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A Closer Look at the Nevada Arts Council in Las Vegas and Carson City, Nevada Summer 1998

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts in Arts Administration

By

Jewdeia Louise Williams

B.A., Southeastern Louisiana University, 1994
M.A., University of New Orleans, 1999

May 1999

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Acknowledgements

I would like to dedicate this report in memory of my grandmother, Louise H. Clemons. I would also like to thank my wonderful, beautiful mother, Beverly Williams-Booker, for being there for me when I needed her. A special thanks to Dia Young, Kit Lipps, Paige Dumas, and Andre Lecesne for being great friends. I also want to thank Susan Boskoff, Suzanne Channell, Richard Hooker, and the rest of the Nevada Arts Council staff for giving me the opportunity of working with them; I had fun guys. Last but not least, thanks to Elizabeth Williams, my major professor, Dr. Kevin Graves, and Philip Dobard.

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Abstract

In the Arts Administration Program each student must complete his/her degree by submitting a thorough report based on his/her required internship. This report is very significant because it demonstrates a mature grasp of Arts Administration crucial issues, a sound knowledge of basic management and marketing concepts, and the ability to function constructively and creatively in the arts field or a nonprofit organization.

This particular Arts Administration report is the result of the research and experience of Jewdeia Williams at the Nevada Arts Council located in Las Vegas and Carson City, Nevada in the Summer and Fall of 1998. It is a brief overview of the Nevada Arts Council's history, mission, and goals to give a better sense of the organization's purpose. The Nevada Arts Council's programs, services and its mission are summarized. The summary focuses on the program and services goals for FY 98-FY 00.

A description of the internship, which concentrates on the duties and tasks while at the Nevada Arts Council's Las Vegas office, is given. An in-depth description of the Community Arts Development Program is explained from the onset of the program through the completion of the internship. Recommendations for changes within the organization are provided in order to show how Nevada Arts Council can improve. Finally, the intern's short and long term contributions are explained in order to show how Arts Administrations students can have a positive effect on any organization.

I. INTRODUCTION

Throughout the report I will describe my internship with the Nevada Arts Council Las Vegas office which was established in 1997 to help artists in Southern Nevada. The office is the newest development in Nevada's efforts to support and promote the arts. My internship lasted from June 15,1998, until October 31,1998. During the internship, I assisted Richard Hooker, Community Arts Development Associate, with his duties within the community. In this paper I will discuss the mission of the Nevada Arts Council (NAC), its history, management structure, finances and grants, and services and programs. Furthermore, I will give a description of my responsibilities and the projects which I coordinated in my internship.

II. NEVADA ARTS COUNCIL HISTORY

In its hey day, the National Endowment for the Arts (NEA) encouraged states through grants to research their artistic needs and determine how to facilitate handling of proposed funding from the Federal level. In the early nineteenth sixties a committee was formed to organize arts organizations in Nevada. Field research and a campaign was launched by a group of arts administrators, art lovers, art contributors, and legislators. The committee used over $12,000 before they saw results in 1964, when the first State Council on the Arts was formed in Nevada. In 1965, the Arts Council was renamed Nevada State

Arts Advisory Commission, but that soon changed because in 1967 the Nevada State Council on the Arts was officially established as a state agency.

On July 1, 1993, as part of the Nevada State Reorganization Plan, Nevada State Council on the Arts became a division in the newly created Department of Museums, Library, and the Arts. In 1997, the Nevada State Council on the Arts (NSCA) was renamed for the fourth time as the Nevada Arts Council (NAC). Unfortunately, NAC has not kept great records and most of its history is lost.

A. Mission Statement

As stated in the annual report and other NAC major publications, the mission of the Nevada Arts Council, a nonprofit corporation exempt from federal taxation under section 501(c)(3) of the Internal Revenue Code, is "to enrich the cultural life of the state through leadership that preserves, supports, strengthens, and makes excellence in the arts accessible to all Nevadans."

B. Goals

NAC is a nonprofit state arts organization that is dedicated to serving its constituency by providing leadership and support. In keeping to its mission, the NAC has three specific goals identified that it strives to reach. They are as follows:

1. To enhance the environment in which the artist's work and contribution are valued and supported.
2. To encourage and support diverse organizations that produce, present, and

promote excellence in the arts.

3. To increase access to excellence and diversity in the arts.

In order to keep to its mission, the organization has outlined its goals in more detail in the Nevada Arts Council 's narrative for the 1998 Partnership Agreement. The 1998 Partnership Agreement was written because it was necessary for NAC's growth. The staff did research to define NAC's constituents and services the NAC could provide for them. This agreement is a constructive tool to help improve the current NAC programs and set the format of future projects. (Please refer to Appendix A on page 4 for details.)

