement.

Budget Range: LEVEL 1: UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000

Project Types: Murals, Tactical Urbanism, Function Art, Sculptures, Interactive Art, Ephemeral Art / Events.

Project Inspiration



SoFA Pocket Park Murals, Multiple Artists, San Jose, CA



Mi Casa Your Casa 2.0, Esrawe + Cadena, 2021, Saint-Bruno-de-Montarville, CAN



Lotte World Mall, Janine, Rewell, 2016, Seoul, KOR



Stakt Market, 2019, Toronto, CAN

GENERAL: TRANSIT STOPS

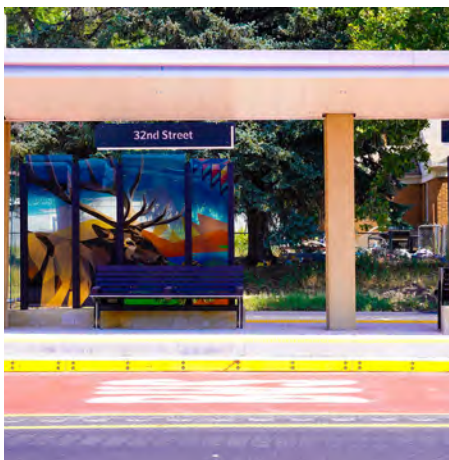
Existing bus, Trax, and Frontrunner stops are excellent locations to beautify and activate with public art. They are on both the West and East sides of the city and make ideal spaces for adding pops of public art. These are also great because they are places where residents spend time, but the conditions are often underwhelming. Adding artwork to transit stops and stations can increase user experience and draw awareness to public transit infrastructure.

Budget Range: LEVEL 1: UNDER \$10,000 | LEVEL 2: \$10,000-\$50,000

Project Ideas: Functional Art | Murals | Sculptures | Interactive Art | Tactical Urbanism



Project Inspiration



Damme Sogope, Jhonattan "Anón" Arango, 2023, Ogden, UT



Johnny Lapham, Boston, MA



Glacial Retreat, Justin Levesque, 2022, Portland, OR



Spatial Perception, Shawn Porter, 2013, Salt Lake City, UT

GENERAL: UTILITY BOXES

The existing art on utility boxes program is one of the most well recognized and beloved art elements in South Jordan. Residents, key stakeholders, roundtable participants, City staff, and City Council all mentioned these during the engagement process of this project. Continuing to expand this project will ensure more residents have the opportunity to experience public art regularly.

Utility boxes are a great project for young and emerging artists to gain experience with public art. Utility boxes also offer the opportunity to include historical imagery or information about particular neighborhoods and sites.

Budget Range: LEVEL 1: UNDER \$10,000

Project Types: Functional Art | Mural



Artist: Margaret Brown

Project Inspiration



Musical Instruments, Steve Farrow, 2021, South Pasadena, CA



Color Me Happy, Angel Villanueva, 2023, Claremont, CA



Construction of Stairs of Equality, Equity and Inclusion, Rosa Cruz, St. George, UT



Historical Utility Box, 2015, Coeur d'Alene, ID

GENERAL: OTHER PUBLIC INFRASTRUCTURE

Nearly all forms of visually accessible public infrastructure can be a great location for public art. Communities around the world have developed a wide array of creative ways to bring an artful approach to their public infrastructure. The possibilities of integrating art into infrastructure is nearly limitless, but a few examples to consider are:

- Lighting
- Banners
- Benches
- Garbage cans and dumpsters
- Manhole covers
- Fences
- Signage
- Crosswalks
- Sidewalks
- Bridges
- Roundabouts
- Underpasses
- Tunnels
- Rivers and canals

Project Inspiration



Traceries, Mary Bates Neubauer, 2020, Scottsdale, AZ



Tour De Cincy, Pam Kravetz. Cincinnati, OH



Belly Yup, John Grant, 2022, Charlotte, NC



Jack Knife, Ed Mell, 1993, Scottsdale, AZ

ARTS FACILITIES

SAMUEL HOLT FARMSTEAD

The Samuel Holt Farmstead is one of the most unique and exciting arts-related opportunities for South Jordan. Aunt Mame's House offers a great opportunity to create a small-scale and intimate arts facility focused on local and regional artists. The interior of the house should be renovated into workspaces that support a mix of artist types such as painters, photographers, filmmakers, literary artists, folk artists, craft artists, jewelry makers, designers, musicians, and even culinary artists. Populating this facility could take many forms but we recommend developing a regional artist-in-residence program where artists of many disciplines can apply for free or low-cost studio space for 6-12 months. During this time the group of selected artists will work on their craft and develop projects that may culminate in a group exhibition. Each artist could also be asked to donate a piece of work they created during their residency. A program like this would be highly valuable to the artist community in South Jordan and throughout the Wasatch Front and would quickly become a well-known asset that demonstrates South Jordan's love for the arts. The facility could also be used to house arts education programs and workshops potentially taught by the artists-in-residence.

The surrounding park spaces offer wonderful opportunities for art installations and activations that enhance the peaceful nature of this site. Artwork and programming at this site should be very carefully selected to ensure it fits the site and furthers the experience of visitors.



Project Inspiration



Labyrinth, Deborah Ketter, 2019, Easton, PA



Cloud House, Matthew Mazzotta, 2016, Springfield, MO



Housetop, Mary Lee, Bendolph 2007, Gee's Bend, AL



SlowWalkFastTalk, Pae White, 2018, GER

SOUTHWEST VALLEY PERFORMING ARTS CENTER

The Salt Lake County Arts & Culture Division is currently working to develop plans for a Southwest Valley Performing Arts Center to be located within Downtown Daybreak. At the time this Master Plan is adopted, Salt Lake County is in the Discovery Phase working closely with a team of consultants to further develop plans for the facility. This facility was identified as a need in the Salt Lake County Arts & Culture Master Plan (adopted 2020). According to that plan, the facility should be designed to meet the needs of a broad spectrum of organizations and individuals, including theater, children's theater, dance, music performances and rehearsals, visual arts classes, and exhibitions. The City will work closely with the Salt Lake County Arts & Culture Division on the design and development of this facility to ensure it aligns with the needs, priorities, and vision of South Jordan.

Project Inspiration



Recording Studio, Liya Art Center, San Gabriel, CA



Proscenium Theater, Mid-Valley Performing Arts Center, Taylorsville, UT



Silkscreen Studio, University of Iowa Visual Arts Building, Iowa City, IA



Studio 5400, Mid-Valley Performing Arts Center, Taylorsville, UT

SOUTH JORDAN COMMUNITY PERFORMING ARTS CENTER

The City should work to develop a community performing arts center separate from the county's regional performing arts center. This should exist more centrally in the city, likely within the Towne Center Cluster. It is recommended that the city consider retrofitting the current Community & Senior Center when the existing programs at this space are relocated to another facility. This space is currently housing the city's performing arts programs and is a logical space for a dedicated performing arts center.

The center should be focused on supporting local and/or smaller scale performing arts organizations and programs. In addition to traditional community theater, this space should support other creative programs such as comedy, poetry, performance art, experimental dance, music, and open mic nights. This should be designed to supplement, not compete with the county facility in Downtown Daybreak.

