

# POPS 2018 – 2019 Annual Report

## 1. BUDGET EXPENDITURE REPORT AND INCOME SOURCE REPORT

	<b>Legislative Appropriation</b>	<b>Funding Leveraged from Other Sources</b>	<b>Total Expenditures on Approved Education Programs</b>	<b>Legislative Appropriation % of Total Expenditures</b>
Personnel	117,162	125,505	242,667	49%
Professional / Tech Services	33,147	60,066	93,213	36%
Travel	9,000	9,256	18,256	49%
Materials	29,515	5,931	35,446	83%
Property & Equipment	11,176	11,503	22,679	49%
<b>TOTAL</b>	<b>200,000</b>	<b>212,261</b>	<b>412,261</b>	<b>49%</b>

## 2. 2018 - 2019 TOTAL SERVICES PROVIDED

Districts	Charters	Schools	Home School Students*	Hours	Teachers	Students
21	7	170	6	2452	885	16214

*\*Home school student numbers are NOT included in the total number of students.*

- Provide a description of the services rendered through POPS (may insert pictures). Explain collaboration with USOE and school communities in planning visits: preparation, follow-up and content consistent with state core standards and the contribution of the program to the imperatives and/or strategies of the Utah State Board of Education.

In order to implement Utah Film Center (UTFC) education programs with excellence to schools, teachers, and students around the state, staff worked closely with DACs, CTE specialists, state-wide conference specialists, the State Board of Education (Cathy Jensen),

the endowed chair for Arts learning at BYU (Cally Flox). Staff also worked closely with Robert Austin who is the Social Studies Team Officer of the Utah State Board of Education to make sure educator professional development for teachers met state curriculum standards. These partners ensured that UTFc's media education programs are consistent with the state core standards.

**a. SHIFT Workshops - Essentials of Filmmaking in the Classroom**

POPS funding supported UTFc's SHIFT professional development 2-day workshops for educators across the state. SHIFT provides teachers with creative, standards-aligned cinematic and pedagogical tools to integrate media arts into classroom activities. Teachers learn the fundamentals of cinematic production and cinematic processes, such as storyboarding, that can be used in the classroom. They also learn how to guide students through the phases of cinematic production, and help students create instructional videos, trailers and PSAs. Every educator received standards-linked filmmaking curriculum and 16 hours of hands-on instruction.

UTFc staff led a two-day workshop, *Filmmaking in the Classroom*, in the Fall of 2018 for Iron and Washington County school district educators. Two-day workshops were also held for teachers from Granite, Nebo, Rich, Alpine, Davis, Cache Districts, Uintah, and Duchesne districts throughout the school year.

Post-surveys of educators completing SHIFT trainings found that 84% of educators agreed that integrating filmmaking into their classrooms increases student engagement and achievement; 94% would recommend the workshops to other teachers; and 90% have a clear vision of how to implement media arts activities into their classrooms. The following are a sample comments from educators completing the SHIFT training:

- The professional resource manual with everything I need to actually step in and teach this to my students. The projects are perfect for my classes. I enjoyed actually creating my own movies.
- The teachers have been amazing. I have learnt new tools to use in the classroom.
- There was time to learn and time to practice. That helped me as a learner.
- The hands on projects really helped to solidify just how to implement projects and provided a good understanding of how I might structure the projects for my students.
- The included binder full of materials will be helpful in planning and executing my curriculum.
- I thought the pacing, experiences, etc. were great.

- I am not tech savvy but learned skills I will use and felt supported pushing myself at my own level.
- I loved that the workshop was so interactive and hands-on, with lots of opportunity to practice. We got to experience the Bootcamp and first hand. It made it all so memorable and applicable.

All eligible participants received USBE professional development credit, and a standards-linked SHIFT Filmmaking Curriculum to enhance implementation in their classrooms.

