Cedar City Arts RAP Tax Advisory Committee Work Meeting  
June 19, 2019

The Cedar City Arts RAP Tax Advisory Committee held its work meeting on Wednesday, June 19, 2019 at 9:00 a.m., in the City Council Chambers, 10 North Main Street, Cedar City, Utah.

PRESENT: Board Members: Joanne Brattain, Linda Benson, Randy Allen, Donna Law, Becki Bronson, Neal Smith, City Attorney Tyler Romeril, Executive Assistant Onjulee Pittser

STAFF: City Manager Paul Bittmenn, Councilmember Ron Adams, Councilmember Scott Phillips, Dallen Olcott, Steve Decker, Jason Clark

EXCUSED: Councilmember Paul Cozzens.

OTHERS: Emily Duncan, Lindsay Szczesny, Arlene Olcott, Sarah Delia, Jewly Krause, Jonell Hone, Ree Zaphiropolous, Bruce Hughes, Lise Mills, Collin Shurtleff, Peter Sham, Clarence Gilyard, Douglas Hill, Harold Shirley, Steve Baker, Jessica Farling, Katie Swainston, Krista Bulloch, Sarah Penny, Frank Mack, Suzanne Tegland, Tom Herb, Stephen Wagner, Katie Jensen

CALL TO ORDER: Joanne called the meeting to order; Tyler welcomed everyone and stated the following: The RAP Tax committee is a recommending body. There will be presentations made today. They’ll take into consideration what’s been presented. The following week, next Wednesday, they’ll have an open discussion on how much will be distributed, if any, to the applicants. Based on those recommendations, they’ll come to the City Council for final approval. The City Council meetings will be held on July 3rd and 10th. On the 3rd, there’ll be a work meeting to discuss it and on the 10th, there’ll be an actual vote. Once approved by the City Council, all the agreements will be assigned then we can start distributing the funds. This board is subject to the open and public meetings act of Utah, which means we’re required to do the negotiations and discussions in front of the public. Any discussion we have outside of this meeting is fine as long as there’s not a quorum present (4 board members). If there is a quorum, we’ll have to discontinue those conversations. Joanne: Each group will have 10 minutes. We hope you will allow time for questions. As a group we will introduce ourselves and talk about any groups we are associated with, so you know if we have any conflicts.

INDIVIDUAL GROUP PRESENTATIONS (10 MINUTE PER PRESENTATION MAXIMUM)

ORCHESTRA OF SOUTHERN UTAH – Harold Shirley: 87 years ago, Roy Halverson moved to Cedar City and started our string program grown into orchestra of Southern Utah. Fred and Barbara 50 years ago Neil Simon 17 years ago. When I was mayor, we had a community promotions program, which had $50,000 for Arts and Rec combined. The first time we tried to pass the RAP tax, it failed because we included the entire county. It wasn’t until 2005 that we got this going. We had $33,000 to deal with that first year, because it was a partial year and there were only 6 different groups. Now we have 16. As an orchestra our main goal is providing the best music that families can afford. Too many people have turned to Netflix or Redbox. We’re providing live performances for all our people. This year, we’re asking for $18,000 as our costs have gone up. The cost of the Heritage Theater is $12,000 alone, which is two-thirds of the money we’re asking for. All our other costs have risen. Microsoft will no longer sell us their programs to us; they will rent them. It costs the same to rent as to buy. They put another stipulation that you can’t use it on CD’s and can’t put it on YouTube. This is officially our 30th year of the Orchestra of Southern Utah. The program this year is called
“Origins”. We have 6 different major concerts with the Messiah being 2 of those, plus the Children’s Jubilee. This past year we had over 4,000 attending our concerts and recitals. We have reached over 3,000 elementary kids in an education outreach program. We have over 200 musicians that perform with us. We have 125 in the Messiah chorus and we’ve had up to 125 that are with the orchestra, some full-time, some part-time. **Joanne:** How many people come to the recitals versus the concerts? **Harold:** Those are down. Often times with the younger musicians, some have some full-time groups they’re involved with and those are in the 2-300’s, where others are higher. **Joanne:** Where’s 2111? **Harold:** It’s the old bowling alley out on the north end of town. It’s the skating rink. **Linda:** Have you ever consider having babysitting on-site during the events? **Harold:** We have not. We’ve tried to since we’re sending podcasts on a lot of concerts. We limit to 6 and older, but sometimes they sneak younger children in. **Becki:** Why are costs at the Heritage Center going up? **Harold:** It just costs more for everything that we do. One of the things we didn’t do on the Heritage Theater when we started, we didn’t build in maintenance and operation. That’s not being taken into consideration. **Tyler:** It’s maintenance and operation. The City is not in the business of making money. We don’t make money on the Heritage Theater. We lose money. That’s the reason why we’ve gone up. **Randy:** What’s your hard money increase on rental? **Sarah Penny:** When I was manager it was about $8,000 a year and now it’s $12,000 a year. There’s a new roof on the Heritage Center. We do ask that they don’t bring kids over 6 and sneak them in. **Randy:** I like that you do so many things for adults and you involve so many kids and get them excited about classical music. Thanks for all you do.

**CEDAR CITY ARTS COUNCIL – Sarah Penney:** The president was out of town so that’s me. Our motto is “Relentless Arts Advocacy”. We’re working to connect artists and the community. We do a lot of promotion. We do social media and a monthly newsletter. This last Friday, I spent the afternoon with Shawn Means from the Salt Lake Tribune. He was asking, “Why Cedar City? Why are the arts vibrant in Cedar City?” And it’s because of all these people and teachers and people moving in who are volunteering their time and what they have done for the community. They move her because of Shakespeare. We’re getting these wonderful people that are involved in the arts. We try to work together. We try to encourage collaboration. The Red Rock Film Festival will be doing a screening at the back of Groovacious and Lisa Kretzenger is a big supporter of the arts and helps with the Iron County Acoustic Music Association. The OSU musicians helped the ballet this year, so they had live music for Peter and the Wolf. The Suzuki Strings prepare students so they’re strong enough to play in the Orchestra of Southern Utah. The bakery has an exhibit by Asher Swan and the owner, Janelle Wood, and Asher met at one of our arts council socials. We’re all about connections and helping people succeed in the community. The galleries, the individual artists and the musicians provide the final Friday Art Walk. We do this the last Friday from June through September with live music, art demonstrations and exhibits from 5:00 to 8:00 and we start that a week from Friday. One of the things we’ve done is professional workshops over the years. This year we did a grant workshop with the Utah Division of Arts and Museums, which was well attended. A lot of people came to the grant workshop and got information on how to become a more effective grant writer. The literary group is led by Maryann Anderson so you can go and have a public discussion of a book. She meets every other month and that information is on our social media or contact me. She also writes a column for the Iron Co. Today. We love guest columns. 500 words. Submit them in advance. She will edit it, and this is our 11th year of giving mini grants. We’ve given over $30,000 to this community to build individuals and art organizations. I know Suzuki Strings used their grant to get their non-profit status. In Jubilo used their money to get music before they started applying for RAP. A lot of arts organizations that are here received an arts council mini grant to help boost them and now they’re moving on to new heights. You can join the arts council. The membership forms are on our website and you get a coupon book with discounts from local businesses and local organizations and that’s how we fund the mini grants. We do socials which are public events and the next one is July 26th at SUMA. The goldenrod sheet I handed out is a list of organizations and websites. We also keep track of arts for children so people moving into the area know what’s available. **Donna:** What are you most proud about and other than money, what is your greatest challenge? **Sarah:** I feel like the mini
grant program has been the bedrock in building the arts community. I think they've made a difference. Our biggest challenge is volunteer helpers. People are so busy and it's hard to find enough volunteers to pull all this off. We had to hire an administrative assistant because the volunteers on the board just could not keep up with the monthly memberships, do the newsletter, write the press releases. Shay Baruffi. She helps with logistics for the final Friday Art Walk. **Linda:** How many applicants do you get? **Sarah:** The mini grants are $500 or less and usually there'll be 10 or 12 applicants and Mary Ann can only give 6. When she went out and asked her friends for money, we were able to give some extra ones this year and we thank those people who did that extra boost mini grant program. **Randy:** I think that min grant program is one of the best things because it's sort of like taking the RAP tax money and further spreading it out. Do you have trouble with getting more applicants? **Sarah:** A RAP tax recipient is not allowed to apply. In the initial years, before RAP tax, we were doing this. The Master Singers was the first in that group but In Jubilo wasn't. That year they still qualified for an arts council mini grant. So, if you are receiving RAP funding, you may not apply for the arts council mini grants. **Randy:** I must be misreading this. You talk in your application about grants to the ballet. **Sarah:** Those were way in the past. This organization has been going a long time. And that was was before the RAP funds were available and before they were applying for the RAP funds. We have a historical arts community building history. Maybe I should have asked our grant writer to leave out RAP recipients in the packet, so it won't be so confusing. **Randy:** Another thing I wanted to say is it would be awesome if we could have a master calendar. **Sarah:** Amber Bennett does the best calendar in town. If you wanted a calendar of what’s going on this community, go to visitedarcity.com at the tourism office. If you’re groups are not submitting to Amber, you need to. She puts it on the website for the tourism board. We tried doing it ourselves and it is overwhelming because there’s so much going on. So, we funnel things to Amber and promote her calendar. **Randy:** So, you put it on your Facebook page? **Sarah:** I also run the social media page for the recreation arts and parks, so there’s public awareness of what is happening with these funds. **Joanne:** You can sign up to get it via email. I get it every Friday.