This space should include all of the necessary spaces and equipment to produce community theatrical performance including a flexible auditorium, stages with wings, rehearsal/studio spaces, dressing rooms, concessions, storage, offices, and a main lobby/gallery. Several of these spaces such as the rehearsal/studio spaces and main lobby/gallery may also support visual arts installations and programming pending availability.

Project Inspiration



Blackbox Theatre, Rolling Meadow High School, Rolling Meadows, IL



Fairfield Performing Arts Studio, Fairfield Methodist School, Singapore



Lighthouse ArtCenter, Tequesta, FL



Rehearsal Studio, Wilson Performing Arts Center, Red Oak, IA

BASTIAN AGRICULTURAL CENTER | USU EXTENSION

While the Bastian Agricultural Center is owned and managed by Utah State University, the City should encourage that the future site improvements include both arts installations and facilities. Through early conversations with the Bastian Agricultural Center as part of this Master Planning process it has been expressed the future plans may include sculptures, land art installations, and an amphitheater.

Project Inspiration



Waltz in the Woods, Patrick Dougherty, 2015, Philadelphia, PA



Smoker Marchand, Omak, WA



Montrose Rotary Amphitheater, Montrose, CO



Wapped in Sunbeams, Matthew Mazzotta, 2022, Downey, CA

BUDGET PRECEDENTS

This section provides examples of public art projects within each of the four budget levels used in this plan. These examples are intended to provide context of what can be done within each budget range. Public art projects vary greatly in terms of budget even within the same type of artwork. There are many variables that influence the budget of a particular project. Common variables that influence budget include:

- Artwork type
- Materials
- Site conditions
- Maintenance
- Artist prominence
- Artist stage of career
- In-kind contributions or donations
- Project complexity
- Year created/installed

Level 1 - Under \$10,000



\$10,000 Gratitude Quilt, Anne Labovitz, 2021 Bethlehem, PA



Alleyway Concerts, 2021, Reading, PA



Friendship, Tim Engelhardt and Randi Stewart, 2021, Pittsburgh, PA



The Seasons, Sherry Ferrin, 2018, Ogden, UT

Level 2 - \$10,000-\$50,000



Pioneer, Hunter Brown / Innovative Sculpture Design, 2020 Muskegon, MI



The Odyssey, Teresa Camacho-Hull, 2018, Achocallo, Bolivia



We Are..., Marissa Laubscher, 2021, Lacey, WA



Winged Chariot, Judy Sutton Moore, 2016, Tyler State Park, MD

Level 3 - \$50,000-\$100,000



Reflect and Resound, Heather McKinney, 2018, Austin TX



Family Interrupted, Eric Okdeh, 2012, Philadelphia, PA

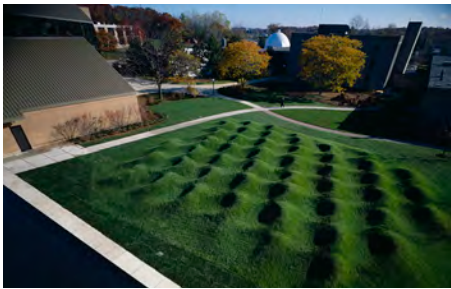


Trinity Loop, Anaisa Franco Portarlington, IRL



Jack Rabbit, Michael Stutz, 2020, El Paso, TX

Level 4 - \$100,000+



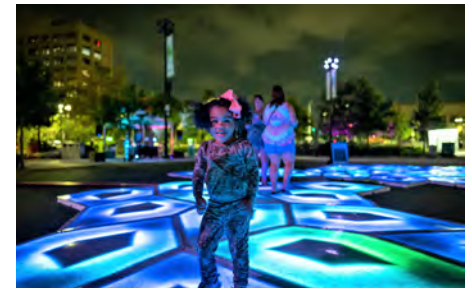
The Wave Field, Maya Lin, 1995, Ann Arbor, MI



Unum, Blessing Hancock & Skyrim Studio, 2023, Santa Rosa, CA



Perfil Ancestral, Don Rimx 2021, Ogden, UT



The Last Ocean, Jen Lewin, 2022, New York, NY

POLICY, PROCESS, & GOVERNANCE RECOMMENDATIONS

This section outlines recommendations related to policy, process, and governance. This is intended to guide the City in further developing structures and standards that formalize the City's arts role.

ARTS STAFFING & SUPPORT

CITY COUNCIL / MAYOR

Regarding the Arts, City Council and the Mayor will work with Arts Staff and the Arts Council to approve Arts budgets and ensure the Arts align with the Strategic Priorities and overall direction of the City. This will include receiving and reviewing reports regarding progress on the Arts Master Plan. It will also include advocating with the City and with external partners that the Arts is a key element of conversations and plans for future projects.

City Council and the Mayor will review the proposed artist and artists direction of all public art projects exceeding \$25,000. These projects will require approval from the City Council and Mayor before being initiated. If these bodies do not accept both the proposed artists and artistic direction, Arts Staff will work with the Project Selection Committee to amend the proposal until it is approved.

RECREATION DEPARTMENT

The Arts should remain within the Recreation Department. This provides a unique advantage from a programmatic and operations perspective. The Department's role is to:

- Hold and manage all arts funding
- House and implement the Arts Master Plan
- Identify sites and initiate public art projects on public property
- Hire and manage arts staff
- Manage current and future arts facilities
- House and oversee City arts programming
- Build and maintain arts related private/public partnerships
- Provide transparency and programs success through annual reporting

ARTS STAFF

All Arts Staff will work within the Recreation Department and will have a mix of responsibilities. Current Arts and Culture division Staff include: Arts & Culture Supervisor, Arts Coordinator, Museum Curator, and Special Events Coordinator. The City should work to expand the number of Arts-related staff, particularly with the addition of a Full Time Public Art Coordinator. As future facilities are developed, additional staff should also be added. As the City's art's functions expand,

ARTS STAFF CONTINUED

additional support staff should be added as well. Generally, City Arts Staff will do the following:

- Develop and execute programming and public art initiatives
- Manage or support arts facilities
- Inventory and monitor public art projects
- Assist the Arts Council with navigating city processes and regulations
- Work with Arts Council to determine budget and overall direction of arts programming
- Apply for funding to support current and future projects and programs
- Communicate arts-related issues and needs to the Recreation Director and City Council
- Work with the City Communications team to market and promote city arts programming and opportunities

ARTS COUNCIL

The South Jordan Arts Council will remain a governing body made up of residents and industry experts. These members will continue to be appointed by the South Jordan City Council and Mayor though that process is to be re-evaluated in future years to consider shifting appointment responsibilities to the Arts Council itself.

Key responsibilities of the Arts Council include:

- Identify/propose funding needs
- Identify potential partnerships and donors
- Raise money through grants and donations
- Review and recommend annual budget to City Council
- Monitor progress on the Arts Master Plan
- Participate in city-wide planning initiatives to ensure the Arts are being integrated city-wide

- Serve as ambassadors and liaisons between the arts community and the City
- Create and maintain a 5-year action plan– a revolving plan intended to keep the Council on task and provide more focused and achievable steps to implement priority projects. The action items will be based on an annual evaluation for art priorities based on the master plan, the vision and mission, public art inventory, maintenance needs, and city priorities.
- Sponsor/produce educational programs
- Initiate and steward the public art process in collaboration with Arts Staff and the Public Art Expert Panel (project identification, budget identification, RFP/Q development, artist selection, artwork production/installation, etc.)
- Inform/engage the public by raising awareness of City arts programs and opportunities
- Engage/meet with community members and interest groups
- Meet monthly

PLANNING DEPARTMENT

The Planning Department will consult with the Arts Staff on all public art projects to determine what planning permits may be required, with exception of previously approved and recurring projects such as the wrapped utility boxes or any temporary art project (less than 30 days) that does not directly violate the zoning ordinance.

