



**CULTURAL CORE  
BUDGET COMMITTEE MEETING  
Tuesday, January 14th, 2024**

**Committee Members in Attendance:** Kathryn Carlisle-Kesling, Spencer Lawson, Lia Summers, Grace Lin, Isaac Gonzalez, Seth Brown, Mohan Sudabattula, Felicia Baca, Matt Castillo

**Committee Members Not in Attendance:**

**Cultural Core/Downtown Alliance Staff Present:** Merinda Starnes, Britney Helmers, Jessica Thesing, Josh Jones, Kai Henriksen, Dee Brewer

**Guests Present:** Russell Roots, Sophie Caligiuri, Emily Nicolosi, Laurel Cannon Alder, Grace Lund, Dallin Orr

The meeting was called to order at **9:08 am**. **Spencer Lawson** initiated the roll. **Katherine Carlisle-Kesling** made a motion to approve the minutes from October 1st, 2024 and **Mohan Sudabattula** seconded the motion.

**Review of Public Comments**

No public comments to review.

**Current Business**

**Introduction of Laurel Cannon Alder**

**Felicia Baca** We are so excited at the Salt Lake City Arts Council to introduce our new deputy director, Laurel Cannon Alder. Laurel came over as the grants manager from the Utah division of arts and museums. So she is well seasoned in the nonprofit arts community. And I'll have you just say a little bit about yourself. **Laurel Cannon Alder** So great to be here. Yeah, I've been part of this scene for a long time. At the state scene I was there for a decade. And then there was also at the U and also at the Utah Arts Council before it was the Utah Arts Museum so I've been around a long time. It's just really wonderful to be here at the Salt Lake City scene and kind of narrowing and focusing in on the work. So thanks for letting me be here this morning. **Britney Helmers** Welcome. Thank you so much. **Felicia Baca** Yeah, new friend in the community. If you see her out and about say hi.

#### Tentative Action - Vote for Board Chair and Vice Chair

**Britney Helmers** Well then, next up, if you're ok can I take this? After our last board meeting, we gave Lia Summers a warm goodbye. And we will miss her dearly. So at this moment, we are looking for a board chair and vice chair. So I'd kind of like to have an open discussion and a potential tentative action. Spencer is the current vice chair. It would be amazing to move up into the role of chair. Eliminate the vice, move up into the chair. And then we would be looking for a vice chair. So I will let the board take this through to vote on a new chair and a new vice chair.

**Kathryn Carlisle-Kesling** I would be willing to act as the vice chair. **Britney Helmers**

Awesome, that'd be great. **Spencer Lawson** And I'd be willing to act as the chair. **Britney**

**Helmrs** I think that would be a phenomenal move. I think you guys have helped out a ton on all of our events and everything that we've been working through. You have been great stewards of the district and the neighborhood. I would absolutely love that if we are able. **Spencer Lawson**

How do we do this? **Britney Helmers** That's a really good question. All in favor of having Spencer as chair and Kate as vice chair, say aye. Any opposed? The motion moves. Great, I know that was difficult but we did it.

#### Discussion - Q2 FY25 Budget Review

**Britney Helmers** With that, I know as the Cultural Core Budget Committee, looking at and reviewing the budget is one of our main goals. There is a budget total document that is attached as one of your sheets. If you would like to look at that. Also, in the document that was sent out, there are Q1 actuals, Q2 actuals, as well as our year to date. Our team has really been working on better reporting to get to you that aligns with our actual P&Ls, as well as the budget that we set last June. One thing that you'll see that we're currently sitting at is 44% of total budgeted expenses. Really, based on the cultural core numbers, I just want to mention the \$600,000, we're sitting at 59%. At the bottom of that budget document, you'll also see one thing I've been working with our accounting team to share is the numbers that we had left over and rolled over from last fiscal year. So we had reported \$108,000 at the end of last year to roll over into this. A lot of that has been spent on our Cultural Core Co-Create program. So that is also now being included. That is the yellow line on page three. So just want to point a couple of those things out.

**Felicia Baca** And last year, that was sort of dedicated to Co-Create anyway, but we didn't quite get there. **Britney Helmers** Correct. Those funds were just simply utilized in this year, not utilized last year. So they rolled over. We've also been working to add those allocated numbers in, which the 108 which I mentioned, The Up Art Gallery, Slam Music Festival, the Edison Street Mural Refresh. So if you have any questions on how we're tracking this or how you would like to look at this, I am all ears and always open. **Matt Castillo** So the budget column is prorated for a quarter?

**Britney Helmers** It is. And so actually, when you look in the documents that I sent out as well, I have per quarter and then also the year to date actuals. We can also bring this in and we can talk and put a deep dive on this at the next meeting, if you prefer. I do want to get better at how we're sharing these numbers to you quarterly as well as over the year. **Matt Castillo** I think I'm behind on my email, so I missed that. But I think the format you have been using that you developed probably around this time last year has been a really helpful format to be able to see that's probably what was attached to the email. But I've found that to be really helpful. I'm hoping to hear what others are thinking. But it's always helpful to see that wider view that

prorated in just one quarter is a little harder to really assess how we are for the week. **Britney Helmers** So yeah, in that folder. So you'll see every program broken out, the costs. So now we're on quarter one. But if you scroll down to that tab to see the bottom that says six months, you'll see those overall year to date per program as well as the total that you have. I'm open to all the questions. Okay. Well, thank you guys. If there are questions, if we want to review this, if we would like to do a deep dive on this next meeting, I am happy to do that. We are transparent. We are an open book. This is our P&L document. So feel free.

#### *Presentations from The Blocks Partners w/ Recent Programs*

**Britney Helmers** With that, we want to open it up to our guests. Last meeting we also had some great responses from the presentations from the community. So we would like to open that up again. We have some really amazing guests and we're super excited for everyone to be here. So we will start those presentations with Dr. Emily Nicolosi who helps us on Glow at Gallivan. So Emily, I'll let you take it away. **Emily Nicolosi** Thank you so much for having me today. I'm Emily Nicolosi again, the director and lead artist at In-Theory Art Studios. I wish I could be there, but I'm actually in Miami installing another public art piece right now. So today I'm here to talk about Glow. This is definitely our favorite exhibition because it's right here in our backyard. And it's so much fun to see all these sculptures and installations light up the Gallivan Center. So our vision for Glow is that it's an awe-inspiring, fantastical landscape that transports you through the Gallivan Center. It's a lot like light festivals that happen all over the world, like in LA and Amsterdam but it has a really distinct local character. So our goals for Glow are to create an alluring exciting draw for folks to visit in Downtown Salt Lake to give them a fun and memorable experience of art and to cultivate a rich sense of place that inspires engagement. And so at Glow, we have nine sculptures and installations, which encompasses over 50 individual works of art, more than 20,000 individual, individually addressable LEDs, and over 30 collaborating fabricators and artists. And so I'm going to run you through the sculptures that are currently up at Glow. So first we have Koro Loko, which is a giant dichroic heart and one of our most loved pieces. This one we made in memory of my mother, and I think it resonates really well in the place that has really strong family values and also everybody loves hearts right? So people really love to kind of line up and take photos of Koro Loko and my husband and I were actually married in front of it in 2019. Okay, so this is Miri, which is a giant dichroic star, and the star symbol we think holds particular resonance in Utah as we have the highest concentration of international dark sky association search guide locations in the US. Folks also really love to take photos of Miri, and actually last year we saw a couple get married in front of it at the Gallivan Center. **Britney Helmers** Wait really? I didn't know that. **Emily Nicolosi** So these are what we call Columbine clusters, and the Columbine is a flower that's native to Utah. This piece is called Fauna Illuminata, it's also in this kind of fantastical forest area, and these are all endangered species that reside in Utah. They are stereolithography 3D printed animals. So the animals we have in there are the Gila monster, the Desert tortoise, the Canadian lynx, the Short-eared owl, the Black-footed ferret, and the Kit fox. A really cute story with this one is we ran into a group of older folks the other day who love to go to these animals like every day and bring their friends. This is called Tree Hive, it's an LED installation in the trees going from the Gallivan Center towards Main Street. This one relates to the Beehive, which is an iconic symbol for Utah, which I'm sure many of you know. Because they're also very ecologically important and many native