**CEDAR CITY CHILDREN’S MUSICAL THEATER - Julie Crause:** Our focus is helping children to increase their abilities, feel more confident. We are in our 11th year. Last year was our 10th year with the Lion King. We had over 200 children in that production. We have a lot of great volunteers. We did over 100 masks that were hand painted by our volunteers, which made the performance really amazing. This year we’re doing Shrek and for a director it’s super dreamy. We have only 170 kids this year. Some of our focus is that we don’t turn kids away. We have about 25% of our group this year that is on scholarship. We want everyone to have opportunity to be in the shows if they want to. We also have been expanding year after year. We’re doing mini musicals throughout the year. These are small 2-3-week musicals that involve a lot of our younger children. We did 6 sessions last year with over 2,000 people attending and about 400 kids in those sessions. We also do summer camps. Right now, we’re in the middle of a Shrek-tacular summer camp, where they get the opportunity to make scenery, put on a performance, learn songs, learn to dance. In addition to that, we do some fundraisers throughout the year. We’ve done a carnival, some dinner theaters that have been a lot of fun for our volunteers and our kids. One of the challenges this year is having to move. Trying to find a place that we can afford that will fit 170 kids. This year our rent is increased, so we’ve requested $15,000 with most of that going to the Heritage Theater. We’ve been lucky and have lots of support from parents. Of the 5 performances last year, we had over 4,500 almost 5,000 people. Sold out every night almost. One of the things we’re focusing on this year is to try to keep prices low so parents can attend. Our ticket prices have been $5, but we did raise the fee to $7 this year to hopefully help with the rent. We have a lot of people who are committed continuing the program. **Joanne:** In your budget there’s guest relations for $6000. What is that? **Julie:** We don’t pay anybody, so that’s more like pizza and candy for hundreds and hundreds of volunteers over the year. We do provide food when they’re there all day long. Sometimes we give gift certificates. **Donna:** If I read your budget correctly, you had a pretty good profit last year. As a non-profit, what is your intention to do with that profit? Do you have mandates to develop a reserve or do you intend that to pay people or is that going to cover the increased rent? **Julie:** Out goal for
this year is that we’re getting to a point where we’re going a full year all the time. We’re looking at hiring and have somebody help us. Some of that will go towards that and we’re going to have to take into account increased rent. We try to put all of our stuff back into the shows. Our sets, our costumes and our costume director wants to you to feel and look as wonderful as possible. We try not to skimp on that stuff. We’re cutting back a little more now since rent is more. The goal is to pay someone help us and a place we can afford and continue what we’re doing. **Donna:** What are your participation fees? **Julie:** For the mini musicals the participation fee is $30 and for the summer full musical it’s $90 and that includes their costume fee. And for those who can’t, we scholarship. **Becki:** Only 5,750 as of May. What does that mean? **Julie:** I had just turned in the expenditures, so I haven’t received that second portion from last year yet.

**CEDAR CITY JUNIOR BALLET – Chuck Brandt:** This is our 16th year. This is the brainchild of Chris and Lisa Mills. They started with “Copelia”. This year our performance will be “A Midsummer Night’s Dream”. For the past 2 years we’ve done new ballets. Chris Mills is leaving, and we’ve done 2 ballets the past 2 years that she’s choreographed and put together. This year we were able to include a live orchestra for “Peter and the Wolf”. It was great success. 59 dancers participated. We have auditions, but nobody gets turned away. Even if you can’t dance, you can be part of the ballet. This is my 9th year involved with the ballet. When you get involved with Lisa and the ballet, you get involved in the ballet. You’ll move sets, you’ll sew costumes; whatever needs to be done. We depend so much on volunteers. You can see on our budget our costume labor is zero, even though there’s hundreds of hours each year in sewing those costumes. As important as the production is, every week there’s classes offered by Lisa and Chris. My daughter’s in Cleveland for the next 2 weeks with Ballet West being able to be trained with the art emotions program. Had you asked me 9 years ago, if my daughter would be on track to be a professional dancer, I would never have thought this would be the way to find that talent. It’s because of what she does every week. She takes ballet classes 5 days a week and Chris has taught her that. Not only my daughter, but two other girls that are associated with the ballet that are off to camps. One girl with the ballet who was able to participate with Ballet Grand Prix this year in Salt Lake City. The productions are awesome. The more important part is the weekly and daily training these kids can get at the studio we have. It builds character, it teaches discipline, it allows them to branch out. They’re getting professional training that’s allowing them to go out into the community and represent Cedar City throughout the state and country. It starts because of the discipline and dance training that they’re getting in the Cedar City Junior Ballet. It’s only possible because of the generosity of this community. From the RAP tax board, it’s amazing the volunteer hours that come out to make sure theses thing happen and the ballet can be successful. We do appreciate the money and the funds that come from the community and the RAP tax and also the donations. We’ve been expanding and trying to do more fundraising and create new things to expand the ballet. One of the biggest frustrations right now is we only have one dance floor so we’re limited on the number of classes that can be offered. There may be more opportunities, but it’s hard to replace a spring floor for ballet. It would take a lot to replace the floor. We’re grateful for the location that we have now. When we moved in the floor was already there. It just limits us. **Joanne:** Can you tell us how much money you’re asking for? **Chuck:** We’re asking for $13,000 this year. We received $11,500 last year. Our costs actually will go down this year because we’re not creating new costumes this year. A lot of the cost for production goes into the costumes. **Randy:** You also have a profit business side of the dance studio, is that true? **Chuck:** No. **Randy:** Don’t you teach? Isn’t the teaching and the fees that you charge for that? **Chuck:** We are a non-profit. The only people that we pay are our teacher. Lisa and Chris are the only ones that are paid for the classes that they give. **Randy:** That’s not part of this right? **Chuck:** Do we use RAP tax money to pay Lisa? Is that what you’re asking? **Randy:** It’s a regular dance studio that have fees and you charge them. That’s not included in your budget I don’t think right? **Chuck:** I’ll have Tawna come up to explain it. **Tawna Brandt:** Director of Development for the CCJB. The first part is the RAP tax budget, and there’s the second which doesn’t include what we pay. Chuck: It’s included. If you look at the studio rental, that is what we pay monthly for the studio rental fees for the daily classes are included in there. Phone, mailboxes, and utilities are included
in this budget that we gave you of what our operating costs are. **Joanne:** Is the school/classes is that a separate entity from a business perspective from the productions? **Chuck:** No, it's not. **Randy:** I think there's got to be a separate deal because you couldn't run a dance studio on $40,000. **Chuck:** We can because we only have 1 teacher. We're limited in our size because we only pay one teacher. Our studio makes no profit. We're getting to where we need to separate both for tax purposes so we can keep the non-profit and maybe creating two. Our budget does include the dance studio as well as our production. **Donna:** You provided a 2018-2019 and a 2019-2020 budget. Both show a profit but doesn't show the cost of your instructors. You're showing for 2019-2020 a $27,000 net income, so why do you need money from this group? **Tawna:** It should show the instructor. **Joanne:** But you still have a $27,000 profit, right? **Randy:** If you need time to research it, you can submit a follow-up. **Chuck:** If it's not in there we'll do that because that's probably the difference that's there is what we pay our instructors. **Donna:** We just needed some clarification. **Chuck:** We'll fix that and send it back.