The Planning Department will be asked to provide further input on all public art projects exceeding \$25,000. In this process, they will look to ensure projects align with city plans, upcoming projects, the zoning ordinance, and other policy documents. They may also aid in project siting and engaging with nearby partners/residents.

It is recommended that the Planning Department actively promote the integration of public art elements within small area plans, station area plans, or master-planned communities. This collaboration will be emphasized as the department engages with various stakeholders and developers in the context of these larger-scale projects.

OTHER CITY DEPARTMENTS / COMMITTEES

Other City Departments and Divisions will be engaged on public art projects and programs on a case-by-case basis. This will likely include but not be limited to:

Parks, Trails, Public Works, Economic Development, Strategic Services, Media & Relations, Senior Programs, Finance, Engineering, Police, Streets, Code Compliance, and Legal.

These departments and divisions will support arts projects and programs as needed and may also bring forward arts project recommendations to be initiated by the Arts Staff and the Arts Council.

PUBLIC ART EXPERT PANEL

It is recommended that the City develop a Public Art Expert Panel. This is not a new council or permanent committee, but an ad hoc group that is engaged on a case-by-case basis. The panel will consist of 5-15 members and include representation from various city departments (Planning, Public Works, Recreation, etc.), City Council, City Manager, local artists, architects, landscape architects, prominent South Jordan Stakeholders/leaders, and infrastructure partners such as Utah Department of Transportation or the Utah Transit Authority.

This panel will not meet regularly, but will come together as new public art projects are initiated. Not all panelists will be part of all projects. The Arts Council and City Staff will work together to determine which members of the panel will be involved in each project.

This panel is intended to bring expertise and experience that is crucial to the success of specific projects, but is not necessary on a standing basis.

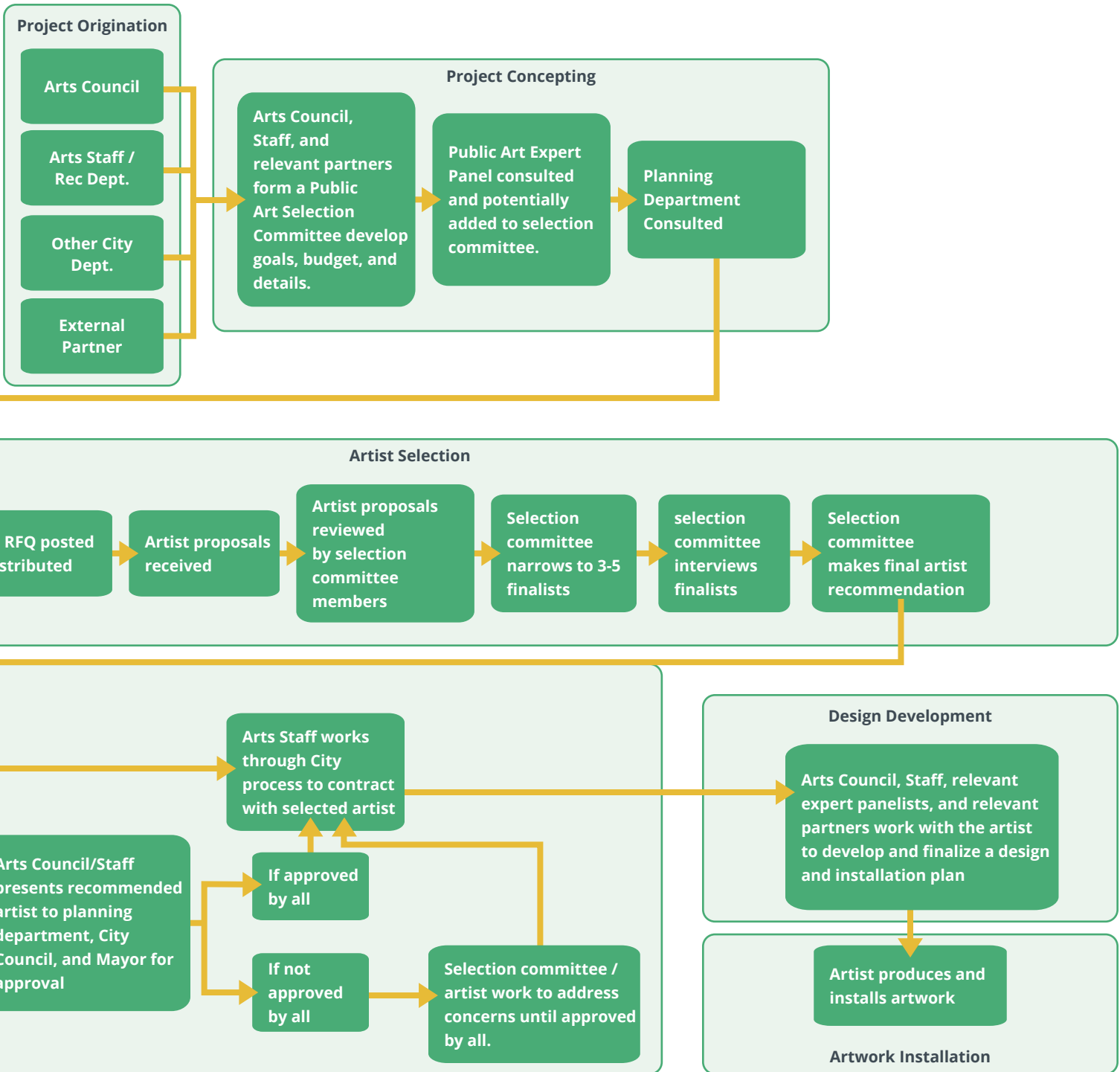
PUBLIC ART SELECTION COMMITTEE

Each public art project will have an ad hoc committee who stewards the project from beginning to end. This committee will be convened at the initiation of a project and will be made up of members from the Arts Staff, Arts Council, Public Art Expert Panel, relevant city departments/committees, and external partners. The Public Art Selection Committee will ultimately be responsible for recommending an artist and artistic direction for each project. Final acceptance of the artist and artistic direction will be made through a combination of the Arts Council, Planning Department, City Council, and Mayor depending on the project and budget.

As a best practice, each Public Art Selection Committee will have no fewer than 10 members.

PUBLIC ART PROCESS FLOW CHART

This flow chart represents the key steps and process to be followed in a typical public art project. Actions and steps not represented in this flow chart will likely be necessary and this process may vary slightly from project-to-project.



PUBLIC ART PROCESS

ARTIST SELECTION

There are a variety of methods for selecting artists for public art projects. Calls for artists will be widely advertised and the goals of the project will be clearly articulated with reasonable application requirements.

