

**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 3<sup>rd</sup> and 10<sup>th</sup>. On the 3<sup>rd</sup>, there'll be a work meeting to discuss it and on the 10<sup>th</sup>, 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 30<sup>th</sup> year of the Orchestra of Southern Utah. The program this year is called

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"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 here 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 11<sup>th</sup> 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 26<sup>th</sup> 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

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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 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 [visitcedarcity.com](http://visitcedarcity.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 11<sup>th</sup> year. Last year was our 10<sup>th</sup> 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:** Our goal for

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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 skip 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 16<sup>th</sup> 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 9<sup>th</sup> 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 these things 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

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in this budget that we gave to 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 3<sup>rd</sup> 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

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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 to 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 catalogue 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 2<sup>nd</sup>. 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 to 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