**LIBRARY**—**Joanne:** The library is asking for money out of the preservation and restoration fund, which has a $20,000 budget for this year. **Tyler:** That fund is completely separate from the $200,000. **Steve Decker:** I'm the director of the Cedar City public library. I have Collin Shurtleff here, who's our director of development, who coordinates our grants. I've been here for 21 years and a few years back the Heritage Theater and Festival Hall was put under my department. We're beginning the 3rd year of visual arts being placed under the library department. What we are asking for is $6,000 in order to have a visual arts collection valued for us. We've looked at several options for that. One is we looked at money to restore some of the framing, some of the stretcher boards to see if they need to be cleaned. The bid we got in was between $20,000 and $30,000. We decided it would be foolish to spend that kind of money unless we knew the value of the collection. What we're asking for is the money to value the collection by an appraiser from SLC. He has a good reputation and record and has done this type of work across state. They are licensed art appraisers and we'd like to have them come in and take a look at our 80 works that we have inherited from the old Cedar Arts Committee. We have since taken possession of those. We were custodians of them for many years. Now, we have the opportunity to have them under our ownership. We think it is an appropriate use of the preservation fund to preserve the art. When we get value of what the collections worth, we can look at further opportunities to restore or curate or conserve that collection. We have the opportunity to have the appraisers in the state and to hedge against loss whether it be theft, fire, or damage to these art works. So, you can see what we have done in the arts in the last couple of years I sent to you an attachment. The second year's annual report is out. It was approved yesterday by the library board. It's on our website if you want to take a look at that. It's in much the same format as the first years. There's about $20,000 that could be allotted for the preservation of restoration work this year. We're only asking for $6,000 of that and the rest has not been requested. We do have some projects that will be coming up in the theater in next few years so that money can build and help with those projects. **Randy:** Can you tell us about the theater projects? **Joanne:** It's not for this year. Let's not go into that yet. **Steve:** It would be carpeting and lighting, but we're not requesting that money this year so we can allow it to grow. **Randy:** This fund can be used for the theater as well? **Tyler:** For City owned cultural facilities defined as a theater, museum, art gallery, library. **Randy:** And if we save the money year to year, we can do that right? We don't have to spend it. **Tyler:** Correct. They carry over. **Neal:** I always thought it odd that we had all this artwork hanging and it wasn't stored in any safe place or climate-controlled area. They're just hanging on the wall. Anyone could have walked off with a couple of Jimmy Jones prints. **Donna:** We do still have 2 in the building, right? **Steve:** Yes. **Neal:** Appraisal is one thing and then you need to come up with an amount of money to restore the art and then you're going to hang it back up in the same place that messed it up in the first place? **Steve:** It does deteriorate and as it hangs it deteriorates at this point. Does the City have climate-controlled storage facilities? No. We have not put in for a budget to do that. The art is opened for public display. Most of it is hanging in Festival Hall, some of it is hanging in this building and various places. A little bit is in the library. In order to get climate-controlled facilities, the cost is substantial. We want to get the value of the collection.
before we do any conservation or restoration of those paintings because if the collection of the works are $20,000 and it costs us $20,000 preserve it, it’s not worth it. If it’s worth $200,000 and it costs $20,000 to preserve it and conserve it, then it would be worth it. We’ve only had the collection for the past year. We have not had ownership of the collection until then. **Neal:** I applaud you for looking at it, but it brings up more questions as to after the appraisal, how are we going to take care of it? What are we going to do? **Steve:** There will be many more questions. Storage is one, security is another one while it’s hanging. Obviously, we don’t have climate-controlled buildings to the point we are museum quality in any building in Cedar. **Joanne:** There’s one. **SUMA. Steve:** The City does not own that. **Donna:** You mentioned that you were first custodians and now the City has taken possession. Can you tell me about that? **Steve:** We went through a state code, had these paintings and artwork catalogued, listed them as unclaimed property, advertised them as unclaimed property and let people make claims against them if they wanted to. One claim was filed against a piece and that piece was returned to artist and after a certain advertising period they became the property of the City. **Tyler:** The state provides a lost and misplaced ordinance on how you can take possession of properties. We did our best to hunt down the owners and we went through the process. The ones we couldn’t we went through the notice process. **Steve:** Most of the artists realized that these paintings were purchased by the City Art Committee. **Donna:** As long as we can continue to acknowledge that organization as the creator of this. There are 2 Jim Jones paintings and I would ask that the City consider a permanent gift to SUMA where we have a repository. **Steve:** That is something we can consider just for security of those. They are hanging in Festival Hall in the office area where there is an added presence of people to try to keep them safer. **Donna:** As I read the ordinance regarding our preservation it feels more O&M rather than product. It doesn’t feel like O&M project. It feels more like an art project something that these other groups might come here and ask for. Can we move the request to different bucket if this body wanted to do so? **Tyler:** We’d be bound by the application. **Randy:** I have a hard time giving $6,000 for an appraisal. I don’t understand how that creates art. It could be a necessary thing. I also think that we know the Jones paintings are very valuable, you’ve got pictures of the art. What is the exact pay off of that and what is the value that we get for that? **Steve:** The value of valuation lends itself to the preservation of the works. It gives us an opportunity to see the value of the asset or group of assets together so we can make decisions about further curation, restoration and conservation. **Randy:** We have some artists in the community. I wonder if we could get some volunteers to help us. **Steve:** We have had students from SUU as part of the BFA program. I was part of the classes that did that. They have done a great work and helped us catalogued them. They are not licensed appraisers. **Joanne:** Can I ask that Jessica comment on that? **Jessica Farling:** Director-Curator of SUMA. Just like Steve said a lot of what that value will do is to know the insurance. You want to make sure the City has its assets insured properly so if something did happen. I think it’s definitely step 1 in knowing those values. You do have to have a licensed or part of a national association if you want it to hold up in court. Therefore, students or volunteers wouldn’t help you in the long run.

**MUSIC ARTS – Arlene Olcott - Sarah Delane:** This organization has been around for 90 years. During that time, we have had hundreds of performances to the community and Iron County. Our mission statement says that we want to enhance the quality of life through education and provide performances and experiences for all of our citizens, our students and visitors. We try to do about 6 performances a year and from those 6 performances, we try to have as many matinees so that we can have students throughout our communities come to and enjoy the arts. Our upcoming season this year we have the Utah Symphony coming October 2nd. Then we have the Italian 4-Tenors that will be coming in November. The Moscow Ballet will be returning. It was sold out last year and for several years in a row. We have them come only every other year, but because of the popularity we have asked them to come every year for the last few years. We’ve asked the St. Petersburg quartet to come perform for us. It is a string quartet and pianist. Peter Vinegard, who is a world class pianist, performed at Carnegie Hall and all throughout the world. He will be returning. And the last one in March is the Spanish Brass. We’re trying to add some variety to our
performances that will appeal to many people. That’s what we have in mind and what we are doing. **Randy:** Do you still do student performances? **Arlene:** Yes, we do. We have 3 matinees and they come in and do a theater and we’ve already contracted those with the artist. On one of them, we had a scheduling conflict with the Iron County School District, but we had the Utah symphony had some performers that went into schools and worked with the student groups. **Randy:** And the Utah Symphony’s on your schedule every year. **Arlene:** Yes. **Donna:** What was your total attendance? **Arlene:** Our total attendance was just under 5,000 between our students and our groups. **Joanne:** I think in the past few years you’ve been seeing some downward trends? Are you seeing it picking up? **Arlene:** We have worked on new ticket sales and new marketing things to get out to the community. We’ve stayed steady about the last 4 years. It kind of depends on the artists you can bring in. Unfortunately, the quality of performers you can get, the cost goes up. We’ve tried to keep it affordable and keep our ticket sales down for the community. We have to walk a fine line of what we can bring in to keep costs down. **Randy:** Can you buy tickets online? **Arlene:** Yes, we have that available. **Randy:** Have you thought of going to buying your season ticket, like pick your own seat kind of a thing? You do general seating, right? **Arlene:** Yes, we do.