species like the western bumblebee, we are currently at risk. So we really built this piece specifically with this space in mind, it's a great way to create an interesting illumination in this kind of corridor area. This piece is called Crystalline Fantasia, and it's kind of a representation of the epic Utah snowfall. And these forms here are called Platonic solids, which have fascinated philosophers, mathematicians, and artists for centuries. We also have this really cool LED sign in front of Crystalline Fantasia, and we've seen a ton of photo shoots, dance performances, under Crystalline Fantasia, and lots of folks taking portraits under the Salt Lake City sign. So these are the Prismatic Portals, and these, in addition to all of our other LED pieces, are coated with hundreds of lines of JavaScript code and projected with Electromage's Pixel Blaze technology. There are over 15 programs that run. This is also a favorite for taking photos, and kids love to run through all three of them, which is really fun. This piece is called Polychroma, and it's a giant ring metal, which is symbolic of the beauty of bigger cities, which we think personates really well in Utah. Polychroma is another favorite photo space, and I think it creates this really magical moment for folks visiting the Galvan or just walking through on their daily commute. So for this piece, we wanted to do a poem that spoke to our connections with nature, and so we contacted Laura, Laura Tohe, who's a Navajo poet laureate, and she wrote this poem specifically for this piece. People also really like taking photos of this piece, and it's really impactful as you can see it when you're walking along or riding the train down Main Street. Here's just a little bit on social media. We've done a lot of social media engagement this year, and we've made sure to tag The Blocks, Downtown Salt Lake and Gallivan Center. And here you can see just a few of, like, probably thousands of photos on social media, which is really cool. And this is just a little bit about In Theory Art Studios, so our goal as artists is to create visually astonishing and instantly relatable artworks, and we also highly value environmental sustainability. For example, our studio is 100% solar powered, and we also are able to use a lot of upcycled materials through our relationship with Freeform, which is a local company. So, although you might just see a few of us installing other new maintenance, more than 30 artists have contributed to making the pieces that are on display at Glow, and here's just a few of them.

**Merinda Starnes** And Emily who's speaking now is in that bottom corner right there. **Emily Nicolosi** Okay. Yep, that's it. Try to keep it pretty short. So, just thank you so much for having us and for making it possible to do Glow, and I don't know if there's time for questions, but I'm always here if you have any, please feel free to call or email me. **Merinda Starnes** Any questions for Emily? **Josh Jones** Emily, can you tell us about the project you're doing in Miami? **Emily Nicolosi** So, we're doing a permanent public art piece in Miami, and cities make these calls to national artists, and so we applied for this call and they selected us. We always like to connect to place, so we built these Plumeria flowers, which is like a local flower, and it's this huge stack of flowers with kind of this dichroic material that we actually made with metal. And they have this really cool laser cutting in them, so at night there's LEDs inside so that laser kind of gets eliminated. So, yeah, we're here for the weekend sawing at these. **Britney Helmers** Emily I have a crazy question. What would be a dream project if we could work on another project together? **Emily Nicolosi** Well, I love dreaming up projects. I love with Glow, like a lot of these pieces we created specifically for Glow, and like I kind of tried to highlight throughout, we always like to try to kind of get back to place. So I would probably think of some symbol that relates to nature, or that relates to culture somehow, and just make it like, we'd like to make our pieces something that's really beautiful to look at, and I like to say we like to make art that you

don't need an art history degree to understand, so something that's really instantly relatable and fun. **Merinda Starnes** Thanks Emily, we appreciate you. **Felicia Baca** Emily I just wanted to say thanks. We are big on sustainability at this city and we really appreciate you representing things in the work that is conservation related and I'm happy to hear about your solar studio. **Emily Nicolosi** I'm so happy to hear that, I love that. Thanks. **Britney Helmers** Cool. Thanks so much Emily. **Emily Nicolosi** Yeah, thanks for having me. **Britney Helmers** Next up, we have Grace Lund from Fice Gallery. **Grace Lund** Once again my name is Grace Lund and I'm the gallery coordinator at Fice which is just a few blocks up the street on 200 South. Last year we were able to work with The Blocks to create a really unique experience that we titled Fusion. So as an art gallery having been in Salt Lake at the same downtown location in the Guthrie building for 16 years now, it's always been our mission to provide free access to world class art, which we do through our rotating gallery, strolls and events, which happen almost every two weeks at our brick and mortar shop. Working with The Blocks, we were able to expand our mission and provide space for a much larger audience than we can in our brick and mortar space by taking advantage of the underutilized space on top of the Pierpont parking garage. Providing the space for community is incredibly important to us, and being able to provide that at such a large scale is something that we've been wanting to do for years, and we are so grateful to work with The Blocks to make that happen. As you can see here, the space on top of the garage is just beautiful. It's begging to be used for something other than vehicle storage, and we couldn't have fathomed accessing this space without Britney and Merinda connecting us with the garage owners. Having the backdrop of the city behind the artist's work was just a really beautiful experience. So beyond community building, there were three main pieces of this event that we wanted to dream up, the first obviously being art, the second being music, and eventually settled on the final piece being chess. Some of you may have attended previous events at FICE, including our participation in the Neon Rodeo, which is a creative conference that happens each fall. At many of those events, we've worked with super, super talented electronic musicians and DJs, and we knew that for this event we wanted to do something different and incorporate live instrumentation. So among those performances were local and national artists, including Druski, which had been based out of Provo, Ryan Condrick, which is an SLC-based all-vinyl DJ, and then we invited Ric Wilson, who is a Chicago-based jazz and funk artist. Behind the music stage, which I didn't have a great picture of, was this mountain range along the western front, and it was just gorgeous with all of the orange and then the purple mountains. It was a really unique experience that I don't think a lot of people get to have in Salt Lake or in other cities, seeing live music in that way. The second piece and the anchor point of this project was obviously showcasing art. We were able to work with Argentinian and now SLC-based photographer Maru Quevedo, who created this really simple and captivating display using scaffolding. We loved her use of these building structures and how it settled so seamlessly into the environment, and it was a really unique way to show her obviously beautiful photographs at a large scale that worked really well on the windy rooftops. So cool. And then finally the chess piece, no pun intended. With this, we just wanted to do something different and include communities and walks of life that hadn't been coming into our space as often. We set up boards for a chess competition organized by the Blue Copper Chess Club, and then we also had boards for anyone to play on. And then the large set at the beginning that was mostly commandeered by kids just knocking them over and running around with the big pieces. And

