



Meeting Minutes

January 10, 2012

1. Opening Business.

Chairman Darren Maxfield called the meeting to order at 8:34 p.m.

Members Present: Darren Maxfield, Heather Steed, Shannon Elmer, Judy Merrill, Brandon Bills, Holly Thurgood, Seth Lisonbee, and Jason Steed

BRANDON BILLS MOVED TO ADOPT THE JANUARY 10, 2012, SYRACUSE CITY ARTS COUNCIL AGENDA, SECONDED BY HEATHER STEED; ALL VOTED IN FAVOR.

Board members reviewed the minutes of October 18 and November 15, 2011, Syracuse City Arts Council meetings. Shannon referred to agenda Item 3, of the October 18, 2011, minutes, naming committee chairs and said she did not remember the Board naming Brandon as orchestra committee chair. She then pointed out that the Board eliminated the choir, so naming her as choir committee chair did not make sense. She questioned the next paragraph identifying term limits and asked why the Board decided to have her term end first, since she did not become a Board member until after Heather became President. Darren and Heather both explained how those decisions were arbitrary and that they thought Shannon had been on the Board the longest. Everyone decided to strike the orchestra and choir committee chairs until after an official vote. Shannon then pointed out two typing errors under agenda items 5 and 8, in the November 15, 2011, minutes. Judy agreed to make those corrections.

BRANDON BILLS MADE A MOTION TO ADOPT THE OCTOBER 18 AND NOVEMBER 15, 2011, MEETING MINUTES AS AMENDED, SECONDED BY DARREN MAXFIELD; ALL VOTED IN FAVOR.

2. Recommendation on Theater Classes for Children.

Darren referred to his handout that explained the interest in developing theatre classes for children following the 2011 production of *The Music Man*. These would serve to strengthen the Arts Council's relationship with the Recreation Department, provide opportunities for local children, and help the Arts Council grow a talent base for future productions. With the current number of committed volunteers and budget, it would be extremely difficult to offer quality classes at acceptable prices that would be self-sustaining. Since the Council could not offer anything comparable to the highly-rated sessions available at Bravo! Arts Academy and Jaks Theatre Company, Darren suggested approaching those businesses to negotiate some partnerships that were mutually beneficial, such as reciprocal publicity. The Arts Council would also refer people to their programs if they provided tuition discounts and periodic workshops/classes at the Community Center as well as specialized training related to upcoming SCAC productions. The training would help prepare for various productions by developing needed skill sets. Once the Council had a larger volunteer base with these teaching backgrounds, there would be more resources for class performances and for the SCAC to offer something of value at decent prices.

BRANDON BILLS MOVED TO ACCEPT THE PROPOSAL TO ALLOW DARREN MAXFIELD TO MEET WITH BOTH BRAVO! ARTS ACADEMY AND JAKS THEATRE COMPANY TO DISCUSS FURTHER PARTNERSHIPS. HEATHER STEED SECONDED THE MOTION; ALL VOTED IN FAVOR.

3. Proposal of Adult Performance Troupe.

Darren explained how an adult performance troupe would help sustain interest in the performing arts and develop a more available and willing talent pool for the SCAC. The Troupe could throw together a simple performance for Heritage Days or the Pumpkin Walk that involved the entire spectrum of the performing arts forum, such as dancers, vocalists, orchestra members, designers, and construction

workers. He recommended creating it as an informal performing arts forum that would serve as the recruiting activities and eventual membership of the Theatre Committee from those with really strong interests and regular attendance. If approved, he recommended starting it as soon as possible.

Shannon asked Darren if he intended on charging a monthly or quarterly fee to help fund this new program. Darren said he did not want to charge a fee initially until they could get some notable people to come in and do presentations. Shannon asked how he intended to use the budget. Darren said he did not plan on requesting budget funds. The classes would require a flat door fee. After awhile, they could offer an annual membership so that members could attend as many as they wanted without additional fees while nonmembers could still attend by paying for each desired class. When Shannon asked for an age range, Darren said it would be 16 years of age and older. Brandon asked if a member of this Troupe could also be a member of the Theater Committee, to which Darren said yes.

BRANDON BILLS MADE A MOTION TO TABLE THIS DISCUSSION ITEM UNTIL THE WORK SESSION, SECONDED BY JUDY MERRILL; ALL VOTED IN FAVOR.

4. Recommendation of Summer Show Production Staff Roles.

Darren reported that he received only a few letters of interest for the production staff but believed publicizing specific positions should bring more. He displayed a list of staff positions and encouraged the Board to begin suggesting names, or to be ready to propose names in the February meeting, so the production staff could begin preparations at least a month before auditions. The positions were as follows: producer, associate producer, director, associate director, music director, vocal coach, associate music director, orchestra director, choreographer, associate choreographer, stage manager, associate stage manager(s), stage running crew, scenic designer, scenic construction crew, costume designer, costume coordinator, wardrobe crew, lighting designer, master electrician, light board operator, sound designer, audio technician, house manager, box office manager, and publicity coordinator. He asked Heather to post the information on the website in order to increase interest and so Board members could refer people to it through Facebook. Heather asked him to email her the information.