**CEDAR LIVESTOCK AND HERITAGE FESTIVAL** – **Bruce Hughes** – **Joanella Hone** - **Rea Zaphiropoulos** – Of all the events that occur in Cedar City this is the only event that can only occur in Cedar City. It cannot occur anywhere else in the country. We are very proud of our heritage, we’re proud of honoring those who maintain that heritage. We’re asking for $17,000. Last year in our event we had over 20,000 people and every year we put a map up in the Diamond Z Arena and we ask people to tell us where they’re from. We’re drawing very few people just for our festival, from Cedar City, Southern Utah and all over the world. It’s exciting that we have that many people who come out. This is the 14th year of the Cedar City Livestock and Heritage Festival. Our umbrella is Western Heritage Foundation and they started the Cedar Cowboy gathering, which ran for 10 years, so we really are 24 years celebrating this heritage. For over 80 years, there was a Lincoln Day banquet held on Lincoln’s Day and it was hosted by the livestock people. This ran for years and then it died. The people weren’t able to continue it. We revived it and if you want to see who the livestock people in town are, that is the event you have to go to. Our youth groups are involved with that as a major fundraiser. We have a history book of agriculture and ranching. Last year, Donna suggested that we digitize this through SUU library, and we have done that. Every year we add another chapter to the book. In addition, we have the biggest, most spectacular parade. If you have never been to our parade, you’re missing a great opportunity. There are 1,000 sheep coming down main street. Last year we had a little stampede. The sheep took off and a few were lost. We have a quilter’s display in the Heritage Theater. We have Grand Marshall reception and every year we recognize a new Grand Marshal, but we’re not announcing this year’s yet. We have a reception and invite the Grand Marshals and the families to come to that and after that we have a concert. This year we have Dave Stamie. He was invited to go to Heber but will be here in Cedar City. We have an art contest we’re hoping to do this year with SUMA for the school age kids, Western Art. We gave prizes, recognized them at the banquet and we’re hoping to have that this year. You will be seeing sheep displays all around town. Rea will be selling those sheep. Everyone gets to paint them any way you want. **Neal:** How big are these sheep and how much do they cost? **Bruce:** They’re sheep sized. **Rea:** We can get two out of one piece of plywood. **Bruce:** If you want a sheep, they’re $300 each and you can have your own sheep to decorate. **Becki:** That didn’t have anything to do with the mini grant was it? **Sarah:** The artisans had them in front during their Final Friday Art Walk so that’s what you saw was starry night sheep. **Bruce:** We also have our Dutch oven competition and demonstration, cowboy poets, western music, vendor booths and food. We have a ranch rodeo showing our community what ranchers do every day and the talent it takes to be a rancher is impressive. We also have a junior ranch rodeo. We have cowboy church on Sunday at the Frontier Homestead Museum. We have antique tractor pulls. We have kids tractor pulls. We have antique cars, draft horse pulls, stock dog trials, collector prints, and all of this is free. And in addition, because we do so much out of the Diamond Z and the facilities are so over funded, we have donated $30,000, chairs, tables, fans, and bleachers were donated to the Diamond Z Arena. This is the
event to go to the last week of October. Donna: I think we need to work with who’s responsible to request money from a preservation fund to help fund the things you need out there. I’ll do what I can to help make that happen so that you can have what you need without investing your own money on City property. Joanne: I think we talked about that last year Tyler. Tyler: The department heads get the applications. Donna: So, we’ll have to work with that particular department head. Linda: The sheep parade is the highlight for everyone. You should sell stuffed sheep there. Every grandma would buy a stuffed lamb for their grandchild. Bruce: Last year we sold about $50,000 in clothing and merchandise.

CEDAR VALLEY COMMUNITY THEATRE – Steve Wagner – The theater organization has been around since 2012. I took over in 2015. One of the main goals that I’ve had since joining this group was to redirect their vision toward an organization that builds and strengthens our community through the practice and performance of musical theater. We’re strengthening connections. Our recent production of Bride Star, our guitar player was a staff member at SUU. Didn’t know anybody. Came on to play guitar with us. Became friends with our banjo player and they’ve formed a friendship. That’s just one of the cool things about our arts organizations. We have so many groups that are connected to other groups in this area. We offer live music, which has been a daunting task that was handed to me and amazingly we’ve always been able to offer live music. Usually a full live pit orchestra. The musicians were getting a big ornery and said they want to be on-stage and see the show. So, with Bride Star we brought the band on stage and they became part of the story telling. The cabin that we built was all from repurposed lumber. Mainly because it saves money, and we didn’t have enough storage space. We’re always looking at ways to create as much quality as we are able to. Something new that we’ve started is cast surveys. It gives an opportunity for us to assess what we need to improve. It is important for us to know. Everybody leaves at the end but we’re not sure what went well. We’re always looking for feedback from those who participate in our productions. We need to keep our ticket prices low. They’re $12.50 and $8.50. Community theaters in St. George are charging $20+ and they don’t have live music. Bride Star, in my personal opinion, was worth more than $12.50 per ticket. Our audience is not built into our casting. If I could put 200 kids in my show, I would have an audience. We are continually looking for ways on how to get our name out, how do we get the productions out and all our information. We advertised in the list this year; we are doing weeks’ worth of advertising in the Iron County Today. We’re putting ads on tables in restaurants; we’re getting things up on marquis; we’re sending Facebook blasts. Bride Star, for us, was an unqualified success for a number of different reasons. We brought in 1,183 patrons and I just got the invoice from the Heritage Theater and we still owe $832. That’s before licensing fees that’s before production costs. I’m asking for $16,709 and that’s the proposed costs for doing 2 productions in the Heritage Theater over the course of one season. We do 2 shows. The actual cost for the 2 shows this year cost us $16,751. We’re also taking seriously that we are community focused. That means reaching out to groups and people who are not able to afford or have never seen theater. We have built relationships with the Canyon Creek Crisis Center and with Horizon House to bring their clients in, so they get to experience theater. For places like Horizon House this gives them an opportunity to say this is what life can be like, this is what I can be involved in. We always view ourselves as how we can continue to strengthen the community. I don’t get paid for this. Many of us it’s a 40/hr. week job. If I’m receiving City funds, we may as well pay for a City building, so all of that money will go to help pay for the Heritage Center. The parks receive funding to help with upkeep so we can have nice, clean parks as residents of Cedar City, and when it comes to the arts, I’ve heard things like this organization brings in tourist dollars. I would encourage you to think about the RAP tax and the money that our residents are paying. What are we using this money for? We’re hopefully using it to enrich the culture of our community and the tourists coming in. With this funding it should be an indirect benefit. This particular funding really should go to help us build from the inside and strengthen our infrastructure and all of the things we’re doing here in this town to make it as vibrant as it is. Donna: I really did love Bride Star. Finding a show that is so current and giving those of us in this rural environment an opportunity to see it. I really commend you for it. Steve: One of the biggest success for us was we had such a wonderful turnout and most people had no idea what the show was. Neal:
Word of mouth was tremendous. **Joanne:** The night I went, you had a really good crowd. **Steve:** We had almost 300 people that night. If I can just say one more thing. There are so many empty buildings around town that we could be using. We cannot get these property owners to respond. There are so many empty buildings in this town that we could be using, so we could have a home just to build, to rehearse. I'm just throwing this out to anybody that would like to work with us on securing a space or share a space, please come talk with me afterward. And to the City, what do you have that is sitting open that could help keep all of us thriving?