Districts	Charters	Schools	Hours	Teachers	Students
14	3	54	1381	190	7285

**b. SHIFT Year-long: *Through My Lens***

In FY19, POPS funding allowed UTFC to offer an intensive, year-long SHIFT training that supported social studies teachers as they integrated filmmaking and creativity into their classroom instruction. This initiative, called *Through My Lens: Personalizing History Through Documentary Production (TML)* trains grades 4 – 12 social studies educators how to guide students as they produce documentary films, and teaches them about the importance of documentary film as a way to enact social change and tell one’s story.

*Through My Lens* participants learned to integrate storytelling principles and the filmmaking process to craft compelling digital stories aimed at deepening content learning, enhancing Social Studies literacy and exciting students about stories of place, space, migration, and immigration. This technology-infused training allowed teachers to explore how constructing cinematic narratives combined with intentionally-designed lesson plans increases student engagement, improves social studies comprehension and energizes the classroom climate. This year, UTFC also piloted a media mentor component to provide individualized support to students and teachers in the classroom as they worked on their films. Media mentors were recruited from among local film students from SLCC and professional filmmakers, through the Femme Fatales.

Educators who completed the year-long training received a Utah Core Standards-Linked SHIFT Filmmaking Curriculum, 2.0 USBE professional development credit, a partial Educational Technology Endorsement for those who applied, and free one-year Utah Film Center membership.

The summative assessment and culminating experience for TML was a year-end exhibition of student-produced films. The event was held at the Gateway Megaplex. Families, friends, teachers, students, and community leaders packed the theater in support of student-written, researched and produced mini-documentaries.



*Left: Lisa Defrance is picture with students from Meadowlark Elementary School at the Through My Lens exhibition of student-produced films. At right, local filmmaker Jenny McKenzie stands with students she helped mentor.*

It was a night that celebrated the success of teachers and their students in creating personal, meaningful narratives. Robert Austin, of USBE, provided opening remarks about how media arts can be used to engage social studies content and help topics resonate with students. After eight months of hard work, students and teachers were able to see student films on the big screen. Teachers were delighted to share in the celebration and several mentioned that the process of creating films in class allowed them to see and engage in each students' unique strengths, including their creativity, leadership, artistic and musical skills.



*At left, the theater was at capacity for the world-premiere of student-produced documentaries. At right, Robert Austin of Utah State Board of Education provides opening remarks for the Through My Lens exhibition.*

The following is a sample of qualitative feedback UTFC staff received about *Through My Lens* and its value in the classroom:

- Learning that it is possible to create a meaningful short film without complicated technology or fancy production equipment. It was also very beneficial to get the curriculum and resources, as well as to learn where to access copyright free footage, music, and photos.
- [The value as in] mentoring on site...in the setting with kids and having kids get the experience of interacting with other adults there to help them realize a vision. For Title 1 schools this is a big deal.
- I loved the additional support from media mentors and the student collaboration that came from working on such an interesting shared project.
- It was easily the best PD I had been to as a teacher. Organized and engaging.
- It would be impossible to describe the community pride and feeling that we experienced waiting outside the school for the bus to come and take a large number of students, parents, siblings and friends to see [the exhibition].

Districts	Charters	Schools	Hours	Teachers	Students
5	0	9	418	16	480

### c. Film Spark: Documentaries Worth Discussing

The Film Spark educational initiative is a professional development program that serves middle and high school educators by introducing them to award winning documentaries from around the world. Each Film Spark volume consists of twelve curated documentaries paired with educator study guides. During the 2018-2019 school year, education staff from the Film Center delivered Film Spark Volume II to teachers across the state. Documentary titles are selected to support the development of communication, critical thinking, media literacy, social action and media creation skills of students. Furthermore, Volume II films specifically contain science, technology, engineering, and math (STEM) themes such as conservation, adaptability, exploration, and humans seeking balance with the natural environment.

Each Film Spark workshop attendee received licensed copies of twelve films and standards linked study guides. Some of the well-known titles include *Chasing Ice*, *Fed Up*, *Alive Inside*, *Maiden Trip*, and *Underwater Dreams*.