some of my favorite feedback from the event ended up coming from the chess club and the chess players who were just grateful to have a space to play this game outside of being in a coffee shop or a library. It was a really unique experience for them and for them to be able to share with people who don't normally interact with chess in that way. And to us this event was wildly successful. We did what we set out to do, which was provide access to art, create a welcoming community space, and to utilize the otherwise unused space in the downtown area. The Blocks were really wonderful to work with and we appreciate them connecting us with their resources and contacts. And thank you again Britney and Merinda. **Britney Helmers** I think it was just such an amazing event. I also think this partnership opened our eyes to new things. I would have never thought of a chess club on top of a parking garage, and it really was so cool. They brought so much into it. Yeah, it was absolutely beautiful. Any questions for Grace? **Dee Brewer** I have a question. I was able to attend, it was fantastic. Do you imagine you might program again in the space? It's so interesting and you did such interesting things. Is there a future? **Grace Lund** We would really love to do it again, definitely in the summer. It was pretty cold and we learned a lot. Having done the experience and pulled it together last year, having never done an event at that scale, obviously, in the shop. But yeah, we would love to do something like that again. **Dee Brewer** I was really glad to see how those seemingly disparate pieces turned out together. It was really well done. **Grace Lund** Thank you. **Britney Helmers** I do want to mention as well, we'll talk a little bit more about Frame by Frame, but this installation also inspired us for our next project that we're thinking about in working with Fice Gallery as well on another project. So we'll continue that partnership always. **Spencer Lawson** It was cool to see, I was able to go as well. It was really neat to see an underutilized space. There are so many spaces like that in Salt Lake that we can use. Even outside of the city, just thinking about all of the county and everything like that, there's a million parking garages that they built. It's like, do we really need this stupid garage? Let's use it for something that's exciting. **Mohan Sudabattula** I have a question for you Grace. First, so cool. That's so rad. I didn't get to go so I have a lot of FOMO. I guess throughout the entirety of the event, I'm curious what kind of conversations were happening around the space at the time? How many people would you say ended up showing up and staying? What was the average attendance time and level of engagement with the different aspects? There's a lot going on. So I'm just curious what that experience looked like. **Grace Lund** So like I mentioned, it was kind of cold. It was late October. So in the beginning, we saw a lot lot families and children. And by the end, we saw a lot of friends of the artists and people there for the headliner, Ric Wilson, people there to dance who didn't care about the cold. A lot of the conversations that I was running around barely overhearing were about chess. People were so much more invested in the chess than I had anticipated. They were also more invested in that space than I had anticipated. I feel like a lot of people had never expected to be at an event on top of that space. And then once they were up there, it was beyond what they imagined. I don't know if any of you have been to Tarrotville with S.B. Dance and Curbside Theater. They do an event on top of there as well, which was the first time I had been up there. And after that, I was like, oh yeah, this is the space to do something and to be surrounded in the city in that way is so impactful. And I feel like the atmosphere integrated with the music and the art in such an impactful way for everyone who attended. It was and we wanted it intentionally to be a very like in and out sort of space. We didn't want anyone to feel like they had to be there for anything, but there was something happening the

entire time. So I feel like a lot of the traffic was like in and out, up and down throughout the night.

**Josh Jones** I was just going to say that the thing that surprised me about the conversation was the amount of shit talking that goes on with the chess players. You would have thought it was like combat sports or something. It was a world I'd never been exposed to. **Kathryn**

**Carlisle-Kesling** Where do the chess boards come from? **Grace Lund** Blue Copper Chess Club. They let us borrow theirs and they do rotating chess clubs beyond Blue Copper at Loki and TF Brewing throughout the week. **Britney Helmers** Just for this as well, so for all of our Co-Create programs, we kind of do a recap with our partners and we ask our partners, what do you think were successes of the event? How many people did you suspect were there? Were you surprised by anyone in attendance? Any new or good stories that came out of the event? I'm just kind of looking back at this Grace. And Corey had mentioned that there was a Delta employee that showed up and came to the event because he was just here for a transfer. And he stumbled upon this event. He didn't go to the Utah Hockey Club game that night. He didn't go to the University of Utah football game. He stumbled upon Fusion. I think that's pretty cool. And then quite a few other people had mentioned that they were in town for a convention. So kind of creating those found moments in the heart of downtown. It's kind of cool to have that loud music and Ric Wilson was just a dreamboat. It was so great to work with him. We also ask the hard questions. Is there anything you'd do differently? Was the space ideal? Did we feel the event was diverse and accessible? And then anything we can do to make it better. So I'm happy to share that with board members so you can kind of see all of these programs and what the successes were and what we can do better. Thank you Grace. Feel free to hang around. You're more than welcome to listen to everyone else's. Next up we have Russell Roots and Sophie.

**Sophie Caligiuri** Yay! Would you prefer us to go for it? **Britney Helmers** Sure, that would be great. **Sophie Caligiuri** All right. Hi everyone. Thank you so much for giving us a little bit of your time this morning. I'm Sophie Caligiuri, the development manager with the Utah Film Center.

**Russell Roots** Program Manager and Festival Director with Utah Queer Film Festival. **Sophie**

**Caligiuri** So we're here to talk about the Utah Queer Film Festival. So the Utah Queer Film Festival is a program of the Utah Film Center. We're a non-profit 501(c)(3) based in downtown Salt Lake City. We were founded in 2002. So we're on our 23rd anniversary, which is crazy. But our mission statement is that the Utah Film Center connects people, stories, and ideas through film exhibition, media arts education, and artist support. And as I mentioned, since we're a non-profit, most of our programs are free or pay what you can to the community. I'll pass it to Russell to talk a little bit about the Utah Career Film Festival, one of our programs. **Russell**  
**Roots** So the purpose of the Queer Film Festival is to celebrate Utah's diversity by sharing LGBTQ triumphs, struggles, history, and culture through high quality films and events. So in its 20-plus year history, the festival has served over 33,000 attendees from Utah and around the U.S. A little bit of notes on the festival that actually took place last October; 38 films shown in total, 21 filmmakers present on-site, which was an all-time high for us, which we're really excited about. 7 Utah-based films were screened, 16 international films were screened, representing four continents. And we had just a little over 1,000 attendees. One note I do want to point out here is we actually had a filmmaker from India who showed his short. He was very, very excited to attend, however we did not have the budget to bring him, which would have been amazing if we did have the budget. But I mean, it just shows the international appeal and the desire to be here and participate with our festival. So the impact. Longest-running queer film festival in the