**IN JUBILO – Suzanne Tedling:** In Jubilo has been around since 2002. It started as a small group of 12 ladies. We’ve grown to about 50-60 depending on the year. We’ve split our season in half. We have some ladies that just want to come and sing the Christmas stuff that we do for the holidays and other ladies that want to come in the spring, and then we have a core group of about 35-40 ladies that are there for the full August to April season. We do an opening social to get everybody together for food before rehearsing what we do in the fall. Initially we started to invite some alumni to come back and socialize with us and see if they wanted to rejoin the group. We took time to talk about the group and their experience with it. It was nice to hear what it meant to them and to express their feelings on having an outlet for women to sing and be creative and rehearse once a week. It was nice to hear history as a newer member. As Joanne said, we’re asking for $4,500 this year. Most of that goes into paying for new music. We do our Christmas concert at the Heritage Theater because we usually get a bigger audience. We try to get additional funding for any additional costs we have. In addition to receiving RAP funds, our ladies do pay a due. We changed it last year. Instead of paying for the full year up front, you can do $20 per half, so if they know they’ll only be singing in the fall and holidays, that way they’re not paying for something that they’re only there part of their time. It really helped out last year and I think it helped some of the ladies participate more. We do have a dress that we wear for our costume. The ladies purchase their own dresses. One way we reduce costs that way is if someone isn’t going to participate that year, they will donate the dress back to us and let another person use that without having to pay for it. We do scholarships. We don’t want to turn people away if money is a hardship. We do scholarship some ladies into the group. We usually have 3-5 per year but we can do more if they need it. We receive donations from members and patrons. We have some ladies sometimes will hear a certain piece and get really excited about what we’re doing, and they’ll be willing to pay for those songs for the cost of getting that piece for us. That’s helped us offset costs for us. We also do programs and posters to advertise our group. One thing we’re trying to do this year is expand and grow our group a little bit. Our member numbers are down this year. We’re hoping to spread the word in advertising, but not a ton cost wise. That’s one of the things we’re looking at doing that will be an additional cost to us than we’ve had in the past few years. We usually get asked to participate in the Frontier Homestead Christmas program. Last summer we were asked to do the Arts Council Celebration. We were also asked to participate in the Day of Prayer for the Cedar City Interfaith Alliance. We can afford to do 2 full concerts per year because of costs. It’s nice to get asked to participate in other functions to give our ladies a chance to sing. We often get tapped to participate in other choirs. We usually get asked to get the word out for the Messiah chorale. This year we’re looking forward to partnering with the Orchestra of Southern Utah. They’re going to be doing a chorale work again this year in November called Frostiana. We’re going to partner with them and help pay for the cost of a guest conductor and asking for a small fee to cover the cost of music. We’re always looking for opportunities to get funding, sponsorship in ads when we can and just people helping us with donations. We like to give back to the community, so we want to give back to the community. For the holidays we usually partner with Care and Share. We don’t usually charge for tickets, but for the holiday concert we ask for people to bring non-perishable foods to donate. We usually get over 100 lbs. of food. I think last year was about over 150 lbs. of food donated during our Christmas concert. We’re looking for locations to grow. To try to offset the costs, we have started in our spring concert usually holding it in a location other than the Heritage. We’ve kind of outgrown that audience wise. The last couple of years we’ve been at the Presbyterian church. That’s one of the reasons we’re asking for a bit more money is to
potential provide costs for a space that’s big enough to house our growing audience. **Joanne:** Can you give a rough estimate as to the number of attendees? **Suzanne:** For our Christmas concert we get between 600-700 and for the spring concert it’s closer to around 300-350.

**MASTER SINGERS – Steve Baker:** Our organization was founded in 1947 by Ed Sangren and that continued for 20 years and it died off and it was reorganized by Kent Meyers. We get involved in quite a few community events. We’ve sung for funerals, we’ve sung for the Sons of the Utah Pioneers, and in the area schools we like going to singing for the kids at Veterans Day. The $5,000 we’re asking for covers the costs we have at the Heritage Center and advertising. We furnish coats for each of the singers. We have a collection of coats at this point of time, so we haven’t been using much money for coats. We expect those coats turned back in when someone leaves the group. We have approximately 50 singers at this point and room for 70. Music scores cost a good deal of money and when we have to buy a piece of music, we buy it for 70. We set out a donation box at each of our concerts and we receive donations from the public on a regular basis when we have our 4 concerts we put on. Those donations don’t always cover our costs. We don’t charge for any events that we participate in. That’s where we are. Kind of hoping for the continued help for RAP tax people. **Joanne:** There are many groups now have expanded how they try and get money and that was guidance from this body many years ago because we didn’t want groups to be dependent on the RAP dollars. **Becki:** How many members are in your group? **Steve:** We have 50. **Linda:** What’s the youngest and oldest age? **Steve:** The oldest is Howard Campbell and he’s in his mid-90’s. We also have students from the university come join us for a season and they’re 19-20 years old. Some singers stay with and we’re grateful to have them.

**UTAH SHAKE SPEARE FESTIVAL –** asking for $110,000; **Frank Mack:** We have an exciting season planned. I’ve been in rehearsals this week and 2019 promises to be an exciting season with lots of great productions. Thanks to Festival City and I’m excited for you to join us on our 58th season. I wanted to share some new things that are happening at the festival. We have a major renovations project close to completion. We have audiences coming on the 27th and we should finish that project on the 26th. We’ve got a new clock tower and a new concession stand, a new gift shop and a whole new landscaping with gardens and lawns being built. The gardens just went in today and the trees came in a few days ago. It’s in response to our guests that missed the Adams patio. We were able to get the project together where we’ve built a colonnade of trees by the new gift shop that will open at 8:30 a.m. You can get coffee and breakfast and spend the day at the festival and have a comfortable space to gather. A lot of that work was locally built, and a lot of the subcontractors are also local. In 2020 because of the changes at SUU and the academic calendar the festival is going to start producing in June of 2020. It’s something that the festival has been wanting to do for a long time and the changes in the academic calendar have made it possible. So, in 2020 the first performance will be the first week in June. We’ll run 2 plays throughout the month of June before we open 5 more plays the first week in July. I’ve heard from many business owners that they wish the festival season was longer so that makes it longer by a month. Some things that the festival does that benefits the residents of Cedar City is our green show is free. It’s a popular free program for everyone that comes to the festival. We play for about 65,000 people before productions in the Englestad. We also provide free tickets for veterans in Iron County. That’s about 275 tickets a year or about $113,750. Our best discount is if you’re local, tickets are half price. We calculate that as an average about 29 people per performance. A lot of residents of Cedar City use it. That’s what it’s for. And the value is about $112,000 in savings on tickets. All our seminars are free and complimentary. A lot of residents here in Cedar City will come out to see the show and the next day will come back to talk about it at our seminars with our resident scholars and our orientations are the same thing. Many of those are done by our founder, Fred Adams. We have scholarships for playmakers which is a program for kids to learn how to produce theater. We refer to it as youth ensemble training and those scholarships are valued at $4,500. We subsidize Cedar City school kids to participate in playmakers the full winter production and tickets to that are $1 for them, $5 otherwise so it’s an 80% discount. We
provide free backstage tours and workshops for Iron County school children and the Bards Birthday Bash every spring we celebrate Shakespeare's birthday for all Iron County elementary students. The festival is doing well financially. We had a good year in 2018. After some previous years that were more challenging, but we're going to building on that success. We're able to invest more in the productions and grow the festival which is really the best outcome we could expect. We're focusing on that in 2019. In terms of season selection and the choices we make in producing with an eye on, one of the values we adopted is financial responsibility. I did an interview with the Salt Lake Tribune and they're going to write a feature article on the festival season and the reporter asked if Cedar City is an arts destination, not just the Shakespeare Festival. And I said you're right. That's one of the key features of what makes Cedar City so special. I mentioned a lot of these organizations that are here today. There's the Shakespeare Festival here and all this other great arts organizations here. It's created this wonderful arts eco system and there's a theory that says it's a really good outcome when there's a lot of arts in community the people will go more. The more there is, the more we'll go and the more we'll talk about it. It makes the quality of life in the community so much better because we have these great opportunities for kids to take singing lessons, acting lessons, Shakespeare training, etc. We've got an art museum and stuff big cities struggle with maintaining and keeping and we have that in Cedar City. The dollar amount that's in the request goes back to a period from 1996 to 2003 and I do think it makes sense to scale these sorts of things. There's this economic scale of what's happening and impacts that level of support it makes all the organizations that are participating in the benefit of this funding benefit on a scaled level so they can each develop in their own way on their own path. Right now, we're going through a period of growth where we're able to maintain our revenues, maintain a strong financial stability to make the plays better. We're do better work when we're able to invest in what we need to make choices be realized on stage. Joanne: Do we know what TRTP is going to the Shakespeare festival? Tyler: $30,000. Becki: How do you determine a 35-million-dollar economic impact and where do you break that down? Is that yearly? Frank: Yes. That's the study from 2012 but it was an external consulting group and did that analysis. It's fairly complicated economics but it basically is a way to measure what your budget is, how many full-time staff you have, the taxes they pay, what they spend in the community, what your seasonal company does and what they get paid. If someone is planning a trip to Cedar City, they'll spend less on tickets than they will on lodging and meals. They'll measure and use various formulas to see what an average spend is and they'll multiply that by the size of the audience. It's time for us to do it again. That last one was done in 2012. It's either similar or it might have grown.