The three Film Spark (Volume II) professional development workshops were facilitated by education staff Rick Wray, Danny Schmidt and Suzi Montgomery. At the training held in St. George, the Film Center staff was also joined by the artist, activist and professional race car driver Leilani Munter (shown at right with an educator) from the documentary *Racing Extinction*. Having Leilani travel from North Carolina to join the workshop provided participating educators with insight into the making of the film as well as an update about the current status of the film's key issues and lead subjects.



In addition to joining teachers at the Film Spark workshop, Leilani extended her stay to also visit Pine View Middle School in Washington District where she presented to over 100 students about the film and her life's professional work. She conducted some hands-on activities with the students (left) and spoke at length about some of the films' key themes including: sustainability, climate change, ecosystem, interdependence, extinction, and personal responsibility.

The following are the dates and venues of the 2018-2019 Film Spark professional development workshops:

- November 16<sup>th</sup> at the Washington School District office in St. George. Teacher teams from Cedar Middle School (Iron District), Tuacahn High School (Charter), Pine View High School (Washington District), Pine View Middle School (Washington District), and Dixie Middle School (Washington District) participated.
- March 1<sup>st</sup> at Ecker Hill Middle School in Park City. Teacher teams from Ecker Hill Middle School (Park City District), Timpanogos Middle School (Wasatch District), and Bear River (Charter) participated in addition to a curriculum specialist from Jordan School District.
- March 2<sup>nd</sup> at the Tumbleweeds Film Festival in downtown Salt Lake City. Teacher teams from Horizonte High School (Salt Lake District), American Fork High School (Alpine District), Valley High School (Jordan District), West High School (Salt Lake District), Bryant Middle School (Salt Lake District), and Central Utah Youth Center (Sevier District) participated.

Following each Film Spark workshop, participating educators complete a survey offering feedback on the professional development experience. Here is a sampling of some of the qualitative responses:

- I have 180 8th grade students and we are working on the carbon cycle now... I plan on showing *Racing Extinction* within the next few weeks because the carbon-theme is so well integrated.
- Our school is moving to a teaming approach, and the opportunities for collaboration with ELA and Social Studies teachers are so tangible.
- I appreciate that the films are current and relevant. These are issues my students ought to learn more about.
- When I teach a problem solving unit, I plan to view some films and have students go through the guides to start conversations and create solutions.
- Thank you so very much. I am new to using resources from the Utah Film Center and I CANNOT wait to dive in and engage my students in change and growth through film. These resources are incredibly and I am so grateful for this chance.
- I'm on an interdisciplinary team and we try to do a collaborative experience once a quarter. [I will] embed [Film Spark] within our storytelling units in Q1 & Q4. As prep for our Q3 Sundance Film Fest field trip & as a springboard into a PBL [project-based learning] based on our field trip.
- It is extremely helpful to have experts curate the films, and to have access to such high quality films.
- Using films that relate to books and topics I'm discussing in class and working with other teachers for cross curricular learning. One teacher will show the film, the

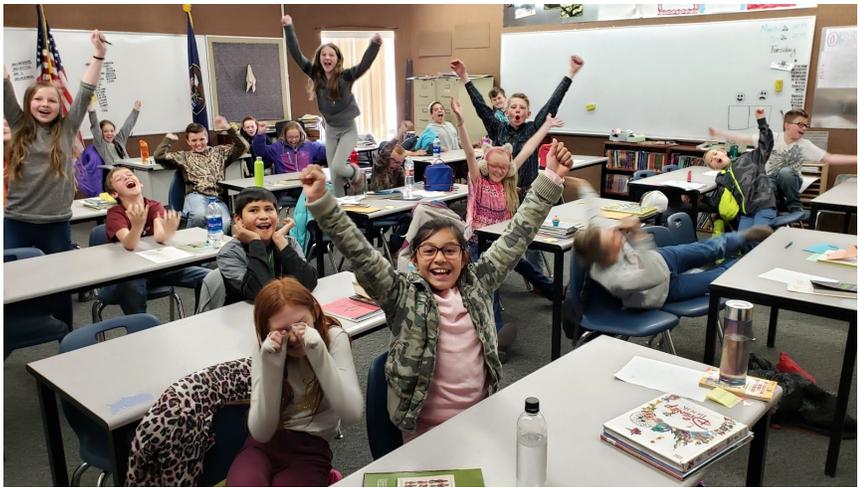
science teacher will discuss science topics, ELA teacher will work on writing, art teacher work on extension activities.