III. MANAGEMENT STRUCTURE

A nine-member Board/Council serves a rotating term of four years. This group determines Nevada Arts Council policies and makes final decisions on grant allocations. Council members are appointed by the Governor and are selected for their knowledge of and experience in the arts. These appointments help to insure geographic and ethnic representation of all areas of the state.

The Council as a whole shares all responsibilities and the decision making. The rules and regulations are stated in the bylaws and in their suggested policies. The Council does not have committees like others boards. In the book *On Board* by Robert Crawford, he suggests that all boards should have committees because it makes it easier on the organization, and Council business would be completed more efficiently. Currently, they meet twice a month, with regular communication maintained through phone calls twice a week. The NAC serves

more as an advisory board than as a governing board. Therefore, the Council is not involved in day to day operations. The executive director and staff manage these activities.

The Council is also responsible for the placement and termination of the Executive Director, developing NAC polices, governing finances, setting direction, identifying long-term goals, determining the annual budget, hiring senior staff, and recruiting board members. To ensure efficient management, important decisions are made by joint consideration of the Council and key staff people. The Officers of the Board are one chair, one vice chair, and one treasurer/secretary. They are elected by the Council members and serve one-year terms.

In observation, there are one or two council members who participate just to reap the benefits, rather than serving on the Board for charitable reasons. These members would not show up to events or meetings. This contrary to Council requirements that all members should contribute to the organization as much as possible by means of money or services. It is very necessary for them to contribute money, share knowledge and work ethics because it is essential to the growth and development of the organization.

A. Staff

There are ten full-time employees. Only nine are on the organizational chart because Jeanne Johnson, Folk Arts Program Consultant, is a contract employee. The position of the Executive Director is held by Susan Boskoff. Her

background working as Public Arts Facilitator in Salt Lake City, Utah qualified her to join the Nevada Arts Council in 1993. Ms. Boskoff's primary duty is serving as a liaison to the Council and the staff. She also plans, implements, organizes and directs the programs and services. She hires, supervises and discharges the staff. She is responsible for agency operation, Art in Public Places Program and is the chief fiscal officer.

The staff of Nevada Arts Council develops and administers programs and projects that support the mission and goals of the organization. The staff positions are as follows:

- Community Arts Development Coordinator, Suzanne Channell, administers all aspects of all new programs including Locals Salary Assistance Program, professional development activities, travel and site visits in Nevada, statewide arts conference and arts town meeting coordination. She also serves as editor of the NAC publications, and as ADA representative.
- Fiscal Services Coordinator, Carol Edling, administers agency budget, operations budget and accounting for NAC.
- Folk Arts Program Coordinator, Andrea Graham, engages in extensive fieldwork to identify folk arts traditions in Nevada's vocational, ethnic, and geographic occupational communities. She also oversees Folk Apprenticeships, provides grant writing assistance, site visit and technical assistance.
- Folk Arts Program Consultant (new-contract employee), Jeanne Harrah Johnson, oversees partnership activities and the Community Roots project. She trains local

communities in fieldwork and folklife programming. She does Las Vegas field work and is the folklife festival coordinator.

- Community Arts Development Program Associate (new hire), Richard Hooker, serves as a coordinator for community development and cultural resources and provides technical assistance service for southern Nevada . In performing this role, the Las Vegas satellite office was created.
- Grants Program Coordinator, Cheryl Miglioretto, administers the grants program and is the grants compliance officer. She conducts site visits, provides technical assistance, supervises agency administrative services and manages the Design Arts Program.
- Management Assistant, Sharon Prather, is responsible for daily and assigned duties pertaining to basic agency administration. She also supervises fiscal purchasing and provides personnel duties.
- Arts in Education Program Coordinator (new hire), Laura Rawlings, coordinates and manages the Arts in Education program and is responsible for artists in residence, special program grants, teachers statewide conference and in-service program, workshops, and art curriculum development.
- Artists' Services Program Coordinator, Sharon Rosse, coordinates activities for individual artists including Artist's Fellowships, the Tumblewords Literature Program, LXS Exhibition Series and Artist Professional Development activities.

All staff members are managed by the Executive Director. All the program coordinators work on projects together, such as the statewide conference. Each coordinator seeks to identify opportunities to collaborate so they can strengthen

the organization. To further describe the organizational chart Andrea Graham in the Folk Arts Department supervises Jeanne Johnson. Richard Hooker is classified as Suzanne Channell's subordinate, but actually does the same work. Suzanne Channell does Community Arts Development in the northern part of Nevada and Richard Hooker covers the southern part.

The staff consists of state government employees who have to follow government rules. Each staff member receives a personnel manual. The manual covers all policies and procedures of the NAC, including types of employment, benefits, and working hours.