Mountain West, the only annual queer film festival in Utah. A little bit about the justification for this festival and why it makes such a difference here is that Salt Lake has been ranked one of the queerest cities in the U.S. by various publications, including Gallup, and the city has one of the highest percentages of queer parents as ranked by UCLA. And as of today, the majority of the SLC City Council also identifies as queer, which is also really helpful in regards to having this program here in Salt Lake City and serving this community. About 95% of our survey respondents recorded their experience with the festival as either a four or a five, with a five representing exceptional. Roughly 97% of the survey respondents said they would attend the festival again or recommend it to a friend. The attendance that we had for 2024 brings us back to our prepandemic numbers, which was something we've really been struggling to try and do. I think everybody who's doing these public programs understands what that challenge is. You know, we do our programming at Rose Wagner and there are some people of a certain price point and of a certain relationship with the arts that are familiar with Rose Wagner. But then for other folks who would like to engage with queer programming, going to the Rose Wattner is kind of outside the scope of imagination. So to really be able to cast a net wide enough and have an appealing enough event to draw all these people in to get back those prepayment numbers is really exciting for us. And then there's some impact statements. But this one I think is actually kind of interesting because it is from a local filmmaker. "The festival is the best opportunity in the entire state right now to showcase and collaborate with other filmmakers in a subgenre that is notoriously difficult to make and promote in this region. The existence of this festival proves that there is a small but powerful group of people who are committed to telling the stories that mean most to me and that gives me a lot of hope." David Sant, director of *A Long Way From Heaven* which was a locally made documentary about queer experiences at BYU. And then this is a picture of our opening night party in the Rose Wagner's Black Box. And then this is just an opening night activity with a drag performer extraordinaire, Madazon Can-Can. **Sophie Caligiuri** Cool. So I have the distinct pleasure to talk to you today about our partnership with you all, The Blocks. So this year was a unique year for the Utah Queer Film Festival because it was actually our first year under the name Utah Queer Film Festival. So we previously operated under the name "Damn These Heels LGBTQ+ Film Festival". And this year we changed our name for a variety of reasons, but mainly to more accurately reflect what we do and who we represent. So we partnered with The Blocks in order to help get our new name out there and uplift some queer artists in the community. So we were able to commission a wonderful local artist, Squid Vishuss, pictured here on the right. And she designed this wonderful poster for us, which we have copied right here. And as you can see, they were eventually screen printed by hand and all the posters were signed. So these posters in color were given to our festival donors, our community partners, and filmmakers who came, as Russell mentioned, from around the U.S. And so we were able to give Squid some wonderful exposure to people with financial means, as well as filmmakers who were just super excited to be at the festival and share their experience. And she was also featured on all our social platforms, our website, and she came into our office to hand sign the posters, so that was really cool. And then activation on site at the Rose Wagner Performing Arts Center. We had artists from Copper Palate Press, and I know that we had somebody just speak from FICE. You do a lot of partnership with Copper Palate too, so that's really cool. But they came and they're dressed up in Halloween because it was a "Halloween" themed festival, and they hand screen printed these totes with Squid's design on



site for free to all festival attendees. So this kind of demonstrates our efforts in incorporating more arts aspects rather than just film to really give attendees that festival experience that they're looking for. Well also, as Russell mentioned, continue to uplift our mission that this festival is by and for the queer community, and we'd love to support queer artists and give them a platform. So thanks to you all for allowing us to make this happen. It was really exciting and a great way to get our new name out there and people were really stoked on it. **Russell Roots** Okay, looking forward. We're continuing to provide high quality queer international film on a pay-what-you-can model to all communities in Utah. We're going to to expanding audiences to include diverse demographics, including BIPOC people, people with disabilities, and youth. The youth element is something that is a brand new initiative for us. When people think of queer programming, they really think of the really sexy, steamy stuff, and that's awesome, that's cool, I love that stuff. But it's also like, there needs to be a place, or or trying to foster a place where families can see themselves, because there is that, as we just pointed out with the UCLA numbers, that there is a heavy element of queer families and queer parents here. So it's like a place where it can be kind of an intergenerational sort of thing where everybody can see themselves. So So to make that a reality is a challenge because a lot of that programming is made for mature audiences. But with some intentionality and conversations with filmmakers and distribution companies, we can continue to push them to highlight that sort of program and to to it available to us that we can serve the fullest spectrum of our community. We're continuing to support local filmmakers and artists. We're going to to serving the Utah queer community with quality programming that is reflective and thought provoking. And our new building will increase the possibilities of us being able to bring the queer film festival-specific programming to audiences year round. Stay tuned. **Sophie Caligiuri** Yeah, so we just actually, we used to be your neighbor, we used to be on the 11th floor of the Broadway media building, but we just purchased our first permanent building in the Marmalade district. So we're right off the 400 north. We're under construction right now, and it's loud. But hopefully we'll open around the spring or the summer, and we'll be able to incorporate this type of programming year round into our own space. **Matt Castillo** I have a question. First of all, congratulations on getting back to your pre-pandemic attendance numbers, even with the name change. I'm curious, as someone that's been going to Damn These Heels for a long time, I've also been like, why is it called Damn These Heels? I'm curious how the new name change has kind of been received? Has there been confusion? And what's been that experience for you all? **Russell Roots** I think it depends on what the relationship has been. Some of the long-term or long-time attendees who are older, they had really a strong affinity for the older name. But as we kind of moved into this more intersectional community, more visibility, it's helpful to say there's a queer film festival and just be explicit about it. One of the things that I hear from filmmakers, I talk to them about booking their films, is they're like, I didn't know what Damn These Heels was. But you say Utah Queer Film Festival and you're like "okay, got it". So that was part of the marketing strategy to just bring more people to the festival. But we also have to really speak to the power of our festival programming director, Cat Palmer. And Cat was really out there beating the bushes to bring people to the festival and let them know that this thing they might not have known about, though it's been here a while, is here. So kudos to Cat. **Kathryn Carlisle-Kesling** Do you have a student or a first first category? **Sophie Caligiuri** No, not necessarily. But submissions are accepted through Film Freeway. And that's open to anyone. And so we did actually showcase a

film from a student, a short film at the University of Utah at the 2024 Film Festival. And it was really cool. It was an animated short, which is obviously very difficult to accomplish as a student at the University of Utah. So anybody is able to estimate their film. We don't have a specific category, but I like that. **Russell Roots** Yeah, we don't have a specific category for that, but we also did feature a short by a filmmaker from Spyhop. So we do have that. And the Utah local connection for the filmmaking showcase is something that's also very important to us. We just really want to feature the homegrown artists that are making the content that's *here* and that we can program. It just doesn't make any sense to constantly look elsewhere for what is being produced right here. **Spencer Lawson** You said you had 38 films, is that correct? How many of those were from Utah? **Sophie Caligiuri** Seven. Seven were local from Utah. **Russell Roots** And they were set aside in a showcase unto themselves. **Sophie Caligiuri** And we have one full-length feature, which was the quote that you saw of the director from A Long Way From Heaven. And that was actually one of our films that received the most audience attendees. People were really excited about that because it was a very local story made by a very local team. **Felicia Baca** We're always weighing the pros and cons of just serving local and national and international and you had that great sort of little story in there. Tell us what you think the importance is of serving a more global, national kind of audience and what kind of fruits come from that instead of just staying hyper-local. **Russell Roots** Well, I think there's a give and take in that regard. You've got to find a good balance in that programming. So you want to bring the best from outside of Utah here to just really kind of help people see and envision what it looks like living elsewhere as a person in the queer community. But of course, you also want to highlight the local experience. I mean, yeah, it's a balance because not everybody's experiences are going to be like what it's like to be a queer person in Utah. So it does give hope. It also shows a bit of a different kind of artistry, cultural norms. It just really expands the imagination. The reason that anybody would go to the Broadway, for example, is it's intrinsic within our festival. The local element is, I mean, we're relatively new. That's something I've been thinking about as I've looked at Sundance. I'm like, there's no local programming, not enough local programming at Sundance. But there's an immense number of local film festivals here. And as I continue to look at the growing number of film festivals here, none of them are queer. So the folks who make this content and live in this community don't have a place to really show it. So it's really kind of cool to have an opportunity to engage with them in a more intentional way and give them some shine. **Sophie Caligiuri** I also think the integration aspect of having these two elements together. We did have national filmmakers on site with us. And as Russell mentioned, we had an international filmmaker who wanted to come. But the feedback we get from those filmmakers that come from elsewhere is like, I never thought this would happen in Salt Lake City, Utah. So it also serves as kind of a national awareness that there is a really thriving queer community. There's a really thriving art community right here in the heart of Salt Lake. And they go and they take that back. And we have repeat filmmakers that make films or they tell their friends. So that's also really exciting to see. **Russell Roots** And similar sentiments can be said about the filmmakers that are by-product from the queer community who have an opportunity to come to Utah. I mean, Utah is known for being what it is, the majority of it when you live outside the state. And you see its demographics. So when you come here and you see people of color are making films, they're filmmakers, the director of the festival is a queer person of color, like it's very cool to have this opportunity. So it really is just this kind of amazing pilot program to just

bring people here, wow them, and then have them go elsewhere and go ahead, no idea, and talk highly of us. **Britney Helmers** I think the work that you guys are doing is absolutely amazing. Those numbers are astonishing. I cannot, I am so amazed by that. And it's awesome to see it grow. It's awesome to see it move forward. I would love to continue this partnership because I think highlighting this in the middle of the blocks is extremely important for us. I have one question is, can I watch these films anywhere else other than just during the festival?