Districts	Charters	Schools	Hours	Teachers	Students
7	1	11	116	29	2600

**a. In Your Classroom Presentations**

Local animators, filmmakers, and professionals provide dynamic classroom presentations on animated and documentary films, and AR/VR. They highlight various creative processes, the collaborative nature of filmmaking, the value of research and preparation, and the importance of revision and editing.

One of the In Your Classroom Presentations is **Behind the Animation (BTA)**, which is for 3rd-12th grade students. BTA provides them with a behind-the-scenes understanding of the process of creating animated films. A professional animator covers animation styles and



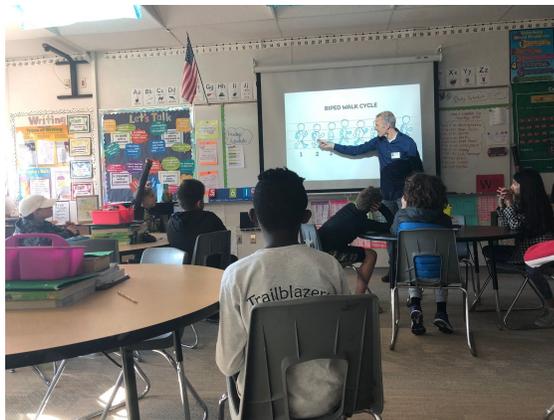
*Above: students from Duchesne School District participate in a BTA workshop.*

the process of character development, including how characters can be represented in how they are drawn and how it relates character personality traits to the audience. For example, characters drawn in angles might represent severity, while one drawn with curves could represent comfort. Students also learn about the collaborative and iterative process of

creation; the required common vision, teamwork and perseverance needed to complete multi-year projects; and about cinematic processes that make a character and story come to life on screen.

Often, the presentation occurs before the movie to provide students with a lens through which to engage the film; students practice critical thinking skills as they watch films. Teachers utilize the presentation to encourage students to build media literacy skills, and as a foundation for lessons in art, film, and story-telling.

UTFC's pre-event materials, including aligned curriculum standards, can be found on UTFC's media education [webpage](#).



*These two images are of BTA presenter and professional animator, Nathan Lindsay, teaching students at Trailside Elementary in Park City how to create stop motion with characters they created in the classroom.*

Participating teachers receive standards-linked post-event materials, include two animated film study guides and a character design worksheet that allows teachers and students to continue the learning process.

To build upon the power of the personal narrative and to have students focus on point of view in storytelling and film, Utah Film Center added **Moving Stories** to the In Your Classroom portfolio of presentations in the 2018-2019 school year. Staff offered contemporary tools, including Virtual Reality (VR) and Augmented Reality (AR) to show how immersive technologies can be used to create stories that make a lasting impact. This



50-minute interactive presentation is designed for a single class at a time. Students learned the differences and similarities between traditional films and VR films, both from a filmmaking and an audience standpoint.

Students immersed themselves in a short VR documentary on life in a refugee camp by using Oculus Go headsets. The film is narrated by a Syrian refugee child, who takes the audience on a tour of the camp, including the tent where she lives with her family and dusty soccer field where other children play. The film and the experience allowed American students, sitting thousands of miles away, to immerse themselves in the sights and the sounds of another’s life and experience, even momentarily, what it might be like to live a different life. After watching a VR documentary filmed in a Syrian refugee camp, students created AR content to help express aspects of their own personal stories to share with others.



*At left, students at East High utilize the Oculus Go headsets while viewing the documentary.*

UTFC took both Behind the Animation and Moving Stories programs on the road, with a week-long tour of Iron and Washington districts, and then north to Wasatch and Duchesne districts. UTFC’s visiting artist program was well-received in these rural areas where in terms of practicality alone, bringing artists to schools tackles many of the logistical challenges involved with taking students off campus.