SUMA – Jessica Farling: I have a couple of staff members here. Katie Swainston does more with the University and community audiences and Katie Jensen who focuses on school and family programs. The first page is just a snapshot of the last fiscal year to date, so it doesn't include June attendance. Last year we were able to see double the funds from RAP tax over the previous year and we were able to do more than double our public programs this last year. We have a comparison from fall of 2017, we did 17 public programs for a combined attendance of 395 people. In fall of 2018, we had 28 public programs with a combined attendance of 2,600 people because of these RAP tax dollars. Doubling those funds have a direct impact on what we can do for the community. We took a look at how many walk-in visitors, not there for an event or program, came from Iron County. If we look at fiscal year 2018, we had just over 1800 people, and the current fiscal year for 2019 we had over 4,000 people from Iron County. About 50% are repeat visitors. A little bit of what we have been doing this year. School and family programs, K-12 tours where we have partnered with the Frehner Museum of Natural History on campus. This coming fiscal year we'll be working more with Cedar Breaks National Monument and the school district. Our fall exhibition is all about the railroad and Utah history. We're working with the school district to make sure all 4th graders in at least in Iron County come to see this exhibition. Family day is a monthly program that's been going on for a while and it's sponsored by Zion's Bank. Create play date is designed for preschoolers so we can show parents and preschoolers that they can enjoy the museum like everybody else. Last year was the Spring Breakout
Art camp using RAP tax dollars, so we continued that this year. New to this fiscal year to audiences Wonder Wednesdays this is where we were receiving comments from parents about early out on Wednesdays for the elementary schools and that we needed public programming. We knew that SUMA couldn’t do something every Wednesday all school year so we turned to the Cedar City public library, the Fehner Museum of Natural History and Frontier Homestead State Park, so each of us take a Wednesday during the school year and provide free, hands-on activities from 2-4 p.m. New this year is a teen art camp. Last week has been focused on 2 dimensional and this week is 3 dimensional. That’s something that Katie Jensen has been leading. We only had 15 spots because we wanted it to be meaningful and engaging and we had full registration. Turning to adults and community, probably the most successful and proud moment for SUMA was the Day of the Dead. There was already a movement on campus to do a visual art exhibition with a show of student artists on campus and we agreed to host that last year and plan a community celebration along with that. We had almost 1,100 people in 3 hours. There was a line to the street. We were way above code in our classroom. It was an amazing success. We’re trying to do this year is to broaden that and continue that momentum and have more of a block party type atmosphere. Winter solstice featured storytelling and other things. Art adventures is a program geared toward adults and getting us outdoors and thinking about the arts outside. We do talks, yoga at SUMA. SUMA after hours is our program that’s in conjunction with the Cedar City Arts Council’s Final Friday Art Walk. Melody in the Museum where we partner with the school of music at SUU to do a concert in the gallery space. New this year was Faculty Focus, a workshop series to introduce our community to the faculty members. This year’s request is for $23,200 and we have that broken down by audience. Our RAP tax dollars govern what we can do for public programming and internally we break that down by audience. School and family programs are $9,750.00 campus and community engagements are $11,450 and this year we’re asking for some marketing dollars to build an audience, so there’s $2,000 allocated for marketing. We are Cedar City’s only year-round visual arts attraction. As we look to the future, we hope to not only be an attraction but a destination. You’re helping us continue upward trends in the attendance through these increased public programs to showcase that SUMA is free and open to the public. We drafted a vision statement so we’re going through the process of finishing up our first strategic plan and core values. Becki: I’m interested why the Day of the Dead was so popular? Was it the subject matter or the marketing and inclusion of the students? Jessica: It was a combination of several campus partners spread the word through their own networks. We did increased marketing through these partnerships that we haven’t done in the past, like fliers to all elementary students. Also, I think partly the subject matter and the fact that there is a Hispanic population in our community that is definitely underserved. Donna: Can you explain a little bit of how you are funded by the university and not funded by the university. Jessica: There’s a common misconception that the university has all this money, so you have all this money. We’re fortunate that we have 2 full-time positions funded through the university. Currently, there are student fees that students pay each semester that cover our operations and maintenance. Our 14 part-time staff, which includes 6 graduate students, all of that’s coming from soft money, like donors, grants like the Utah Division of Arts and Museums, Cedar Breaks is hosting one of those graduate assistantships. For what’s happening inside the building, what we’re doing to activate that gallery space or exhibitions, that’s all funded through other avenues just like RAP tax. Linda: Do you have any outreach to rural areas in Iron County and Utah? Jessica: Not right now, but that is something we’re hoping to develop. We’re taking our collection and putting some work aside to create a teaching collection that can be handled by students so they can go out into schools to try and start a program where we can send staff members for those who can’t make it to Cedar City. Randy: On your answer to question 12, what did you get in previous years from RAP tax, you say see attached documents. And I’m looking on 17 and 18 and it says RAP tax $6,900 but I don’t think that was our RAP tax allocation last year. Jessica: That was 2 years ago I believe. Last year it was $13,000. Randy: Just for future reference if you could just put those in there because it’s harder to interpret. Jessica: Instead of having to look at attachments. Sure.
SUZUKI STRINGS – Lindsey Scheznie: Our president is in Salt Lake getting training to become a better Suzuki teacher. 34 years ago, my mother was looking for an activity for young kids to do and she had heard of a string group called Suzuki Strings. I took lessons with Sarah Penney. I made friends at the classes I attended. We were all learning the same pieces because the curriculum of the Suzuki method moves you directly through and we were in specific classes with kids that were learning what we were. We took violin out of the home and out of the group class and into the community where we played all over town for events. Today, we have many former Suzuki String members in OSU and all over the country doing various jobs. We always did a fall and spring concert as well as other concerts around the community. In December each year, Suzuki Strings does a Christmas performance at the Frontier Homestead and our total concert attendance last year was 1,550. We got to school orchestra in middle school and worked with Mrs. Thorley and kept growing musically with honors orchestra at the University of Utah, honors orchestra in St. George and All-State orchestra in Salt Lake City. One way young musicians learn is by collaborating with other teachers. All-State was a weekend with rehearsals for 2 days with a conductor and then had a concert. It’s not enough to have the insights of just 1 teacher. Kids and adults will learn when they are exposed to inspirational people. Suzuki Strings brought in guest clinicians who worked with children individually and as a group. We now have a workshop every November with guest clinicians who inspire our students with teaching and playing. This year the workshop happens the same weekend as the Storybook Parade. We will also be including students in that workshop that come from not just Cedar City but the whole area, including St. George. One way we want to reach out is with our Summer Fiddle camp which is happening every Tuesday and Thursday, June through July. We found lots of kids from school orchestras so now, we have 25 students. We keep the cost low for our classes, only $80 for fiddle camp and for the events in the fall and the spring, the weekly group classes are $80 for the first child and an additional $10 per child up to $100. We have informally had scholarships for families in need, but we’d like to build our fund for disadvantaged students so that any kid can join Suzuki Strings or the fiddle camp. This will allow us to reach out in an official way. Joanne: How many children are involved in the program now? Lindsey: I think it was 30 last year. Sarah Penney: It ranges from 30 to as many as 120 in the fall regional workshop. The spring enrollment was down to about 35 so I’ve turned it over to younger teachers who will continue to help it grow. Randy: What was the allocation last year? Joanne: Last year was 2,400. Randy: Next year if you could list it in your documents that would be great. Joanne: It looked like you were over budget is that correct? Lindsey: I was looking over these papers this morning and I feel like it was a little unclear. I think we’re ok because this doesn’t reflect everything that’s this has happened this year. We’ve had some donations this year as well.