**Russell Roots** Some, yes. So the smaller local stuff is probably a bit more challenging. But the international stuff, the larger titles, yeah, surely. I mean, we get some of the stuff because I'm constantly looking at festivals. We'll get it before it gets a distribution on online streaming. So if you miss it at the festival, you can catch it either at the Broadway later or you can catch it streaming online. **Britney Helmers** Awesome. And in the past, just so you guys know as well, in the past we have partnered with them to work on Steppin' On Main, and we featured a movie, my goodness. **Russel Roots** Breaking Two, Electric Boogaloo. **Britney Helmers** Thank you. I think what's really awesome as well is there's potential for us to partner in the future on other programs. How do we highlight some of these films in other ways? And maybe we do this also on the top of a parking garage. So I'm glad that you guys are able to hear this story along with FICE and hear how we can collaborate in all different ways. **Sophie Caligiuri** That's great. We have our emails on the next slide. So if any of you have any questions for either of us, Russell handles all things with UQFF, and exhibition. I handle all things donor, partnership, that kind of stuff. And then save the date, our next Utah Queer Film Festival is at the Rose Wagner Performing Arts Center again, October 24th through the 26th. Thank you guys. **Kathryn**

**Carlisle-Kesling** What is the submission deadline for the next festival? **Russel Roots** I'm looking at that. It's going to open in mid-March. And then I'm considering staying up a little bit later, but usually about mid-June is the submission deadline. But I assume filmmakers are probably familiar with Film Freeway; that's where filmmakers submit their work to film festivals. **Britney Helmers** We have one other presentation. Dalin, I'll give it to you. **Dallin Orr** Alright. So yeah, I'm Dallin. I'm a local artist. I got my MFA in illustration in Hartford, Connecticut. So I actually work full-time as a stained glass artist. I work at Holdman Studios at Thanksgiving Point. So I work there full-time, but I have an art studio for my own personal illustration work in Art Space above Slug Magazine. So this is a project I'm a head artist on. I'm a head artist and designer there. So this is for the Capitol building. The State Capitol, they're building a new museum right north of the main Capitol building. So I got to design a giant 35 foot skylight for it. So this is a project we're currently working on. We're currently building it. We built one quarter of the glass so far. So that's probably the most exciting thing I'm working on right now. And then the reason I'm a stained glass artist actually is for this project. This is called the Sphere of Light. It's part of the Roots of Humanity Foundation. So this is a building that's going to be installed, an art exhibition building that's going to be installed at Thanksgiving Point, Ashton Gardens on top of their waterfall there. So I'm kind of a head artist on this project too. It's the reason I'm there at the studio doing stained glass. So it's three floors of this round building that will be the stained glass art exhibition. That's going to be the next level. **Felicia Baca** Dallin, what's the rollout on this building? Or is that online? How do we learn more? **Dallin Orr** Yeah, so we actually might break ground on it this fall. I don't know. Things are moving so fast so we're way behind on our online presence. So yeah, the governor called us and tried to convince us to put it in the new city that's going up at the prison site, but we turned it down for this site. So it's pretty exciting. It's

kind of the focus of my kind of work right now. But, you know, in my spare time I do illustration and fine art on my own. And this is kind of where my world and The Blocks started to mesh. So I do books and posters and fine art. So I do oil painting and illustration and stuff, and I worked with Slug Mag a little bit. And then with the Exhibitions on Main, I think that was my first interaction with The Blocks which was pretty cool. And then I did the Urban Plein Air event at Pioneer Park with The Blocks and my studio mate and good friend Trevor, who kind of worked with Merinda and coordinated that event. So that was really cool. I think The Blocks is pretty special because I've worked a lot with all the types of art organizations around the city. But The Blocks is like, I've just been really impressed with how responsive they are to the feedback for artists and how supportive they are of the artists. I think that's really cool. I've watched Exhibitions on Main change over a couple years. I've had friends do it every year. And I've watched it just improve and get better. They listen to the feedback. It's just really cool to see that they really are focused on supporting the relationship between the community and the artist. So onto Exhibitions on Main on the next slide. So I did these five panels for a kiosk on Main Street. So my concept was I have so many just great memories being with friends and family, you know, up and down Main Street, going to, whether it's my 21st birthday, if you're stumbling out of bars or whatever it is. Twilight at Gallivan or back when we were playing at the park. Just so many great memories living and growing up in Salt Lake. And so I wanted to kind of have these hyper romanticized moments that reflect that feeling that mirror the emotions of the kids stumbling out of Alibi on Main Street, or the family that's walking into Eva's for Sunday brunch. So I wanted it to be just as friendly to kids and families as the drunk adults or whatever. But I just wanted that hyper romanticized urban feeling. And actually, on the illustration competition circuit it's been my most successful illustration series I've done. So I made it into the Society of Illustrators, the jury selection. Society of Illustrators Los Angeles, I won a silver award for it, created quarterly. And then it's pending on several other competitions too. So it's been really exciting for me. A huge success for me and I just am super grateful for the chance to do it. So this and Urban Plein Air was great, my painting was able to sell. I think several of the paintings sold in the auction there. That was really cool the way that was arranged. I'm just super pleased with what The Blocks is doing. **Merinda Starnes** That was great. When he submitted his application, we had a lot of great artists. We only picked four which was hard. And we'll talk more about it later. But when he submitted it I think both Britney and I were like we for sure need it. And actually we set his over by all of the bars downtown between 3rd and 4th south. And I mean, it's been amazing. Our ambassador team has been maintaining it. We're sad to see it come down because we'll be putting up a new exhibition but Dallin was awesome. And then we were able to bring him back for the Urban Plein Air event which was phenomenal. His art work did sell. We have to give kudos back to our artists too because they have been amazing. I mean, every artist we work with is just very responsive and appreciative. And I think we love what we do because we work with amazing artists like Dallin. And he's just been phenomenal so we have to say thank you all for all your amazing work and what you've done so far. **Britney Helmers** And Dallin, I'm also super appreciative for you saying that we have improved this program. And I think all of that recognition goes to Miranda for improving this program and helping it and creating that visibility on Main Street. And it is so cool to see. It's awesome to see that you've won a couple of awards and you actually utilize that artwork for other things too. So that's awesome. **Josh Jones** Dallin, who's funding that project at Thanksgiving Point and what's