Districts	Charter s	Schools	Hours	Teacher s	Students
13	1	41	143	92	2684

**d. Tumbleweeds: Festival Field Trips & Student Workshops**

Utah Film Center offered Tumbleweeds Film Festival Field Trips to grades 1-12 as part of Utah Film Center’s Tumbleweeds Film Festival in March 2019. Tumbleweeds Festival Field Trips provide immersive art and cultural experiences for students. Students attended one

of three film events where they could view the film and interact with the filmmaker or local expert: *Supa Modo*, *Science Fair*, or a compilation of animated shorts. Teachers receive standards-linked study guides, which offer pre-screening questions, prompts and activities to help students think deeply and critically about film.

The film *Supa Modo* featured a young African female protagonist and is a story about community support, imagination and hope. The film's director, Likarion Wainaina, flew in from Kenya to discuss his film with festival audiences and stayed the following week to participate in festival field trips and school screenings. He answered questions from students about the genesis of his story and how he found his lead actor. Several East African students were able to speak to him in their native Swahili, which made these interactions for students and Mr. Wainaina, "an added delight." He also stated, "I have traveled with this movie to many countries and not one did what you did. Having the filmmaker go to the school directly gives such an intimate experience and it allows the kids to be free with the filmmaker..."



*Above Left: Likarion Wainaina, director of Tumbleweeds Opening Night film, Supa Modo, works with children during a festival school visit. Mr. Wainaina and the children share their superpower exercise (above right).*

Mr. Wainaina's accessibility to a variety of audiences, and their overwhelmingly positive reception of his film, demonstrated the universality of his story and the power of film to reach beyond geographic and cultural boundaries to reveal human experiences. Mr. Wainaina's integration into the festival and its field trips reinforced the value of the arts to open and engage young minds. Particularly for students who often do not see their cultures represented on screen, his visits were revelatory as to what is possible through the arts.

Festival Field Trips took place during the first week of March at three locations: the downtown Salt Lake Library, The Leonardo, and Adobe in Lehi, UT. The Lehi location was

added this year to better serve and accommodate students from outside the Salt Lake area. Educators could also apply for bus and transportation stipends to ensure equitable access



*Above: Students attend Tumbleweeds Festival Field Trips on the Cultural Campus of Library Square, March 2019.*

to all students. All participating teachers received a film study guide created by UTFC's education team that had rich content for pre- and post-discussion and project-based learning connected to the film; all study guides were standards linked. In FY19, 35% of attendees were from Title I schools.

The following are a sample of teacher feedback received from the Tumbleweeds Festival Field Trips and School Visits:

- We thoroughly enjoyed our visit. Thank you for the invitation. Our students really enjoyed the film and the visit to Adobe.
- Our students and teachers really enjoyed the movie and the workshops. We had a lot of fun and found the movie very inspiring. We hope to be a part of it again.
- We loved the Tumbleweeds experience! The documentary was everything we hoped for and more for our students... When we take students out of the school to learn and research we refer to it as Fieldwork not field trips because our goal is for students to assume the role of researchers and experts. It is a hands on growth mindset practice, so your workshops were a vital component of our purpose for the day at Tumbleweeds. Thank you so much for this wonderful learning opportunity for our students! We are constantly amazed at how closely what you are accomplishing at The Utah Film Center coordinates with our [expeditionary learning] model!

The UTFC's media education team also organized and executed a full day of workshops connected to the screening of *Science Fair* at the Festival Field Trip screenings for schools to dedicate a day to media arts exploration. Students from 6th - 12th grades watched

*Science Fair* and engaged in post-film discussions with local students who participated in the International Science Fair.