Common selection processes include:

Open Selection: Request for Proposals (RFP) and Request for Qualifications (RFQ)

Invitational Selection: a targeted group of artists is invited to submit their qualifications for a particular project.

Direct Selection: a specific artist is directly selected to submit a proposal. This is not a commonly-used method for government entities, but could be beneficial on a case-by-case basis.

Best Practices for Artist Selection include:

Calls for Art: Most typically, calls for art will be distributed in the form of an RFP or RFQ. While both models are appropriate and well used, RFQs are becoming increasingly standard. When RFP is used, artists are asked to submit a proposed design and/or concept along with a budget and process. When RFQ is used, artists are asked to submit their portfolio and qualifications. RFQ is becoming the standard because arts selection committees are able to select artists based on past work and then collaboratively develop a unique project for the site. RFQ also prevents artists from doing the un-paid creative work associated with the RFP process.

Finalist interviews and stipend: When an RFQ is used, the committee will often narrow to a set of finalists. These finalists are often interviewed and may be invited to submit a proposal. If they are asked to submit a proposal they should receive a stipend to cover their time and expenses.

Allowing reasonable time for ideas: It is recommended that artists have adequate time to prepare and submit proposals. Small projects typically require 4-8 weeks with larger projects requiring 8-12 weeks. The Public Art Project Selection Committee will also organize site visits for artists when appropriate.

Conflict of Interest Policy: It is recommended that a policy be developed for the Arts Council, Public Art Expert Panel, and Public Art Project Selection Committee that addresses real or perceived conflicts due to personal relationships that could result in financial gains.

Diversity, Equity, Inclusion, and Accessibility: It is recommended that the city and Arts Council develop an internal Diversity, Equity, Inclusion, and Accessibility standard that informs the way artists are selected and artwork is designed, installed, and experienced.

Community Engagement: The Public Art Selection Committee for each project should ensure that the selected artists incorporate time and process for engaging the community and other local artists. This should be done during the planning and design process to inform the final project, but should also occur during project creation and installation when appropriate. These steps will ensure that city supported public art reflects the community.

PROJECT SELECTION COMMITTEE

Each public art project will have a Project Selection Committee. This group will be made up of Arts Council members, Arts Staff, relevant members of the Public Art Expert Panel, and relevant partners. This committee will work collaboratively to define the project parameters and goals. A selection criteria and scoring methodology should be developed and executed to select an artist. Once an artist is selected and they accepted the project the committee will work with the artist through artwork development and artwork installation. The Project Selection Committee and selection criteria will change from project-to-project depending on the needs of each project.

DESIGN DEVELOPMENT

The Project Selection Committee will work closely with the selected artist to develop a project that meets the relevant goals, budget, timeline, and constraints. The committee, along with Planning, City Council, Mayor, and other relevant departments will ensure the developed artwork design is in alignment with the existing policies and direction of the City. Despite these checks being in place, it is important that public art not be “designed by committee”. None of these groups should offer design critique or creative direction to the artist. The artists should be trusted to develop the project in a way that meets the expressed goals and constraints. If the proposed design does not meet the expressed goals and constraints of the project, the artist can be asked to adjust their proposed design, but it is up to the artist to determine the best way to address the concerns.

PROJECT CONTRACTING

The artist and City will both sign a written agreement/contract that addresses (at a minimum): the scope of work, budget, and the schedule. Contracts will include clear terms regarding licensing, usage, and ownership of the artwork being produced. For example, there will be a clear understanding about whether the artist and/or the City may repurpose or resell the artwork in any form (such as printing the artwork from a mural onto merchandise to be sold). Contracts will include detailed terms about maintenance, repairs, and possible future deaccessioning of the artwork. It is also important to clearly outline the process by which any changes to the project will take place (which should be identified in writing).

INSURANCE

Public art programs usually only begin to insure artworks after they have been completed and installed. Some artists carry their own insurance while producing an artwork and some programs require artists to show that they hold commercial liability for their work during creation and installation. It is recommended that artists obtain professional liability insurance; however, that requirement may be waived for artists who are not licensed (especially local artists who may not be to that level). If an artist makes use of licensed subcontractors, consider requiring those contractors to hold professional liability insurance in the project agreement.

PAYMENT TO ARTIST

Artists will be required to submit invoices at various stages of the production process (as outlined in the contract/agreement), which are then paid out according to the contract and payment schedule. Artists should discuss this topic with the City before accepting a commission and should be aware that government-issued payments may require added time to process. Clear communication, expectations, and transparency are essential for a successful commission, and particularly so when discussing payment.

UNEXPECTED ADDITIONAL EXPENSES

Unplanned cost overruns can often take place and public art programs can account for this in various ways. It is recommended that the City set aside a contingency fund (5-10% of a project’s budget) in order to address unexpected expenses. Other programs agree to absorb up to 5% of cost overruns, but then hold the artist responsible for covering anything beyond that. It is suggested that the contract is clear on this issue and that the City and artist are aware of the procedure for handling added expenses.

MAINTENANCE

The City will establish a rolling Public Art maintenance fund. Each project budget will include maintenance funding intended to cover its own maintenance. This is primarily for permanent or semi-permanent projects. Temporary projects do not generally require maintenance funds.

Permanent and semi-permanent projects generally set aside 5-10% of the project budget but this amount should be larger for projects that include interactivity, movement, light, sound, or other advanced technical elements.

Common reasons for public art maintenance include:

- Wear or deterioration of materials due to weather exposure or improper material use
- Vandalism or accidental damage
- Damage due to nearby construction or site improvements
- Materials or elements of the piece reaching the end of their natural reasonable life such as light bulbs going out.

A successful maintenance plan requires all parties to understand their role. The following are recommendations about how each key party contributes to the maintenance plan.

Artist Maintenance-related Responsibilities/Requirements

- Build in artist warranties from up to 6 months to 1+ year (depending on the artwork)
- Provide projections about annual maintenance costs such as conservation, cleaning, and repairs.
- Provide the City with a list of vendors and materials used to produce the project.
- Agree to a signed maintenance contract with the City that clearly outlines the roles of each party and lays out a plan for correcting future issues.

Arts Staff & Arts Council Maintenance-related Responsibilities/Requirements

- Conduct a thorough artist selection process with a sensitivity toward avoiding risky artwork procurements.
- Provide annual inventory of existing work to:
 - Ensure ownership and protection of existing assets
 - Ensure maintenance oversight and conservation
 - Ensure quality and safety
- Require the artist provide annual projections regarding maintenance cost.
- Agree to a signed maintenance contract with the Artist that clearly outlines the roles of each party and lays out a plan for correcting future issues.

DEACCESSIONING

The time will come when public art projects need to be deaccessioned. This is only relevant for permanent or semi-permanent (typically artwork intended to last more than 5 years) public art projects.

Common reasons a project would be deaccessioned include:

- Irreparable damage, deterioration, or neglect
- Significant changes to the site surrounding the project AND the project cannot be reasonably relocated.
- The subject matter of the project is later deemed inappropriate or misaligned with the City's values and/or direction.

In order to deaccession a public art project, Arts Staff and Arts Council will work together to complete a Public Art Deaccession Form (to be created) that identifies the project to be deaccessioned, the justification for deaccessioning, and the proposed plan for the project after deaccessioning (disposal, donation, storage, etc.)