SHANNON ELMER MOVED TO TABLE THIS DISCUSSION ITEM UNTIL THE WORK SESSION, SECONDED BY JUDY MERRILL; ALL VOTED IN FAVOR.

5. Recommendation for Theater Committee.

Darren provided an overview of his efforts to establish an ongoing group of volunteers to advise the Arts Council on theatrical endeavors and to accomplish the lion's share of the work. After publicizing the need for volunteers, he only received a few emails of interest. Formal Committee meetings would immediately precede or follow the Adult Performance Troupe meetings. The broader base and casual atmosphere should increase participation and suggestions for additional activities.

6. Discussion of Volunteer Coordinator and Other Positions.

Heather reported that both Jamie Murray and Kimberly St. Claire were still willing to volunteer but had not contacted anyone but her. After some discussion, everyone agreed that Heather should approach both women and allow them to choose an area in which they would most enjoy volunteering.

HEATHER STEED MADE A MOTION TO LET JAMIE MURRAY AND KIMBERLY ST. CLAIRE CHOOSE THEIR VOLUNTEER POSITIONS; SHANNON ELMER SECONDED THE MOTION; ALL VOTED IN FAVOR.

7. Report on Syracuse Orchestra.

Brandon distributed an outline of the orchestra's needs and purposes. If approved, the orchestra would supply a pool of instrumentalists for the summer musicals. Since there were no community orchestras in the area, with the exception of the Davis County Symphony (DCS), it would fill a community need. There was sufficient interest, and it would be a good addition and alternative to theater. With no choir for now, an orchestra would simply utilize budget funds previously set aside for

that committee. An orchestra would bring prestige to Syracuse and show that the Arts Council was growing, changing, and opening its doors to new and exciting things that would motivate people to invest more time and resources towards its various programs. Feedback from pit orchestra members regarding a concert version of a play indicated about 90% would participate. An orchestra committee would give Brandon an area to oversee and players who left the DCS somewhere to play. There were many local musicians who did not want to travel to Salt Lake or Ogden. With all the local connections, an orchestra could most likely comprise just residents from northern Davis and south Weber counties. It would give local band and orchestra teachers, as well as good high-school musicians, somewhere to play for fun while maintaining their skills and strengthening relationships with surrounding schools. It would also help retain last year's pit members for future productions. He then proposed different rehearsal locations on Tuesday nights, so as not to conflict with the DCS, OCB, and New American Symphony, which seemed to have worked well for pit members last year. He was willing to attend each rehearsal to supervise and lock up afterwards and hoped to host a lot of varying types of music for different kinds of concerts. He considered music an asset that SCAC could store and use again and again. They could also borrow music, and musicians were willing to pay a rental fee or a refundable deposit. Concerts could combine orchestra and vocalists, orchestra and chamber groups, etc., which would allow more people to participate. The orchestra could perform in the Concert Series, which would be one less band to hire. Costs for concerts in the high school would be less, since set up and take down would be easy and quick and the programs were shorter. Enough people attended concerts that they could charge admission for some, in order to ease budget constraints. They could offer specialty performances, such as black-tie events, fundraisers, show-tunes concerts, and video-game concerts, etc. He also explained that, just like starting a new business, the group growth would increase over time, depending on the amount of investment. Most of the financial needs would be for supplies and equipment, which were good capital investments. An orchestra could actually save money over time by contributing to various programs and even raise money for the Arts Council that could help start other projects and activities of interest. Even if the orchestra had no budget, they could still start it up and capture the interest of talented musicians. He did not believe his requested budget would be more than those allocated for other committees and hoped the Arts Council would approve the full request. He proposed two budgets--one full, for better growth, and one bare, just to organize it. The full budget would pay for a drum pad and stand, a timpani pedal, the ASCAP license, music, and the high school auditorium fee for a total of \$2,089. The bare budget would only pay the auditorium fee and ASCAP license, totaling \$609.

JUDY MERRILL MOVED TO TABLE THIS ITEM UNTIL THE WORK SESSION AND MOVE TO AGENDA ITEM 9. HEATHER STEED SECONDED THE MOTION; ALL VOTED IN FAVOR.

9. Report on Publicity Committee.

Heather said she placed the Arts Council Board meetings on the online calendar for every second Tuesday of the month, at 8:30 p.m., for the entire year. She asked Board members to email her all the dates for auditions, the Concert Series, and other upcoming events so she could post as much as possible. Since they were in need of a sponsor coordinator, she hoped Jamie would choose that position.