IV. MANAGEMENT STYLE

I have volunteered at nonprofit organizations to observe executive directors' management styles. Susan Boskoff's abilities, attitude, and style impressed me. Susan Boskoff is not like other executive directors that are found leading organizations such as the NAC. I am not afraid to sing her praises because she has natural leadership. Leadership is defined as a relationship in which influence and power are given to the leader by the consent of others. I am so used to nonprofit executive directors in New Orleans who lack management training—i.e. people management, and personnel management. As Thomas Wolf states in his book, "nonprofit organizations are often run by people who are almost completely unfamiliar with administration." Susan defies this generality by taking every opportunity to learn by taking courses, reading books and attending seminars,

workshops and conferences. She also encourages her staff to do the same. Other executives do not encourage improvement. It's almost as though the executive director is afraid some one on staff will take their job.

Susan has a great handle on the responsibilities that she has taken on and is quite efficient in completing her duties. Being very organized and on top of her game, Susan's energy, intelligence and diplomacy creates an environment that permits her to interact with people from all walks of life. She has characteristics that can be termed "persuader." This type of leader is a communicator and often assesses her staff's capabilities before making decisions. She wants to help her staff and hear what they think.

Susan actually seeks out input; this action helps to encourage creative thinking and a sense of belonging among her staff members. Yet, at the same time she knows what she wants as the final product. Her staff is welcome in her office anytime and all significant decisions must be approved by her first before the Board hears suggestions. She exhibits great flexibility in accommodating the ever-changing circumstances that are brought on when dealing with bureaucracy.

The staff's support of her work ethic is evident by looking at the low percentage of turnover. Most of the staff has been employed for at least five years with no plans of finding new positions outside of the organization. She feels that positive recognition and reward instill a sense of admiration that further fuels the need to achieve and create a positive force to then reach for higher goals.

The relationship between the staff members and the Council members is delicate. There are doubts as to the commitment and true motivation of the

Council members. There are times when actions taken by the Council members are suspicious. Susan immediately puts out the fires that are instigated by both sides. Her skills as an executive director are tested often. For example, the Council took it upon itself to conduct a number of constituency surveys although the NAC staff had already been conducting its own surveys for strategic planning. This Council action created confusion that resulted in Susan collecting data from both parties and conducting the surveys herself. Peter F. Drucker sums up this example and Susan by saying "What distinguishes the leader from the misleader are his goals. Whether the compromise he makes with the constraints of reality which may involve political, economic, financial or people problems are compatible with his mission and goals or lead away from them determines whether he is an effective leader."[1] He goes on to say, "The second requirement is that the leader see leadership as responsibility rather than as rank and privilege."[2] These traits of a leader are extremely important to have a successful organization.

In working with the Community Arts Development department, I noticed that the staff members must be true "communicators" to deal with the community. Based on this characteristic, Suzanne Channell should be classified as one of NAC's best communicators because she is in constant contact with people. She enjoys talking with people and hearing their ideas. She manages people and projects efficiently.

In undergraduate school, I was taught there are two different opinions on

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[1] Peter F. Drucker, *Management for the Future*. New York: Truman Talley Books, 1992, 121.
[2] Ibid.

aquired leadership ability. The first argues that these skills are inherent (the "born leader"); the other argues that later life experiences foster leadership skills (the "made leader" school). From my observations, Suzanne is a "made leader." She has fine-tuned her management skills throughout the years. Suzanne has developed her skills in the arts through her experiences as a sculptress. She has developed her administrative skills through attending conferences, workshops and seminars.

In terms of personality, Suzanne Channell has a fun loving attitude that makes it easy for anyone to work with her. Supervising, organizing, and public speaking are just three of her abilities that are performed with ease and excellence. She is recognized as an innovative force within the NAC, she is constantly coming up with new ways to do the job better. Her demeanor creates an atmosphere for great production, which equates to projects being completed on time. Her natural abilities as a people person make her an awesome candidate for her position.

Richard Hooker, the Community Arts Development Program Associate, is visionary, a critical aspect of effective leadership. He looks ahead with a degree of clarity that may not yet be apparent to others. He believes in being absolutely committed to customer service and employee satisfaction (As an employee working with him, I was made happy and comfortable). He has a laid back management style. He enjoys using brainstorming and strategic planning to improve the relationship between the community and the arts organization in Las Vegas. He tries to achieve widespread consensus on his ideas. He attends

seminars and workshops that focus on topics of collaboration to fulfill his vision. He likes to experiment constantly with innovative ideas and enjoys dialoging with the community with vigor. Leaders should continually guide, analyze, and modify the mind-set for the good of the institution. As the only male in the organization, he adapts well to change and his coworkers value his input and style.