Districts	Charters	Schools	Hours	Teachers	Students
4	3	29	331	195	2460

#### 4. DOCUMENTATION OF THREE YEAR ROTATION TO ALL SCHOOLS AND DISTRICTS

<b>Number of schools served in each district.</b>				
<b>DISTRICT</b>	<b>2016 - 2017</b>	<b>2017- 2018</b>	<b>2018 - 2019</b>	<b>Projected 2019 - 2020</b>
Alpine	3	25	38	30
Beaver			1	
Box Elder		1	1	
Cache		7	1	
Canyons	2	2	2	4
Carbon		7		
Daggett				
Davis	4	15	1	2
Duchesne		2	4	
Emery		7		
Garfield				3

Grand		3		
Granite	13	29	13	20
Iron		1	19	
Jordan	11	11	5	10
Juab		1		3
Kane				3
Logan				
Millard			1	
Morgan				
Murray				2
Nebo	3	13	11	15
N. Sanpete		1		4
N. Summit				
Ogden		3		3
Park City		2	7	8
Piute			1	2
Provo	15	8	3	10
Rich			1	
SLC	27	14	25	25
San Juan		3		
Sevier		1	1	2
S. Sanpete				6
S. Summit				

Tintic				3
Tooele				2
Uintah			14	
Wasatch			7	
Washington	2	1	7	
Wayne				2
Weber	1		1	2
<b>Charter</b>	7	12	7	8
<b>Total # of Schools Visited</b>	81	169	171	169

## 5. A SUMMARY OF THE ORGANIZATION'S SELF-EVALUATION

### A. Cost-effectiveness:

Utah Film Center's (UTFC) educational programs provide educators and students with media art and technology skills that deepen students' understanding of educational topics. The Film Center uses high-quality media arts instruction aligned with the Fine Arts Core Curriculum to inspire and enhance teaching practice through professional development, and encourage students to engage and develop their unique voice by cultivating art and technical skills. In the 2018-2019 school year, Utah Film Center's education programs reached 611 teachers and 16180 students in 171 schools, with an average cost of \$25.00 per student. This past school year, UTFC was able to serve 29% more students over the previous year.

### B. Procedural efficiency:

UTFC education programs are designed to meet the needs and logistical parameters for educators and students. SHIFT professional development trainings, for example, can be provided in two days (via intensive boot-camp-like sessions) or over the course of a

semester or school year. Year-long cinematic professional development for teachers also includes personalized support, in the form of media mentors, to help teachers integrate cinematic concepts into their teaching. *In Your Classroom* presentations, which focus on animated and personal storytelling, are conducted in the classroom. Film Spark can be implemented as a unit of film study or integrated into the classroom to pair with content learning, and its standard-linked study guides can be implemented by educators or used as part of student self-directed study. Festival field trips provide immersive art and cultural experiences to groups of students by pairing a film with an artist discussion, and opportunities for hands-on learning.

Through UTFC education programs, teachers build skills that are assets throughout their careers, acquiring or strengthening creative tools that help students learn about story-arcs, research, resources, conveying a point of view, visualization, and critical analysis. Portions of UTFC's SHIFT curriculum can be used in whole or in part to help students engage with in-class topics; using story-boarding in class, for example, is part of cinematic preparation and visualization and can also be used by students to demonstrate comprehension outside of filmmaking. Additionally, teachers receive standards-aligned study guides and online resources that can be used indefinitely and provide engaging ways for students to strengthen media literacy skills and understand the iterative process of creation.

Additionally, Utah Film Center staff travel around the state to provide all participating teachers with initial face-to-face training, and follow-up, where appropriate, with ongoing support conducted online and over the phone.

### C. Collaborative practices:

Utah Film Center education staff works with Utah State Board of Education specialists, school principals, District Arts Coordinators (DACS), School District Curriculum Specialists, Beverley Taylor Sorenson Arts Learning Program directors and specialists and Education Technology Integration leaders to help recruit educators and schools that would benefit from media arts education and professional development support. Other teachers are recruited through personal and professional referrals by educators who have completed trainings or attended presentations.