the name of the building? **Dallin Orr** The name of the building is Sphere of Light. The nonprofit that is coordinating it is Roots of Humanity Foundation. And so there's a lot of big private donors that are kind of funding it. I don't know if I'm even allowed to disclose the support but yeah, there's a lot of big names, a lot of names in Salt Lake that are funding it. **Felicia Baca** What's the focus of the type of art inside? It's an art center? **Dallin Orr** Yeah. I think of it as a museum exhibition center. They're kind of trying to brand it as a non-denominational meditation space because they wanted it to have that type of experience. And so the stained glass on all three floors will illustrate stories, dramas, and stories throughout history that just kind of resonate with the triumph of the human spirit, so to speak. And as it goes up, they get more and more elevated in the values, right? So it's a progression toward wisdom, essentially. It's kind of hard to explain in that way, but it's meant to feel like a meditative space. **Felicia Baca** So the art is the stained glass that reflects inside. Are there interior surface areas where there are other rotating exhibitions? **Dallin Orr** So yeah, there'll be a kind of pavilion on top with a gallery, and then there will be cutouts in the glass with balconies with mini galleries. There'll be probably seven of them, staggered throughout it. And then there might even be little balconies that come out to the center for sculptural installations. **Jessica Thesing** I have a question. I know that process is extremely difficult. Are you making the panels here? Are they all being fabricated here in the studio at least at one point? **Dallin Orr** Yep. So we design them all there and we build them. Everything is hand painted so I'm the head painter there too so I paint on the stained glass. Yeah and it's all built and manufactured there. **Merinda Starnes** Let me just say we did not know that he was doing this. We asked him to speak, we were thinking of other things but this is very impressive. We had no idea this was doing it, so amazing work. Oh my gosh. **Jessica Thesing** You're very talented. **Dallin Orr** Thanks. **Britney Helmers** Dallin. I want to figure out how we bring some more stained glass into downtown, not just your illustrations. How can we do this for other projects. So, thank you so much. Any other questions for Dallin? **Mohan Sudabattula** Honestly I'm just floored. **Merinda Starnes** Speechless. **Britney Helmers** I would love it if you guys are able to stay please feel free, because I think this next discussion having you guys here would be extremely helpful.

#### Discussion: Future Programming

**Britney Helmers** So, really with The Blocks, I've had a lot of conversations. We've talked with artists, we've talked with partners, I've talked with the board members, and about future programming, right? I think even just today we've heard about our Co>Create program, Exhibitions on Main, we have talked about how we're supporting programs within the community, and then Glow, obviously. But as we move into the upcoming year, I want to ensure that you, the board, are getting everything you're looking for out of these meetings. So, I don't know, hearing from these community partners, does it spark anything? Is it exciting? Does it make you want to change the way we're doing anything? I'm going to ask loaded questions, but, Mohan, I saw you taking notes. **Mohan Sudabattula** Oh yeah. Furiously. **Britney Helmers** Are you inspired? Is it sparking anything that you're thinking about for what we do? **Mohan Sudabattula** Totally. I personally believe The Blocks is seated in a really unique position to be able to lead the conversation around what Salt Lake City's general art space identity is going to be. I keep thinking about the Olympics. And as that window continues to shrink in time, it's so important that we continue to support innovative artists in programming to be able to see more

unique opportunities that not just uplift voices of artists that need a platform and deserve a platform, but at the same time, just do something that's different. I think everyone we heard from, I'm looking at this like this is not the Salt Lake City I grew up with. And I love it so much.

And so I think it's important to continue to think about refreshing ideas and programs and

support emerging talent. So yeah, it sparks a lot of ideas for the next thing. I'm thinking of

criteria, but yeah. **Britney Helmers** Isaac? Curious to hear from your creative brain. **Isaac**

**Gonzalez** I like that you guys are not just focusing on events, right? It's different types of art,

which is super exciting to me. And I think seeing what The Blocks has done in the past couple of

years, like I feel like now it's actually getting into a nice groove. And you guys are moving

forward. But yeah, it's just super exciting. Like Mohan said, I think we all have ideas too, right?

But from what I've seen, it's been pretty awesome. **Britney Helmers** Kate? Sparking anything?

**Kathryn Carlisle-Kesling** So I'll be really granular and then I'll go creative. So let's start with

that stuff. So I think, you know, even though I've attended now for five days, right? For me, I

really need to do a broad brush overview of the budget and be reminded of, oh, these programs

are associated with category 80,000. Or this expense called printing is about the blocks printing

stuff off. But I just, I think it would be really helpful to tie every piece of what we're doing back to

the budget, we're a budget committee. Again, that's just kind of my opinion. And then to go to a

much nicer place of creativity. I really see around the country arts districts that are just booming.

Las Vegas, LA, Hartford, you know, and they're tied with a real defined geographic location. So

you can go downtown and you can walk through 50 galleries. And it's just a discussion, right?

Because I mean, there's also a real benefit of going to a city and every other block has

something creative. And there's a speckling of creativity around the whole city. But it seems like,

since I've become involved with this, that really the arts districts that are being talked about, like

the National Geographic, picked the 15 best places to go to in 2025. And the LA Arts District

made it. And it's because there, the city has found a way to really find a centerpiece and then

build around that geographic location. And I wish that Salt Lake City could embrace that more

and we could play a role in creating that. I just think it's a way that it could be even more

successful and attract dollars and people and artists. **Britney Helmers** Love that. Matt, Felicia,

do you guys have any comments on that one? Just curious. **Felicia Baca** Well, I think it's the

ongoing conversation we have about, you know, this is a defined area and it's unusual that it's in

a downtown and some other districts are not in a downtown. And how do we bolster that

perception of the fact that it is this thing, right? And I think we're getting better at that. And I think

as we see more amenities come into the city and we're ramping up for the Olympics and other

partners and things where we're working towards that. But I think it's continual messaging. **Matt**

**Castillo** Yeah, I think it's something that has to happen over time and there's like a certain

amount of it that it has to be forced. Like, to me, I think the most magical arts districts are ones

that have kind of happened organically. But I think the seeds that are being planted with all

these things are, to me, taking it in the right direction. One thing that I think is interesting to

maybe discuss or think about is kind of related to what you brought up, Felicia, about this kind of

balance between featuring local artists versus bringing in national or international artists. And I

think every great arts district is a place that draws artists from all over the world, right? And so I

think finding a way to be maybe more intentional about that, understanding that obviously that

does a lot to budget and other very practical considerations. But I think that might be an

interesting thing to explore and like all the partners here, I think, can play a role in that, right?