10. Discussion of Budget.

Judy reported that the Davis School District had not yet submitted an invoice, even though she and Shannon reminded Syracuse High and the District. Shannon offered to follow up on it. Judy then stated that EZ Ticket Live never submitted their invoice for the online ticket sales either. Darrell told her they forgave that \$150 invoice.

Brandon pointed out that the SCAC needed to pay the ASCAP license by January. Holly explained that Kresta Robinson, Recreation Department Director, discussed the ASCAP license issue with the City Attorney, who decided that all contract users had their own licenses so the City did not need ASCAP.

Brandon explained that the City would pay a flat rate, based on population, which would be \$109. The license would allow a broad spectrum of music as long as it was not a large event, and the City would need to provide a report to ASCAP of the music played or performed. Therefore, Seth would need a song list from the bands for the concert series. However, if a band received payment to perform, they should have their own ASCAP license. Syracuse should still be paying \$309 for 2012, which was an annual fee and not prorated.

BRANDON BILLS MADE A MOTION TO PLACE THE ASCAP LICENSE ISSUE ON THE FEBRUARY 2012 AGENDA, SECONDED BY JUDY MERRILL; ALL VOTED IN FAVOR.

Seth Lisonbee asked for approval to discuss the Concert Series.

JUDY MERRILL MOVED TO ADD A DISCUSSION ITEM TO THE AGENDA FOR THE CONCERT SERIES, SECONDED BY DARREN MAXFIELD; ALL VOTED IN FAVOR.

Seth explained that he started going through his contacts from last year for bands and decided he wanted to scale back on costs this year. He requested a little under \$1,000, which would provide about \$150 to \$300 per band per show. He liked using Jensen Park, but the frequency was hard. He would not be able to oversee concerts on Saturday afternoons this year, because his work schedule would be Tuesdays through Saturdays from 3 p.m. to midnight. Although he put out some inquiries for someone to run sound, the Board would need to find someone willing to supervise the events and maybe some committee members to set up. He also wanted to propose an idea that other cities were doing. He suggested organizing a Taste of Syracuse by inviting all the local restaurants to come to the park and offer samples. Heather liked the idea and suggested holding it during a concert. Seth needed to research it more. Judy advised him to partner the event with SBOSS. Heather pointed out that Jensen Park did not have the electrical power for that type of an event and suggested holding it at Centennial Park instead. Shannon recommended Tyler Putnam to oversee the concert series, so Seth asked her to have Tyler contact him.

11. Discussion of Bylaws.

Brandon told the Board that the proposed bylaws were on line as the second google.doc. These bylaws would not duplicate the City Ordinance. He encouraged everyone to continue adding to the bylaws on line. Darren asked him to send reminders. Judy suggested he email a section at a time for review. Darren agreed and asked him to send out an email with each new change, which would also serve as a reminder. Brandon explained that the other google.doc was for job descriptions. He reminded everyone that the Board established a deadline of July for making the transition to compliance with the Ordinance and bylaws, because that would be when the Board began reporting to the City.

12. Adoption of 2012 Meeting Schedule.

DARREN MAXFIELD MADE A MOTION TO ADOPT THE SECOND TUESDAY OF EACH MONTH FOR THE SYRACUSE CITY ARTS COUNCIL BOARD MEETINGS, SECONDED BY HEATHER STEED; ALL VOTED IN FAVOR.

DARREN MAXFIELD MOVED TO SCHEDULE FEBRUARY'S MEETING ON WEDNESDAY, FEBRUARY 8, 2012, AT 8:30 P.M., DUE TO THE HOLIDAY. JUDY MERRILL SECONDED THE MOTION; ALL VOTED IN FAVOR.

13. Work Session for Tabled Items.

Adult Performance Troupe:

Darren asked Holly about the best times to use the community center for one or two classrooms. Holly advised him that there were no ongoing classes except for the arts and crafts room on Wednesday nights and SGVA on Saturdays. Judy asked how often the SCAC would hold these adult-performance troupe classes. Shannon suggested biweekly.

SHANNON ELMER MADE A MOTION TO PLACE THIS ITEM ON THE NEXT AGENDA FOR DISCUSSION.

The motion failed due to a lack of a second.

HEATHER STEED MOVED TO EXTEND THE MEETING TIME IN ORDER TO FINISH DISCUSSING THIS AGENDA ITEM AS WELL AS THE REMAINING AGENDA ITEMS. BRANDON BILLS SECONDED THE MOTION; ALL VOTED IN FAVOR.

Darren recommended starting this right away and advertising it on The Music Man's facebook page, because people were still posting to it.

Miscellaneous:

BRANDON BILLS MADE A MOTION TO SCHEDULE A LONGER PERIOD OF TIME ON THE FEBRUARY 8, 2012, MEETING AGENDA TO DISCUSS PUBLICITY AND ANNOUNCEMENTS FOR UPCOMING EVENTS AND TO CALENDAR THOSE EVENTS. JUDY MERRILL SECONDED THE MOTION; ALL VOTED IN FAVOR.