D. Educational soundness:

Utah Film Center's media education programs align with key educational standards, such as, Utah Common Core State Standards (CCSS), the National Council of Teachers of English (NCTE), the International Society for Technology in Education (ISTE), and the National and Utah State Standards for Media Arts. UTFC's education programs also align with specific media arts competencies, including storytelling; conceptualization: brainstorming, planning, writing and research; visualization and storyboarding; audience and point of view; media literacy; copyright, fair use and the public domain; shot styles, composition and cinematography; production roles and responsibilities; audio production; editing; critical review and response; and distribution, promotion and exhibition.

Students of educators who completed SHIFT professional development workshops produce their own work, participate in peer-reviews of their projects, and publicly exhibit their digital media art projects. To keep technology relevant and to align more fully with media arts competencies, education programs introduced Virtual Reality oculus headsets and Augmented Reality activities to *In Your Classroom* presentations. As part of UTFC's Moving Stories experience, each child in a class gets to become fully immersed in a documentary and evaluate the impact of what cinematography and point of view can do to convey the human experience behind a story.

E. Professional excellence:

Michelle Walker, Utah Film Center's education coordinator, received her BA with a Teaching Certification from BYU. She has nearly seven years of experience as an educator in the classroom. As an educator, she received several honors and multiple recognitions, including Nudge Teacher of the Month (January 2016), American Fork High School; Teacher of the month (November 2015), American Fork High School; and Teacher of the Year (April 2014), American Fork High School. Michelle provides strategic and logistical guidance to UTFC's media education programs.

Danny Schmidt is a documentary filmmaker, cinematographer, and instructor based in Salt Lake City. He graduated from the University of Utah in 2005 and received his MFA in Documentary Film from Montana State University in 2012. Danny is active in the film industry, regularly traveling to far-flung corners of the globe telling stories about people, places and wildlife. His work has appeared on Netflix, National Geographic, PBS,

Smithsonian Channel, and many others. Danny is UTFC's educational producer and teaches courses in documentary filmmaking, editing, and cinematography. He actively updates the curriculum and searches for new ways to get students and teachers engaged with the filmmaking process. He is facilitates the SHIFT program.

F. The resultant goals, plans or both for continued evaluation and improvement:

Educators participating in Utah Film Center's media education programs complete an evaluation that uses both quantitative and qualitative tools consisting mainly of surveys and interviews to determine how the programs impact teacher quality, enhance student engagement and support student achievement. Student-produced media, peer review processes, and final public exhibitions highlight student engagement and achievement, as well as specific acquired skill sets in fine arts and media arts. The evaluations also help guide any revisions to educational programs' content and logistics.

6. EVIDENCE OF NON-PROFIT STATUS (see attached)



Department of the Treasury  
Internal Revenue Service

P.O. Box 2508, Room 4010  
Cincinnati OH 45201

In reply refer to: 4077589886  
Feb. 26, 2015 LTR 4168C 0  
75-3077559 000000 00

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BODC: TE

UTAH FILM CENTER  
DBA SALT LAKE CITY FILM CENTER AND  
ARTISTS COLLABORATIVE  
122 S MAIN ST  
SALT LAKE CTY UT 84101-1602

017998

Employer Identification Number: 75-3077559  
Person to Contact: Mr. Schatz  
Toll Free Telephone Number: 1-877-829-5500

Dear Taxpayer:

This is in response to your Jan. 20, 2015, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in July 2003.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section(s) 509(a)(1) and 170(b)(1)(A)(vi).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

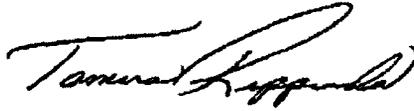
Please refer to our website [www.irs.gov/eo](http://www.irs.gov/eo) for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

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Feb. 26, 2015 LTR 4168C 0  
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UTAH FILM CENTER  
DBA SALT LAKE CITY FILM CENTER AND  
ARTISTS COLLABORATIVE  
122 S MAIN ST  
SALT LAKE CTY UT 84101-1602

If you have any questions, please call us at the telephone number shown in the heading of this letter.

Sincerely yours,



Tamera Ripperda  
Director, Exempt Organizations