In all instances of an artwork being considered for deaccessioning, the artist must be contacted. All public art contracts should also include a clause about the City's rights/ability to deaccession or remove an artwork. This clause and working directly with the artist will prevent legal issues arising around copyright or similar concerns.

In some instances the Arts Staff and Council may need to consult with the Public Art Expert Panel and/or other city departments to determine the state of the public art project and develop a plan for next steps.

Once the Deaccession Form is completed by the Arts Staff and Arts Council it will be presented to the Mayor and City Council for final approval.

RELEVANT CITY DOCUMENTS & PLANS

The following existing and likely future plans will be regularly considered by the Arts Council and Arts staff as public art projects, facilities, and programs are proposed. As these documents and plans are updated, the Arts Council and/or Arts staff will be involved and consulted to ensure the Arts Master Plan and any existing or future art initiatives will stay in line with the proposed changes.

- General Plan
- City Strategic Priorities
- Parks, Recreation, Trails, and Open Space Master Plan
- Arts Council Bylaws
- Active Transportation Plan
- Master Transportation Plan
- Zoning Ordinance
- Sign Ordinance
- Small Area Plans
- Station Area Plans
- Development Agreements

This section overviews "Connection Points," which demonstrate how the goals of a particular city plan align with and support the objectives outlined in the Arts Master Plan.

EXISTING GENERAL PLAN CONNECTION POINTS

Chapter 5: Where We Gather

- "The Project for Public Spaces" (p48) discusses four accompanying attributes:
 - Sociability
 - Uses + Activities
 - Access + Linkages
 - Comfort + Image
- "Framework for Where we Gather" includes a map with "opportunity areas" that are directly reflected in this plan's Art Opportunities Map. This Framework Map is a direct result of public feedback showing the identified locations that residents see as the City's existing gathering places and where they would like to see more investment to occur.
- Where We Gather: Goals + Strategies
 - Enhance public spaces in and around city destinations.
 - Provide, brand, and promote an arts and culture district to build off of our unique, rich, and diverse cultural heritage.
 - Promote infill and redevelopment of underutilized properties and public spaces.
 - Encourage the presence of local character and sense of place.

EXISTING CITY STRATEGIC PRIORITY CONNECTION POINTS

Desirable Amenities & Open Space

DAOS-1. Develops a quality parks, trails and recreation facilities system

DAOS-2. Maintains and operates a quality parks, trails and recreation system

DAOS-3. Preserves the community's heritage and culture for today's and future generations

DAOS-4. Offers a variety of park amenities, recreation and art programs and community events for all ages and abilities

DAOS-5. Partners with community stakeholders to maintain and expand park, art and recreational opportunities

EXISTING ACTIVE TRANSPORTATION PLAN CONNECTION POINTS

Opportunity Sites

- “Priority Projects”
 - Buffered bike lane on 2700 W
 - Paved multi-use path along UT Distribution Canal
 - Widening Sidewalks along Redwood Rd
 - Extending Bingham Creek Trail
- Tier I-III Projects
 - Tier I: UT Distribution Canal Trail, Bingham Creek Trail
 - Tier II: Otter trail, Welby-Jacobs Trail along Provo Reservoir Canal
 - Tier III: Connecting Trans-Jordan Landfill and SoJo Boundary

FUNDING MODEL RECOMMENDATIONS

In order to fulfill the recommendations of this master plan, additional arts funding from the City and external sources will be required.

Funding for Arts in South Jordan should be composed of a diverse mix of sources and will likely shift over time as needs change. By developing a funding approach that pulls from a multitude of sources, South Jordan can ensure Arts funding is sustainable, adaptable, aligned with Strategic Priorities, and fiscally responsible.

In general, funding should continue in its current direction with new sources added and increases in several of the current funding sources.

The funding mechanisms and details outlined in this section are recommendations. Further discussions within the City will be required to determine the specific nuances of the best way to implement them.

GENERAL FUND ALLOCATION

This is currently the City's primary source of Arts Funding and should continue as such into the coming years. In the first few years of implementing the Arts Master Plan, additional general fund dollars will likely be needed to galvanize the City's arts role and catalyze greater momentum. As new funding mechanisms grow and are added, general fund allocations will likely stabilize or reduce given that other sources of funding will cover more of the overall need. General Fund Allocations to public art projects, programs, and facilities should, however, continue at some level indefinitely to provide budgeting stability for the Arts Staff and Arts Council. City's who rely on variable arts funding such as Percent-for-Art have difficulty projecting budgets over time and often struggle to develop meaningful momentum in strategic directions.

PERCENT-FOR-ART

Percent-for-Art is a commonly used ordinance or policy that requires a specific percentage of a city's capital improvement project funds (CIP) to be allocated for the commission, purchase, fabrication, and installation of public artwork. Percent-for-Art ordinances typically designate around 1-2 percent of the total construction or renovation budget. Percent-for-Art projects are usually incorporated on a publicly-owned site (such as a civic center, library, plaza, or park) or a public infrastructure project (such as a bridge, roundabout, or trail). Models vary from place-to-place but generally these funds are either assigned to a project on the specific CIP site or are pooled into a public art fund where they can grow and be contributed to projects on any city site.

As identified in the Focal Points section of this document, South Jordan should begin experimenting with a .25% Percent-for-Art and look to grow the percentage over time.

ROUND IT UP

The Round it Up initiative has proven to be a highly effective funding mechanism for supporting a variety of programs and events within the City. South Jordan utility customers have the option to round up their utility bill to the nearest dollar, with the additional amount being directed towards bolstering the Arts in the community. Remarkably, during the FY 22/23 budget cycle, this program contributed \$20,057.13 to Arts endeavors. Recognizing its success with limited promotional efforts, there is a strong case to intensify marketing of the program, resulting in more customers and participation. Additionally, the City should explore opportunities to streamline the program's functionality by simplifying the signup process and making it more user-friendly and efficient for customers.

PARTNERSHIPS WITH OTHER PUBLIC INSTITUTIONS / GOVERNMENTS

It is recommended that the City regularly solicit sponsorships, partnerships, and collaborations with public institutions such as transportation, redevelopment agencies, city, county and state entities. This offers more resources to accomplish specific projects that would also serve a larger demographic within the City. The following public entities and institutions should be considered:

- Utah Transit Authority (UTA)
- Salt Lake County
- Utah Department of Transportation (UDOT)
- University of Utah
- Utah State University
- Jordan School District

PUBLIC/PRIVATE PARTNERSHIPS

The City should regularly solicit sponsorships, partnerships, and collaborations with nonprofit and community organizations, businesses, corporations, and citizen groups. This offers more resources to accomplish specific projects that would also serve a more targeted audience/demographic.

Private Development

Private real-estate developers are increasingly incorporating and funding public art in development projects. This is becoming a more common tool that is executed by a city's land development code or zoning ordinance--either in the form of a development requirement, cash contribution, or development incentive (certain development standards may be relaxed or eliminated in exchange for public art)*.

*Following extensive deliberations with South Jordan staff and stakeholders, it appears that achieving this goal is more likely to be accomplished within the framework of Small Area Plans, master-planned developments, or the Development Agreement process.