WRITEOUT – Christa Bulloch: Writeout is the 3-day summer camp for teenagers who like to read and write. It’s focused on the literary arts. Our camp is next week so we’ll have about 125 kids coming in next Thursday and we will do workshops with them, discussions, they’ll learn about poetry, and all kinds of writing. One of the big perks is that these kids are assigned to work with well-known published authors. Brandon Mull, Shannon Hale and Allie Condie, the founder of the Writeout Foundation. She’s a native to Cedar City and she wanted to do something to give back. As part of Writeout, we give kids the opportunities they might not have otherwise. They also get to see a play at the Shakespeare Festival. We take them to a national or a state park and they get to spend the 3 days on a college campus. A lot of kids have never done that. One thing we began was a scholarship program. 25% of students receive a full scholarship and we focus that on kids coming from rural areas in Utah. With that we get a lot of students in Cedar City and Iron County. We’ve had lots of good feedback. Along with camp, we have several events open to the public this year. We have a keynote speaker, Shannon Hale, and we also have an author panel, Q&A session and book signing. Those events have been very successful and are free and open to the public. We’re looking to find other people to connect with the kids. We are requesting $8,000 to cover expenses for our guest authors, places to stay and food to eat while they’re here as well as travel. That will offset some of the costs for books. Each
Jazz Alliance – asking for $2,000. Tom Herb: We are probably the smallest organization that you’re dealing with for RAP tax. We’re brand new and just got our non-profit status last fall. Our organization is trying to put on monthly jazz concerts in Cedar City. In 2009, I was hired at SUU to do the jazz band and I found 2 amazingly large high school programs with jazz bands that had 450-500 people in these programs, both at Cedar High and Canyon View. At SUU, my first day of the jazz band had 5 people in it. Those hundreds of high school students need a place to do jazz. I built that up at SUU over the course of time and by my 3rd year I had 30-40 people auditioning that I only have 20 slots for. 10 years later I have all those alums go through my program and need a place to play. This community is ready to have more jazz. We just have to have a place to do it. My organization is not a group that they come and play in. We hire, we encourage them to start their own groups and perform in our concerts. Every group we hire is Cedar City/Iron County based. These are citizens that have gone through Cedar City schools, SUU’s jazz band and are now 25-30 years old and in some cases 75-80 putting on jazz concerts they want to share with community. The $2,000 we’ve asked for goes to renting the Off the Cuff facility, which is another Cedar City organization. All this money goes to renting Off the Cuff or it goes to paying Cedar City musicians giving them a chance to put together their groups. We’re not hiring outside musicians to come in. It’s a small amount of money that can be enough for these people to pay a babysitter to come play for us. It is growing. As I have developed this, 2 years ago we put on a concert at Off the Cuff and we had a pretty good reaction to that. Where I came from there were places that had monthly jazz concerts and that’s my end goal. Last year we did 3 concerts; one of which there was 2-inches of snow at the beginning and at the end was 7-inches. That one was not well attended, and we probably didn’t make too much on that concert. But the other 2 concerts have 40-45 people. Our agreement with Off the Cuff is we paid a fee to rent but split the ticket costs. We got $200 off the tickets and Off the Cuff got $200 off the tickets, so it really was $400 worth of ticket. Off the Cuff charged $5 per ticket. We received partial funding this last year. We got the Cedar City Arts Council mini grant to help but we’re ready to expand more than what the mini grant will cover us. We are putting out applications to the Utah Division of Arts museums. We have donors and most of what we did last year were donors and some of those donors are willing to match dollar for dollar for what you can give us. We’re aiming for 6 concerts for next time. Maybe 3 in the fall semester and 3 in the spring semester. We’ve talked about doing some in the summer because I think we’d get some of the Shakespeare
group coming on, but some of our players leave. One group we hired was an SUU garage band that came and played. We hired the Shawn Owens Project, we hired the Cedar City jazz band, the Cedar Jazz Dectet. We had Wilhelm doing this a few years back. These are all local groups. Also, part of the grant we wrote, we gave free admission to SUU Students and Iron County students. We had some there that we didn’t tabulate. We think that is something that could grow. Joanne: I love the matching dollars. I love that it’s adult focused. Linda: What time are the concerts? Tom: The concerts are at 7:00 p.m. I would love to have a focused day, but there are other events going on. Hopefully we can get a day in every month that we can brand it. This past year every concert had 2 groups, an opening act then a higher paid group. Joanne: How are you advertising? Tom: Advertising was not part of our budget last year. We did file things with Iron County Today, the free things where you could put in a story, free Facebook advertising, we put up fliers around SUU for free, Off the Cuff advertises us on our their web page because they are getting a cut on the ticket sales.