While also acknowledging that we have to be a place to celebrate local art as well. We can't forget that part of the mission, but I think I'm kind of interested to explore that a little bit. And then also, this is kind of a recurring topic, but just thinking about how we're activating underutilized spaces. And I think the event that happened with FICE Gallery is so cool. Like, is there a way to take the artwork that was done and like, you know, we have so many of these vacant storefronts or other things like that. And I know, again, this is one of those like obvious ideas that does not have any obvious solutions. But I think that would go a long way to like every kind of empty storefront, every empty space has is programmed with some sort of art, you know, and I think that would do so much towards establishing downtown as this arts district. Like there's always going to be some cool new art thing in some space that you didn't know. So anyway, again, I know that's an idea that comes up all the time, but it's like, let's get it figured out. Maybe it's just money. I don't know. And probably people to actually think about it, you know. **Isaac Gonzalez** I think one thing that you guys have been doing now, like when I first heard of The Blocks, I really didn't know what it was. But now you're tapping into all these collectives. It's more the brand. I feel like it's growing. And more people are getting to know what it actually is. And like everybody's saying now, attaching that to this whole art district aspect of like this location. How do we grow that? Is it a marketing question? What are we really trying to solve? **Kathryn Carlisle-Kesling** And is it a defined area? Like look at what's happening with the sports and entertainment district. It's this defined area. I need to research other cities too. **Felicia Baca** It is literally a defined area. But is that way finding there? I don't think the public knows exactly what that area is. And I think there's places, I don't want to call anyone part of the periphery, but that are more of a challenge to program in. And we try to think about that and ensure things are kind of dispersed geographically throughout The Blocks, which as a reminder is North Temple to 4th South and 6th West to 4th East. **Matt Castillo** I mean to me, it is a large area. **Kathryn Carlisle-Kesling** Like is it a modern museum that should be the focal point? **Mohan Sudabattula** So I'm representing the Southwest region, right? Daybreak, Disneyland by the adults. And like that place is wild I'm telling you. I've had some interesting conversations about what the community is looking for out there. And it's just so interesting. From a broad perspective, a lot of that part of the county when they think of the arts, they immediately think of Salt Lake City. Like there's no conversation for developing an art scene out there at all. It is, you go to Salt Lake to do this. And the way that I see our role is like, yes, we are a budget committee, but more than that, we are investment heavy. Like we need to be focusing on something that's different. And I think of the activation of underutilized spaces. That's an example of this, right? Like there's something that's so inviting and at the same time very fleeting about an opportunity like that. It's inclusive, but also so elusive at the same time. And trying to create more opportunities where people just like, if I don't go, I'm going to miss out on it and I have to go again next year. And it may not necessarily at this particular moment be a particular working order space, but something that's a bit more subversive and something that taps a bit more into like the conversation of how we are looking at arts as a city. And what that looks like, like you have to be here to come and experience it. And there's now a bigger opportunity. Like I'm thinking about you, Dallin, and like some of the awesome programs that are happening with you. And even if it's just an invitation to bring in art from other parts of the county or the state and then have it to be something that's kept longer or invitational to downtown Salt Lake City is a great way to tie in other aspects of our community because people are already

thinking of Salt Lake City like that. And so, yeah, I think that there's a lot of ways that we can continue to grow based off of the incredible work that The Blocks has already done and some of the success we've seen with the programs this past year. **Russel Roots** If I may interject for a second. It's a capital city, so I think that expectation is there. I mean, I'm from Texas, grew up in Dallas Fort Worth and have spent 15 years now on and off in Austin which is also the capital city of Texas. I think people have certain expectations of a capital city and the kinds of things that it does, should, and can do. So it's like, the popular imagination is kind of already captured in that way it's like how do you utilize that? **Seth Brown** I think I agree with a lot of the threads that we're kind of picking up here. I agree, Mohan, with what you're saying about longer term installations. I think we do such a great job just hearing everyone that spoke. We do a really good job of supporting programming. But I feel to some degree that we lack sort of the illustrations on, we have the kiosk of course, but we lack those kind of longer term physical art installations that I think impact how people perceive the city on the ground level. I live downtown so maybe this is just my day to day experience of walking around and feeling that there perhaps is a lack of longer term physical installations that sort of reframe your perception about the city as you think about people at the convention center. Maybe they're not here on the weekend where we have programming that we're supporting. But if you have physical art installations, and this might be the Salt Lake Arts Council more broadly than the cultural core budget committee. But I think having those longer term installations would go a long way and sort of upping the brand of Salt Lake City, especially to visitors. **Felicia Baca** I am a little curious just when y'all think of downtown like what is a public art installation that comes to mind or what doesn't. Because we often see that when you take away art people notice it. But we have the highest concentration of our public art collection in District 4. There are many, many works of art and then many murals. But I do hear the sentiment that you're expressing and I'm like what is noticed, what's going unnoticed, what comes in the future and I'm all what's coming up for you downtown. What do you think of what you see in art, what are the memorable pieces? **Seth Brown** For me what I tend to notice here is that we integrate art into our infrastructure rather than building our infrastructure around our art. I lived in DC for a while. I mean we obviously don't have perhaps the history to build statues of people like they have with their grand plazas or whatever. But that's like built infrastructure that's built around art rather than like putting it into a parking median or something like that. And that's no disrespect to what we're doing but it's just something I've known, living in various places. **Britney Helmers** I love that comment because as a former designer working on building specifically the exterior, we don't have that connection to like the architecture in downtown Salt Lake City. We don't have the historic pieces that I also feel. But also we talk a lot about murals, right? Like murals. I need to experience a mural on ground floor. I think the Aster what they did on the front they have like a whole screen in the front that they are featuring local artists on. Like I feel a connection to that. Yeah, so more about human experience and human connection to the architecture would be more ideal. I agree with you. **Kathryn Carlisle-Kesling** And I notice the murals but I'm commercial real estate, developers are my clients right? So whenever I see art working with urban, the urban buildings that for me is just what I love. **Felicia Baca** And we don't as a city, we don't build a lot of buildings. The county and the state's programs are really centered on public art integrated in within the architecture of a building and we are more like this geographic area or this corridor or you know a park or a public place. So it's a little different but we do have some tools that we



incentivize private developers for the integration of art that often does take the form of murals but not always. But it's good for me to be thinking about how people perceive it. **Matt Castillo** Yeah, I think that's kind of what my mind was going to. I think because the county and the state's programs, like whenever there's a large capital investment by either 1% of the budget, like the states is a little bit different. I'm looking at you, I know you're not with the state anymore. So I think you know certainly with the potential discussions around what might happen with the salt palace, you know, I mean there could be an opportunity for some really iconic stuff and I know also there's a carve out on the city side for public art. I think though like really and this is another maybe somewhat obvious idea but without any real obvious solutions like my earlier one but this idea of figuring out how to incentivize developers to incorporate that. Because I'm thinking of examples of other cities that have this. A lot of times it's like these developers who themselves are patrons that have been very intentionally incorporated art into what they do. And we for whatever reason don't seem to have that culture that history here in Salt Lake City and I mean if there are of course exceptions to that but how do we do that is there a way to create some sort of incentive program. And I'm thinking of Steve Price who's always wanting to do that. **Felicia Baca** So something for you all to be aware of that you'll will be hard to have come out of our mouths is that our redevelopment agency the RDA just was renamed the Community Reinvestment Agency. So you're going to hear CRA. A few years ago we actually let out with our partners in the CRA before we did it for a percent for our program built into the RDA or CRA. Where they do have a carve out for incentives for private developers where they have to set aside a component for art and they can either facilitate that kind of on their own or donate that money to a fund with the CRA to have that distributed elsewhere by the CRA. But they have to do one of those things which is why a lot of these housing developments that are in part funded by the CRA downtown and other areas those are very geographically specific it's not everywhere but we do have that tool built into the CRA. **Matt Castillo** The other big challenge is like these projects are just extraordinarily expensive. You know we did a study at the county this was before any of the current discussions around the salt palace were happening but trying to create this like really amazing public art walk on where the loading dock at the Salt Palace is right now because It's just such a dead area and we couldn't really do anything impactful for anything less than one million dollars. And the whole Blocks budget is 600,000 so that would require a totally different discussion but I didn't know that about the CRA. **Britney Helmers** I want to do a quick time check. It is 10.28. Do we have an extra 10 minutes for us to kind of get through this? Amazing. This is extremely helpful. This discussion I'd love to advance at our next board meeting in March because really what we're looking at is are each of these programs creating impact and per the budget how we do this. So I have kind of created and Merinda has created recommendations for criteria of impact for programs. So Dallin I love that you're here looking at thinking about Exhibitions on Main maybe we'll reach out to you to see hey have we created enough impact have you created enough visibility have we created visibility for artists. Looking at our budget audience attendance barrier of entry for artists I've had some great conversations with arts council. Renato has been extremely helpful in this artists hired as well as social media engagement per program. So again looking forward are we creating impact hearing some of these discussions and ideas. Seth, I love that maybe we can think of way finding and really ensuring that people know that they are here. Maybe that will push us into this next year. I looked at last year as our word of the year is partnerships. We've created a lot of

partnerships we've put our name out there. Now are we recording and creating that value.