Summer show production staff roles:

Shannon reviewed her background as a music director and referred to the list of staff roles, such as music director, vocal director, etc. She explained the disconnect she witnessed during The Music Man due to having multiple musical directors, because the vocal director interpreted the music one way and the orchestra director interpreted it another way. As vocal director last year, she tried to work with Shawn to resolve those conflicts, but he did not like the way Shannon interpreted the music and refused to cooperate and be cohesive. In her experience, she liked having vocal coaches. She recommended combining those positions so that the vocal coach had more of an impact to warm up and run rehearsals and work more technically, which would be a more cohesive way to do it. Whenever she attended shows, she tried to notice how they staffed them, and she believed that was how they always did it. Heather asked who would be teaching vocals. Shannon advised her that the show would need someone who could do both. Heather worried that finding someone with the talent to do both would be hard. Darren suggested just being very clear with both directors from the beginning if they could not find one person who had both skill sets. The vocal director would be over the music director, because the vocal director would have to adapt to the performers on stage. There were roles never filled last year, but they managed, so he was fine either way. He attributed the problem to the number of orchestra members used to playing with their conductor who did not understand the line of authority. He learned a lot last time and would handle it differently this year. Brandon considered the artistic vision as the director's job. Every play he had ever been in had both a vocal coach and music director. He suggested doing more to educate that chain of command.

DARREN MAXFIELD MOVED TO ADOPT THE PROPOSED PRODUCTION-STAFF LIST, SUBJECT TO CHANGE, BY PUTTING IT ON GOOGLE.DOCS. BRANDON BILLS SECONDED THE MOTION; ALL VOTED IN FAVOR.

DARREN MAXFIELD MADE A MOTION TO EXTEND THE MEETING UNTIL 10:15 P.M., SECONDED BY HEATHER STEED; ALL VOTED IN FAVOR.

Orchestra:

Brandon emphasized that the more SCAC was willing to invest in the Orchestra, the better it would grow. He believed integrating a drum pad into the sound system would be economical, referring to the Fiddler on the Roof musical, which required a lot of string instruments. Fitting in multiple timpani in the pit would be difficult. The drum pad with all the programming would be \$730, which included a stand and timpani pedal that provided the ability to change pitch. Shannon suggested sitting down with local school teachers to explore possible partnerships for using their instruments, which would be more economical. Such a relationship with a school would be a great benefit, because the SCAC did not have space to store instruments, and schools would be a better place to practice and keep them. She had many contacts and offered to start these discussions. Darren asked if the orchestra already had a conductor. Brandon said SCAC would accept applications just like any other position. Shannon expressed

frustration with seeing every Board member enjoy the position of their choice. Darren was a fantastic producer and sound man and, with that skill set, got to manage the stage crew. Heather was a very good graphic designer and got to do marketing and publicity. Brandon was extremely knowledgeable in so many areas of research and the arts and got to oversee the SCAC governing documents and orchestra. She pointed out that she graduated with a degree in instrumental directing but was not considered for that position with the orchestra and wondered why. Darren explained that she had been considered for The Music Man and would have been selected because of her seniority and involvement on the Board, since he believed they should have first choice unless someone was more qualified. He expressed appreciation for her willingness to accept her second choice in order to fill a crucial role. Heather agreed, because Shannon spent years doing jobs she did not want to do but filled those needed roles. Shannon emphasized the fact that directing was her passion. Brandon explained that her past comments gave him the impression she had a lot on her plate and wanted to back away from assignments. He never intended to take anything away from her. The orchestra was simply his goal and was trying to bring it to fruition. Darren recommended initiating exploratory conversations with the schools, but Brandon disagreed. He believed they had already been down that path before and emphasized the difficulty in getting musicians to commit without knowing whether the SCAC would even support an orchestra. Shannon did not feel the process had taken too long. Although Brandon expended a lot of effort into it, she believed the potential relationships with the schools merited more research before deciding to approve this new program. She was willing to initiate those discussions, if Board members believed it worthwhile, and recommended tabling this item for another month. Darren believed that everyone was leaning towards approving an orchestra, so he did not want to table it just because of the need for further action.

JUDY MERRILL MOVED TO FORM AN ORCHESTRA WITH SHANNON ELMER AND BRANDON BILLS BOTH PURSUING RELATIONSHIPS WITH LOCAL SCHOOLS FOR PRACTICE LOCATIONS AND SHARED USE OF INSTRUMENTS. HEATHER STEED SECONDED THE MOTION; ALL VOTED IN FAVOR.

JUDY MERRILL MADE A MOTION TO ADJOURN AT 10:30 P.M.; ALL VOTED IN FAVOR.