SIMONFEST – asking for $30,000. Peter Sham: This is my 3rd season as artistic director. This year we celebrate the 17th season at Simonfest theater company, formerly the Neil Simon Festival. The past year we’ve gone through somewhat of a change. This is all documented in the application. In 17 years, we’ve made mistakes along the way. One of the biggest ones was not obtaining a firm written agreement with Neil Simon and his estate while he was alive. He was a very reclusive character and it was difficult to obtain his permission. Rick Bugg could not be here today, but we have Clarence Guiliard and Douglas Hill. He did enjoy a very cordial relationship with Mr. Simon over the phone, but he never got anything in writing. When Mr. Simon passed away, we knew we’d be unprotected. In the fall, there was a blog post accusing us of charging playwrights a fee to enter our new play contest, which we do, but a lot of organizations charge a fee for plays being submitted. Unlike us, their fees come without any expert feedback or analysis and none of them came with the promise of producing a play. Mr. Sherman, the blogger in question, maintained that our practice of charging fees does not follow the practice from the guild. We are in no way subscribed to and are under no legal obligation to follow and we’re not under their jurisdiction in any way. Every playwright knows the fee we charge. They know the risk and the rewards. However, this blog caught the attention of the Simon estate and gave them an excuse to question what we do here and also to make a mandate that we drop the playwright’s name all together over the course of several months. We’ve built a strong reputation for 17-years. Our founder is very hurt and in pain over this. We have built a recognized website address and number we thought was critical to keep rather than redoing it all again. We decided to keep things simple on our website, the Simonfest Theater Company, and adopted a Simple Simon hat as a new logo and got rid of everything that was Neil Simon under his name. We had originally printed 25,000 brochures which were scrapped but we printed more with our new name and we’re on a more flexible mission. Because of the controversy, we’re about to put the new play contest on hiatus until we can reevaluate and refine it. I think it’s the best thing that’s happened to us. The language in Simon’s plays has been more problematic for us. We’re not allowed to cut mature language, so we were at the mercy of everything in those scripts. We’re not tied to a limited mission. We lose money in Cedar City. We’re constantly exploring ways to improve our operations to try and get our name out there and continue to have a strong presence in Cedar City for the past 17 years. We’re almost a theater of residence at the Heritage Theater. We presented 56 performances last year which includes our summer season of 4 shows. Christmas carols on the air that we try to keep at affordable prices. Of all the groups that play at the Heritage, we are the lowest average in attendance, about 98 people per show, so this season we are committed to effecting some changes to strengthen our future. We have shows with less mature language, letting go of the Neil Simon burden. We’ve reduced our season from 6 to 4 weeks to have more focus on our productions and less rent. We’re moving to a Wednesday through a Saturday schedule. We’re reducing the number of matinees in our summer season. We’re changing the evening times to 7:00 p.m. because there’s been a lot of talk with people in town and that they’d want to have fun after each of our shows and
we’re talking with local restaurants to stay open later so our patrons could go after the shows. We bring our own party to Park City, to Kayenta and New Jersey now. Our national tour of Driving Miss Daisy has been successful. We provide professional adult and family entertainment for Cedar City. We are the alternate choice for those that can’t afford some higher priced alternatives in the area. We provide professional opportunities for young actors like no other. They come to us to play featured and starring roles and it starts off their careers in a powerful way. We’ve created over 25 internship opportunities for SUU students in the last 3 years. We’re looking at ways to give back to the community. We’ve created special evening shows which all proceeds are split 50/50 with Rotary, PEO and Women’s Philanthropy Organization and continue our efforts with Care and Share. We are committed to Cedar City. We’re asking for $30,000. Last year our rental expense for 6 weeks was approximately $41,000 at the Heritage Theater. Donna: I commend you for shortening your season. That being said you had gone from 6 weeks to 4 weeks. Talk about the total attendance last year. Peter: I think it was like 5,400 for our total attendance but were hoping that having a focus we’ll be able to increase and have a more targeted time frame they’ll jump on them. We’re limited that way. Neal: Prior to last year they were 5 weeks and one week was a preview week. We wanted to go to 6 and it didn’t work. It increased expenses and spread out the attendance, so the preview week now is a really a dress rehearsal we use as the charity fund raising side. We got rid of the free Sunday night show. We couldn’t get a sponsor, so I took over as chairman in November 2017 and Peter and I talked over 2018 and we said we have to manage this thing. In March that’s when I found out about the Neil Simon thing and then Peter came up with the idea of Simonfest. I thought that’s great. We can keep website and phone number so previous customers can still reach us. We slowly changed out the signs into the City. I’m surprised the Neil Simon banners are still up; they were supposed to be down. Donna: Who’s responsible to get them down? Neal: Somebody on our board she told me when we applied in January but that was before and that was going to come down on June 12th. Donna: There’s a line item for commission more than $10,000. I don’t know what that means. Peter: I don’t know what that means either. Donna: It’s in your expenses. Maybe you could follow up on that. Peter: I will have Rick follow up on that. I’m not privy to the budget. Randy: I think this festival is awesome. It gives young artists to be in plays in a professional context and to play a major role. When I look at the faces of those cast members and I know 60% of them and I love these people. I want them to be able to keep doing this. I’m worried and I would love to be educated as to why I shouldn’t be concerned with the Simon estate or the licensing agent they use. To already be feuding with a lawyer is a bad thing. Peter: There’s no more feud. One of our board members has had contact with them and everything seems to be in agreement now. We’ve made the necessary changes that are to be appeasing to what they need. Randy: I haven’t heard that information. I’d be interested in more details about that. Neal: Our board member is Ellen Wheeler and she knows these people. She talked to them and once that happened, we’ve been moving as rapidly as we can. Peter: The last thing that needs to be handled is the Facebook page and that’s under their jurisdiction and for some reason they won’t remove the name. Neal: We are removing everything Neil Simon. Joanne: Do they know that you’re presenting “Barefoot in the Park”? Peter: We’re not presenting that. They are all being independently presented by the tours. We don’t make any money on them. They wanted to keep it. Joanne: Tell me who “they” is. Peter: The Center for the Arts in Kayenta, the Egyptian Theater in Park City and the Hunterdon Hills Playhouse in New Jersey. Our actors are not full time. I have taken no salary this year because of the hits we’ve taken. They insisted they wanted to do those productions. They’re not our actors; they are doing them independently. And the fee that is coming out is to pay for them and pay for the royalties. Joanne: The contract is with the individual actors. Peter: Yes. They’re contracting us to be as an outside source for their productions. We do have 2 shows that are ours that we will see profit from; “I Hate Hamlet” and “Little Shop of Horrors” that will go to Kayenta. Donna: The word “Simonfest” is not part of those productions. Peter: No. I recently found out that the Egyptian made it part of their request. They have changed it on their website. Neal: They use our big name “the Utah Theater Festival Association presents” and as soon as we saw it, we called them and changed it right away. Donna: Do you have legal expertise on your board? Peter: Not that I know of. I have talked to several lawyers who have handled
those things. As long as you don’t mention the name Neil Simon. Simple Simon exists in lore and you can rebrand it. If you did that and make Simonfest one word you’re fine. Donna: I think we have the opportunity to have the legal perspective that’s helpful. For us we have the opportunity to think about what you do in our community and disregard what you do elsewhere. That’s part of how we can separate those elements. Becki: What is the demographic of your ticket buyers? Peter: Local, mostly Cedar City. We get some that come from the Shakespeare festival. I would say because of the language issue of Neil Simon, we’re looking at 50’s to 70’s like the Utah Shakespeare festival as well. Our audiences are older in general. Becki: Would you say half of your audience is local? Peter: I would say more than half are local. Neal: We recently hired Olivia Sham. She’s running our Facebook, Twitter and Instagram and that skews out to a much younger audience. You will see that “Little Shop”, “I Left my Dignity” and “I Hate Hamlet” should skew to a younger audience. Getting out from Neil Simon allows us shift and be more flexible. Randy: I am concerned about the “Barefoot” production because it’s a Neil Simon play and it’s on your brochures and you count it as part of that. Peter: It’s on the tour that arrived later in the game. At this point we were assured by the estate to keep the name for a year and we’ll talk about changing it. Allen Wheeler created this and for some reason it shifted. We had already scrapped a great deal of the original brochures because we weren’t supposed to do it in Cedar as part of the company, but the tours will be fine. Still that didn’t happen and since the printing and going back and losing another $20,000, it was unfortunately left in print. Randy: It was a matter of timing and expense. Another thing you may want to look at is the Egyptian Theater. They’re still saying, “the Utah Theater Festival Association presents”. Peter: Yeah. They had Simonfest and I said not to put that, and they put “the Utah Theater Festival presents” which they thought was a generic term but it’s our actually our name. Donna: They’re contracting with artists and they should not use your name at all. Randy: I feel like these people are going to be doing some follow-up and getting you into trouble. Neal: They’ll still see the Neil Simon on Facebook. Everything calmed down as soon as Ellen talked to the DeSilva attorney in New York. They know we’re a small theater company. They want to see the name go away and the name is going away, and my fear is that if we went to an attorney and engaged an attorney, I’m thinking we’re 98% of the way through. By August 3rd it will be 100% Simonfest. Peter: They’re in the process of changing that on the website. Randy: I hope in 20 years we’re talking about Simonfest. Neal: It’s much better from a marketing standpoint. Joanne: Thanks for everybody being here. Each of us individually will come up with our recommendations and we send them to Tyler by Monday. That way he can create the spreadsheet we will be working off of next Wednesday at 9:00 a.m.

NEW BUSINESS -

ADJOURN
The meeting adjourned at 12:10 p.m.

Onjulee Pittser, Executive Assistant