**Spencer Lawson** I think the biggest key impact is huge because impact means something different to every person and every artist will have a different impact but I think we need to create some kind of criteria. So we can say this past our test of what that means so that we can look towards supporting them again in the future or not. That doesn't mean it was a bad program by any means. We do have to think about the kind of metrics. Unfortunately you know governments they care about that kind of thing. Yes there's a difference between creative impact and you know, monetary impact or whatever that is. **Kathryn Carlisle-Kesling** This is developers. Like I was to say all you have to do with the developers give them market data that they're going to get a tenant or a purchaser of a condo quicker because it's involving art.

**Spencer Lawson** Because if we can say at the end of every year we supported projects that brought in 500,000 people or whatever it is to the core. That's an amazing number to have.

**Britney Helmers** I think that's great because even just looking at some of the programs we're setting up for this year already, for instance our Mariachi Festival. Last year the cultural core budget committee submitted \$8,000. It was an \$8,000 program and our audience was about 1900 people. This upcoming year we're looking at providing \$10,000 for this program but the program is growing to about a \$52,000 program. I mean we are expanding on that. We're expected 3500 people. Our partners have grown. We have grown and we're making it bigger. We've had some amazing feedback from the community as well with that program that I want to make sure that we're reporting that correctly to you as well as to any other funders that we have for that. **Mohan Sudabattula** I've got an idea to help amplify these criteria a little bit. So I couldn't help but like during Glow, I've gone to Glow so many times. I had no idea about the stories behind the pieces and I was kind of sad. I was like "wait what? That's what that is? That's so cool." And I think like one thing that can be a real driver into some of the programs especially like very capital intensive ones like that one is education around what the art actually is. Because then like if I had known that I would have gone like multiple times I would have been playing like tour guides all my friends like. And so I think that that could be a great you know like top of funnel is making sure that the intent of the art is communicated well ahead of time or in a way that's like kind of savvy so people understand it doesn't have to be at the event itself. Maybe it can be. And then outside of that to really continue the amplification of the ripple of the impact is some kind of call to action that we can track. So it doesn't have to be like a defined you know like go do this type of thing but if there's some kind of continuum past the experience alone that we're able to track let's say the next Blocks event or whatever our whatever the next thing is there's a really easy way to be able to create a thread to say that these are not standalone things but it is indeed like influencing the identity of what people think the arts mean and that these programs are all under the same kind of family. **Spencer Lawson** I just have one other thing that I'm sorry there's so much to say. One thing I want to think about too is it "better" to support 50 artists and have 20 people come to each of those events or is it better to support 10 artists with more budget and have thousands of people come to those events? I don't know what the answer is but that will help us in the criteria because are there too many things that make it so we're only getting the audiences of each of those artists or each of those types of art which is great supporting so many different people. But if we had less programming but bigger programming could we have more attendees and I know it's a mixture but I think it's something to talk about. **Britney Helmers** I love that and I think that if you guys are comfortable

with this at our next meeting we have started that outline per program. I'm happy to bring all of those recommendations with that criteria of impact per program. And we simply have a meeting talking about that the funds are what that audience engagement is per program, the barrier of entry for artists or social media engagement and those impacts that we are kind of outlining. And we can go through that program by program. I'm also happy to bring recommendations on maybe programs that are not working. **Felicia Baca** Last year we kind of decided on these and maybe there's a couple others and that other report with the colored boxes I love. I love this report. I don't want it to be too labor intensive for y'all. But what I think our purposes are really invested in is seeing like those as the total metrics that year end of what was the total attendance and some of that narrative about how many emerging artists were served but like being able to see that year over year where some of this feels a little fragmented and that might just be in our year end presentation to council we zip it all up and say across all these programs it was all these. But I would caution you against a report for every single program to save yourself. But I like tracking the same things across programs. **Britney Helmers** Just want to make it very clear, these reports are based off of funders that have provided additional funding to us so we can report to them what their funding was utilized for. So we have not done that for every project per se but we can outline these five things or six things that we kind of have per program easy enough. With that I have one additional thing.

#### Updates for the Board and the community

**Britney Helmers** I want to kind of bring your attention to the last page that we do have one action item. Our pop up art galleries, Mill Art Consulting, our partner though Co-Create has decided to close their doors. This program we have been really excited about. We were looking to award her twenty thousand dollars last year to help us build these pop up art galleries. We're trying to partner with the Aster to build these out. **Matt Castillo** Sorry, can you give a really quick overview of what the project was? **Britney Helmers** So this is one of our Co-Create programs, Mill Art Consulting applied to build out pop up art galleries in blighted buildings. And so we were very excited about it. We had granted her about twenty thousand dollars to help us build this and activate this over three months. Since she has closed her doors. Merinda and I have done a bit of work and looked at the budget thinking that we can do this actually for ten thousand dollars. So what I would like to ask and request in speaking of to projects at the same time is that we reallocate our budget from twenty thousand dollars towards pop up our galleries to ten thousand dollars in which we can still do it and provide ten thousand dollars to our Frame by Frame event which will highlight the local community during Sundance Film Festival. I am happy to talk more and more and more about that but simply that is one action that I have is to reallocate ten thousand dollars to Frame by Frame for these artists. **Mohan Sudabattula** Would you be able to do more with fifteen? **Britney Helmers** Can I do the pop up our galleries for 5k probably not. And actually Frame by Frame our partners that we have are Salt Lake City, Visit Salt Lake, Utah Film Commission have all thrown in thirty thousand dollars and we could actually just do everything we wanted with an additional ten. In which we would then have raised forty thousand dollars for Frame by Frame to put on and showcase how cool Salt Lake City is during Sundance. We have not done this before, nobody in the city has done this. This is our first year to kind of showcase that. So this is our Frame by Frame. We're bringing in artists from San Diego as well as utilizing local artists. We're working with the Fice Gallery on an art

installation and we have also partnered with KBS and CBRE. They're allowing us to utilize their parking lot for free off of Edison Street to do this. So less permits as well. It's private property so we don't have to pull special event permits. It's a little way to get around a few things. And again they've donated their space so it's awfully nice. **Spencer Lawson** I think that sounds great, do we have a second to her motion? **Kathryn Carlisle-Kesling** Second. **Spencer Lawson** Great. All in favor to reallocate ten thousand dollars, say aye. Anyone opposed? Great, the motion passes. **Britney Helmers** Thank you so much for going over. I appreciate you. Meeting adjourned.

With no other business to discuss, the meeting was adjourned at **10:39am**.

The next meeting will be Tuesday, March 25th, 2025 at 9:00am