Private development partners could include:

- Annexations
- LiveDAYBREAK
- Rio Tinto Kennecott Land
- Rocky Mountain Power
- Larry H. Miller Real Estate
- Boyer Company (The District)
- Canal Companies
- Private Businesses
- River Park Corporate Center

MAINTENANCE FUNDING

Incorporating a maintenance plan and securing funding from the outset is essential to guarantee the endurance and vitality of the City's public art collection. By proactively overseeing maintenance, the City can effectively contain long-term conservation costs to prevent repairs and up-keep from getting out of control. Additionally, a maintenance program will ensure city accountability, public care and ownership, and public trust in the program.

- Appropriate a percentage of the total cost of each artwork for ongoing maintenance and conservation as recommended by the artist. This total can range from 5-15% or more depending on the needs of the artwork.
- Earmark a percentage of the annual line item budget towards maintenance and conservation. Percentages range from between 1% and 5% depending on the maturity of the program and the size of the collection.
- Maintenance contributions will generally not be applied to temporary projects.
- Funds for maintenance and conservation should be earmarked in the Public Art Fund and allowed to grow and be accessible as needed. This non-lapsing maintenance funding will require constant reminders and vigilance to help people understand it is taking care of the public investment of public art and is not to be reappropriated for other uses.

GRANTS

Grants can be a highly effective tool for funding arts initiatives including facilities, public art projects, and arts programming. Grants are the most common form of non-city funding that municipalities use to fund the arts and can support a wide range of projects and budgets. While grants leverage non-city funding it is important to consider and understand matching requirements and administrative costs tied to the grant, both of which can be significant. Salt Lake County and the State of Utah offer excellent arts grant programs and should be utilized regularly. Grants from federal sources such as the National Endowment for the Arts can be larger but will be much more competitive and will only be relevant for certain projects. There are also many private groups, businesses, and foundations that offer arts grants such as Bloomberg Philanthropies, the Kresge Foundation, the George S. and Dolores Doré Eccles Foundation, Rocky Mountain Power, and Union Pacific.

A list of grants to consider is included in the [Arts Resources](#) section of this document.

PRIVATE FINANCIAL DONATIONS

Raising private funds for specific facilities or projects can be an effective means through which to expand the City's funding. Financial contributions may come from individuals, foundations, or private businesses. In some circumstances, partnering with a local non-profit organization may help this process. In exchange for a financial donation, donors may request recognition through naming rights, signage, or a role in the selection process. Private funding and recognition terms should be approved by the Arts Council and City Council.

PRIVATE ARTWORK DONATIONS

Artwork may be donated as a means to build the local public art collection. Prior to the acceptance of a donation, the Arts Council and Public Art Expert Panel must determine the value of the artwork, the installation location, and a maintenance plan (including funding) for the artwork. Donations of artwork should be approved by the Arts Council and City Council. While each artwork donation will need to be assessed on a case-by-case basis, the approval process should remain consistent.

IN-KIND CONTRIBUTIONS OF TIME, SERVICES, OR MATERIALS

While it is not a direct funding mechanism, in-kind contributions should be understood as a highly valuable resource that can facilitate the growth of the Arts. Community members, local organizations, and local businesses are invaluable in helping to cultivate a local arts community. Many communities rely heavily on in-kind support through volunteering time, donating services, or donating materials to make projects possible. In-kind contributions should generally be used as a percentage of the overall project and should rarely be the full implementation strategy for a project. A common example of leveraging in-kind contributions is in the painting of a mural. The selected artist may be paid through one of the other funding sources, but a local commercial painting company may offer to prepare the surface at no charge, community volunteers may help paint the mural, a hardware store may donate paint and other supplies, and a grocery store may donate refreshments for volunteers. In-kind contributions may also come in the form of an artist donating their time/design.

CITY-FUNDED ART ON PRIVATE PROPERTY

The majority of public art projects are intended for placement on public property. However, there is potential for private property to be considered for a public art project, provided that it is accompanied by a license or easement approved by the City attorney. Such an agreement must facilitate maintenance and public access to the art project. It is imperative that the easement is drafted in a way that guarantees the City's continued ownership of the art asset, even in the event of changes in property ownership.

PRIVATELY-FUNDED ART ON PUBLIC PROPERTY

Opportunities may arise when a person or entity proposes an art project that is privately-funded, but located on public property. These situations should be handled as a "donation", but still run through the same public review process as a publicly-funded project. It is strongly encouraged that the City does not accept this type of donation without evaluating and preparing for the associated maintenance costs of the project.

ARTS RESOURCES

GENERAL RESOURCES

American for the Arts Social Impact of the Arts – <https://www.americansforthearts.org/socialimpact>

Call for Entry CaFÉ™ (Western States Arts Federation /WESTAF) – <https://www.callforentry.org/index.php>

CODAworx – <https://www.codaworx.com>

International Sculpture Center – <http://www.sculpture.org/>

Materials and Fabrication Handbook – https://www.arts.wa.gov/wp-content/uploads/2019/05/Materials-and-Fabrication-Handbook_2014-04-01.Pdf

NEA – Public Arts Resources Page – <https://www.arts.gov/grants/public-art-resources>

NEA - Arts Education Resources Page – <https://www.arts.gov/impact/arts-education>

Project for Public Spaces – <http://www.pps.org/>

Public Art and Historic Preservation – <https://www.strongtowns.org/journal/2017/5/23/when-publicart-And-historic-preservation-clash>

Public Art Maintenance Best Practices Article – <https://www.artworkarchive.com/blog/public-artmaintenance-best-practices>

Public Art Network of Americans for the Arts (PAN) – http://www.artsusa.org/networks/public_art_network/default.asp

Utah Division of Arts & Museums – Public Art Program – <https://artsandmuseums.utah.gov/publicart/>

Visual Artists Rights Act of 1990 (VARA) – <https://www.copyright.gov/reports/exsum.html>

Why the Arts Matter in Utah – https://artsandmuseums.utah.gov/wp-content/uploads/2019/10/AFTA-factsheet_UtahFINAL.pdf

GRANTS

Bloomberg Philanthropies – Asphalt Art Initiative – <https://www.bloomberg.org/arts/supporting-public-art/asphalt-art-initiative/>

Bloomberg Philanthropies – Public Art Challenge – <https://www.bloomberg.org/arts/supporting-public-art/public-art-challenge/>

Harpo Foundation (grants for individual artists) – <https://www.harpofoundation.org>

National Endowment for the Arts – Our Town – <https://www.arts.gov/grants/our-town>

National Endowment for the Arts – ArtWorks – <https://www.arts.gov/grants/grants-for-arts-projects>

National Endowment for the Arts – Challenge America – <https://www.arts.gov/grants/challenge-america>

Rocky Mountain Power: Arts and Culture Grants – <https://www.munity/foundation.htmlw.rockymountainpower.net/com>

The Kresge Foundation: Arts and Culture Grants – <https://kresge.org/grants-social-investments/>

Utah Division of Arts & Museums grants – <https://artsandmuseums.utah.gov/grants/>

Union Pacific Community Ties Grant – <https://www.up.com/aboutup/community/foundation/index.htm>

George S. and Dolores Doré Eccles – <https://www.gsecclesfoundation.org/focus-areas/arts-culture>

Willard L. Eccles Foundation – <https://wleccles.org/>

PROFESSIONAL DEVELOPMENT OPPORTUNITIES

Americans for the Arts – Community Arts Center Handbook – <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/community-arts-center-handbook>

Americans for the Arts – Professional Development in the Arts – <https://www.americansforthearts.org/by-program/networks-and-councils/local-arts-network/professional-development>

Americans for the Arts – Start an Arts Program – <https://www.americansforthearts.org/by-program/services-and-training/services-for-your-organization/start-a-program>

Creative Placemaking Communities – <https://cpc.cpcommunities.org/home>

Forecast – Public Art Trainings – <https://forecastpublicart.org/consulting-2/training-workshops/>

Placemaking Education – <https://placemaking.education/>

Project for Public Spaces – <http://www.pps.org/>

Utah Division of Arts & Museums – Change Leader – <https://artsandmuseums.utah.gov/change-leader/>

Utah Division of Arts & Museums – Arts Education – <https://artsandmuseums.utah.gov/professional-development/>

Utah Division of Arts & Museums – Breaking Barriers – <https://artsandmuseums.utah.gov/breaking-barriers/>

Western States Art Federation (WESTAF) – Professional Development Opportunities – <https://www.westaf.org/our-work/services-to-state-arts-agencies/>

FOCAL POINTS ITEMS BY TIME RANGE

SHORT TERM PRIORITIES (1-3 YEARS)

- IPD.F.1 – Enhance the visibility and ease of the Round It Up program.
- IPD.F.2 – Increase applications for grants that fund new arts-related projects and programs.
- IPD.F.3 – Apply for Utah Division of Arts & Museums Project Grants beginning in July 2024.
- IPD.F.4 – Establish a system and process to more easily accept donations and/or sponsorships to support the arts.
- IPD.F.5 – Establish a separate Public Art budget line within the Recreation Department budget.
- IPD.PP.1 – Establish a city-wide standard that all arts projects and programs must run through the Arts staff and/or Arts Council.
- IPD.PP.2 – Establish a clear flow / checklist for department review and approval of Public Art projects.
- IPD.PP.3 – Adopt a standard that requires consultation and review from the Planning Department for all exterior public art installations. Projects that may be exempt from Planning review should include previously approved recurring projects (such as the wrapped utility boxes) and/or projects intended to last fewer than 30 days.
- IPD.PP.4 – Adopt a standard that requires public art projects exceeding \$25,000 to be approved by the Planning Department, City Council, and Mayor.
- IPD.PP.5 – Adopt a policy that requires all Small Area Plans and Station Plans to have a public art component.
- IPD.PP.6 – Adopt a standard that encourages all Master Planned Communities incorporate public art and sustained arts funding.
- IPD.PP.7 – Formalize a process for City departments to collaborate with Arts staff on public art projects and programs.
- IPD.PP.8 – Formalize a process for city-funded art projects that are located on private property.
- IPD.PP.9 – Formalize a process for privately funded art projects on City property to be treated as a donation and run through the standard City public art process.
- IPD.SD.1 – Establish relationships with state and regional arts organizations. Particularly the Utah Division of Arts & Museums and Utah Cultural Alliance.
- IPD.SD.2 – Invest in the professional development of City Arts staff with opportunities such as the Utah Division of Arts & Museums' Change Leader and Breaking Barriers programs as well as attending local, regional, and national conferences.
- IPD.SD.3 – Hire a full time Public Art Coordinator who is responsible for coordinating and overseeing the development, selection, funding, installation, maintenance, etc. of all public art projects in collaboration with the Arts Council, Public Art Expert Panel, and Public Art Selection Committee.
- IPD.ACD.1 – Re-establish state designation as a Local Arts Agency
- IPD.ACD.2 – Encourage Arts Council members to engage in professional development opportunities such as Change Leader and Breaking Barriers offered through the Utah Division of Arts & Museums.

SHORT TERM PRIORITIES (1-3 YEARS)

- IPD.ACD.3 – Adopt a standard whereby the Arts Council aims to have no fewer than 9 members at a time.
- IPD.ACD.4 – Adopt a liaison agreement with the Daybreak Arts Council that designates a member from each Arts Council to attend meetings of both councils, as a means of opening lines of communication and cultivating partnerships.
- IPD.ACD.5 – Adopt a sector ambassador designation for the Arts Council that designates specific members as ambassadors of various art forms. Ambassadors could represent visual arts, performing arts, dance, folk arts, arts education, music, literary arts, culinary arts, design, etc. Members who serve as an ambassador will represent their sector and bring demonstrable expertise. The Arts Council should strive to have a diverse range of ambassadors at all times. While the number of ambassadors at a time may fluctuate, approximately half of the active members may be designated as ambassadors.
- IPD.ACD.6 – Position and communicate Arts Council members as a resource to the local arts community and a liaison between the City and arts community.
- IPD.ACD.7 – Require all Arts Council projects to clearly communicate how they align with the current City Strategic Priorities.
- IPD.CB.1 – Establish SoJo Arts branding in alignment with other SoJo Recreation branding.
- IPD.CB.2 – Continue to work directly with the Media & Communications team to develop and utilize consistency of branding/identity for City arts programs.
- IPD.CB.3 – Maintain policy of only promoting arts events programmed directly by or through partnership with the City and/or Arts Council.
- IPD.CB.4 – Utilize the recreation newsletter as a platform to promote City arts program.
- IPD.CB.5 – Utilize Now Playing Utah to promote City and/or Arts Council events and programs.
- ACD.AEC.1 – Expand offering of introductory arts classes in a range of arts disciplines. This will primarily be done by contracting local artists to teach both one-off classes and series.
- ACD.AEC.2 – Ensure City arts classes offer a mix of programs appropriate and accessible for all ages and abilities.
- ACD.AEC.3 – Strengthen relationships with local arts educators within schools by reaching out directly to teachers and communicating local arts opportunities.
- ACD.AEB.1 – Organize a community effort to attend Cultural Industry Advocacy Day at the Utah State Capitol. City Arts Staff, Arts Council members, and local arts leaders should attend this event annually.
- ACD.AEB.2 – Host a series of arts networking events that build relationships between the City and local artists/organizations. The frequency will be determined by demand but should begin with no fewer than two per year.
- ACD.AEB.3 – Develop an annual Arts award program to recognize the efforts and contributions of local artists, organizations, and leaders. This will be awarded by either the Arts Council or Mayor.
- ACD.LAOD.1 – Encourage artists hired from outside of South Jordan to collaborate with local artists and engage directly with community members.
- ACD.LAOD.2 – Prioritize local artists and organizations during the scoring process on City arts opportunities such as public art projects, displaying artwork at city facilities/events, or teaching classes.
- ACD.LAOD.3 – Give local artists and organizations priority for scheduling/reserving City arts facilities.
- FV.CFDA.1 – Establish the Samuel L. Holt Farmstead as an Arts Facility. Aunt Mame’s House could be transformed into studios and workspaces. The surrounding park is a great location for arts programs and public art installations. All art at this site should carefully consider and enhance the peaceful nature of the area.

SHORT TERM PRIORITIES (1-3 YEARS)

- FV.CFDA.2 – Continue to utilize the Gale Center of History & Culture as an important facility that celebrates local heritage and offers space for the community to engage with local culture.
- FV.SUCF.1 – Utilize trails as opportunities for both public art installations and arts events/programs.
- FV.SUCF.2 – Continue to utilize the robust network of City Parks as sites for public art installations and arts events/programs.
- FV.SUCF.3 – Continue to utilize the Community & Senior Center as a space for performing arts and classes as an interim solution.
- FV.SUCF.4 – Establish a policy that allows artists to perform and create artwork within Towne Center (i.e buskers and plein air painting). Communicate to the local artist community that this opportunity is available.
- FV.PPO.1 – Work with Salt Lake County and Larry H. Miller Real Estate to develop the Southwest Valley Performing Arts Center in Downtown Daybreak.
- FV.PPO.2 – Work with Larry H. Miller Real Estate to determine opportunities and need for additional arts facilities throughout Downtown Daybreak.
- FV.PPO.3 – Work with the Utah State Bastian Agricultural Center to develop a publicly available amphitheater and incorporate public art within their future development plans.
- PA.CGP.1 – Utilize low-budget “tactical urbanism”-type projects to create visually engaging spaces that encourage residents to gather.
- PA.CGP.2 – Encourage and develop programming that supports local artists displaying/performing live artwork in key areas such as Towne Center or the future Downtown Daybreak. This may include street theater performances, buskers, plein air painting, etc.
- PA.CGP.3 – Integrate public art as a central component of future development and small area plans to create a sense of place and visual identity.
- PA.PFIM.1 – Conduct an annual “quick inventory” of public art in the City collection. This includes a quick verification of the location and condition of each artwork.
- PA.PFIM.2 – Work with the City GIS department to maintain a public art map.
- PA.PFIM.3 – Require all public art projects over \$5,000 include a component of community engagement and public outreach.
- PA.PFIM.4 – Require all permanent and semi-permanent public art projects include a maintenance plan that is agreed to and signed by both the artist and City.
- PA.PFIM.5 – Establish a public art expert panel that supports the arts staff and Arts Council in acquiring public art pieces. This group will be made up of industry experts such as public artists, architects, engineers, etc.
- PA.TPAA.1 – Explore opportunities to collaborate with the Salt Lake County’s Art in Public Places program to display visual art collection pieces in City facilities. Further discussion and procedural development with the County will be needed to implement this.
- PA.TPAA.2 – Develop a rotating or traveling public art program where a series of thematic and/or visually similar public art pieces are installed in public spaces citywide and relocated periodically.
- PA.TPAA.3 – Ensure all adopted policies, procedures, ordinances, and funding mechanisms allow for the City to support temporary public art projects.
- PA.PPDP.1 – Encourage or incentivize private real estate developments to incorporate public art and/or spaces that facilitate arts programming. This can be done by way of the Development Agreement process.
- PA.PPDP.2 – Partner with other public institutions working within South Jordan such as Salt Lake County, Utah State University, University of Utah, Salt Lake Community College, and Utah Transit Authority to encourage them to incorporate public art and/or spaces that facilitate arts programs into their projects.

MEDIUM TERM PRIORITIES (3-7 YEARS)

- IPD.F.6 – Adopt a Percent-for-Art funding mechanism that sets aside a percentage of Capital Improvement Projects for public art projects. This may begin at .25% and be scaled over time.
- IPD.F.6 – Assess opportunities for grant funding from the National Endowment for the Arts and similar organizations.
- IPD.F.6 – Assess opportunity to transition from Utah Division of Arts & Museums Project Grants to General Operating Support Grants beginning in July 2028.
- IPD.PP.10 – Update city definitions of mural, sign, structure, maker’s spaces, and industrial/manufacturing to account for future art installations and facilities.
- IPD.PP.11 – Update Development Agreement process to include consideration and/or incentive for public art elements.
- IPD.ACD.8 – Assess opportunity and interest in changing process for Arts Council nominations and terms so they are not tied directly to individual City Council members or the Mayor.
- IPD.ACD.9 – Maintain status as a state designated Local Arts Agency by submitting designation documents to the Utah Division of Arts & Museums every two years.
- ACD.AEC.4 – Ensure future City arts facilities include adequate space for hands-on arts educational programming that spans various disciplines.
- ACD.AEB.4 – Develop an internal database of local artists and arts organizations.
- ACD.LAOD.4 – Offer training and other support to local artists and organizations to help them understand how to most effectively apply for opportunities such as Public Art projects.
- ACD.LAOD.5 – Expand Art on the Towne event into a series with multiple events hosted each year.
- FV.CFDA.3 – Develop a local performing arts center that offers space for local productions and includes space for rehearsals, storage, workshops, etc.
- PA.PFIM.6 – Develop and adopt a process for deaccession or relocation of public art projects.
- PA.PFIM.7 – Adopt a policy for receiving the donation of public art projects.
- PA.PFIM.8 – Establish a mural approval process for private murals.
- PA.TPAA.4 – Develop a process and procedure for leasing public art installations to be installed temporarily.

LONG TERM CONSIDERATIONS (7-10+ YEARS)

- IPD.F.7 – As more projects are implemented and funding mechanisms are solidified, the City will re-evaluate funding opportunities.
- IPD.PP.12 – Update the Home Occupation ordinance to ensure it is conducive to supporting local working artists—including artists developing artworks at home. This would include artist operations involving paint, wood, metal, or other materials that may be prohibited in the current policy.
- IPD.PP.13 – Develop a process or mechanism to address historic resources and preservation through public art.
- IPD.SD.4 – Increase the number of arts-specific staff within the Recreation department to increase capacity to offer more arts programs and services. Hiring should mimic the staffing structure used throughout the Recreation Department where coordinators are paired with part-time staff to aid their work.
- IPD.SD.5 – Reevaluate the role of each entity/position regarding the Arts in the future:
 - City Council
 - Mayor
 - South Jordan Arts Council
 - Recreation Department
 - Arts Staff (City)
 - Planning & Zoning Department
 - Planning Commission
 - Other City Departments
- IPD.ACD.10 – Re-assess Arts Council By-laws every 5 years and update as needed.
- IPD.ACD.11 – Re-evaluate Arts Council responsibilities every 5-10 years.
- IPD.ACD.12 – Update process for member nominations to not attach each member to a specific City Council member/term duration.
- ACD.AEB.5 – Participate in future Arts and Economic Prosperity studies hosted by Americans for the Arts.
- ACD.LAOD.5 – Re-assess demand and opportunities for a City-funded Arts Project grant that provides funding to local artists and organizations to develop new arts projects in South Jordan.
- FV.CFDA.4 – Explore opportunities for maker and lite fabrication spaces that support the local and regional artist community.
- FV.PPO.4 – Explore opportunities for agreements with arts facility partners that the facilities will be available to and benefit local artists and organizations, as well as the community at large.
- PA.PFIM.9 – Conduct a “major inventory” of public art in the City collection in approximately 5 years from the adoption of this Master Plan. This includes an in-depth assessment of each piece in the collection with detailed notes about the artwork’s condition and update photographs of the piece as appropriate. This may be handled in-house or contracted out.
- PA.PFIM.10 – Evaluate the current signage ordinance to ensure it accounts for appropriate considerations regarding public art (primarily murals and sculptures).



**ARTS MASTER PLAN
ADOPTED 2023**

FACILITATED BY:
UNION CREATIVE AGENCY