Richard Hooker is a list maker. There is no detail too small not to include in the scheme of the larger plan. He prioritizes all daily duties, meetings, and even lunch. He keeps a hand on all daily activities in the office. He takes care to make sure that everyone knows the reason and purpose of his/her job and the NAC mission. His focus on staff member goals made me and the other staff members feel validated and motivated to continue doing the needed reporting, as well as other tasks of the job that were somewhat tedious.

The kind of interpersonal communication that helps managers communicate accurately and honestly without jeopardizing interpersonal relationships is called supportive communication. The principles of supportive communication that are most challenging to managers are coaching (used to give direction) and counseling (used only to change attitudes, personality clashes and emotional problems). Skillful coaching and counseling are especially important in the following situations: (1) rewarding positive performance and (2) correcting problem behavior or attitudes in subordinates. When Executive Director Susan Boskoff was dealing with Richard, Suzanne or me, she used coaching methods to improve our performance and demonstrate how to delegate our work to complete

more tasks. She gave pertinent advice and information to set performance standards for herself and the NAC staff. Subordinates must be advised on how to do their jobs better and coached to better overall performance. When Suzanne dealt with Richard or me, she coached us to improve our productivity and efficiency and become more informative to our clients. Richard would coach me by steering me toward the decision that would be most beneficial to my clients and me. This progress would help me understand what I needed to change in my organizational skills and adjust my management habits. At no time did I see any of the managers use counseling methods because no significant personality clashes existed. In my opinion, everyone got along well both inside and outside of the work environment. Susan, Suzanne and Richard would go the movies and dinner with one another. While at work, Susan, Suzanne and Richard would maintain professionalism and would keep the Executive Director-Supervisor-Associate chain of command. Personally, I did not feel tension as I have in other organizations. This was a plus because I felt at ease with the NAC staff.

V. ORGANIZATIONAL STRUCTURE

NAC exists under the umbrella of the Department of Museums, Library and Arts. All formal reporting is conducted between these organizations. Organizationally, the Department of Museums, Library and Arts is set up in an understandable and traditional manner. This means the organizational structure identifies the grouping together of individuals into departments and departments

into the total organization. It also includes a design of systems to ensure effective communication, coordination, and integration of effort across the departments.[3] I found this organization to be clear cut and stable. During my internship, I observed other departments interacting with the Nevada Arts Council. Staff members always collaborate and depend on one another, for example, if the Director of Museums, Library and Arts could not meet with Rio Suite Hotel staff in Las Vegas for the "Treasures of Russia" exhibit meeting, Richard Hooker would fill in. Another thing I found interesting was that the arts department of the government sector is officially called Department of Museums, Library and Arts but the department's employees call it the Department of Arts and Humanities, Cultural Affairs Division, or Division of the Arts.

The chain of command, operation, and functions are drawn up in the NAC's table of organization or "line chart." It clearly defines the lines of authority. Each job position and title of NAC staff members is listed to show responsibilities. The line chart has divisional structure that encourages the information to flow both in vertical and horizontal directions. This is necessary to achieve the organization's goals and tasks.

The organizational infrastructure works productively because of the combination of a decentralized organization and network organization. In decentralized organizations "customer satisfaction [are] critical drivers of success."[4] The network organization's philosophy concerning the "importance of

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[3] Richard L. Draft, *Organization Theory and Design*. Ohio: Southwestern College Publishing, 1998, 202.

[4] H. James Harrington and James S. Harrington, *Total Improvement Management*. New York: McGraw-Hill Inc., 1995, 449.

a multi-skilled workforce"[5] adds to the NAC staff organization. The NAC is committed to teamwork. By utilizing a multi-skilled workforce that is arranged through several layers of management, the NAC is able to service several types of clients. For example, the NAC has added more programs and a new office in Las Vegas to better serve its client base. This combination of organizational structures allows for the added flexibility that enables the staff to respond to the market demands. The second characteristic of the network organization philosophy that was incorporated into the NAC's organizational structure is a "business success is not based purely on technical or functional expertise, but rather of process and resources to satisfy the customers needs."[6] A good example of this is the staff being on hand to help artists with personal problems and to help them with grant applications. "A network organization [also] has its roots matrix structure of the past,"[7] which is linked to a concentration of customer development and product/services development. That is why NAC offers more programs like the Community Roots and Folk Art Apprenticeship. These local program participants have the willingness to learn and share knowledge amongst each other. The members have similar experiences in each of their communities and share a love of culture and art.

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[5] H. James Harrington and James S. Harrington, *Total Improvement Management*. New York: McGraw-Hill Inc., 1995, 449.
[6] Ibid., p.445.
[7] Ibid., P.450

VI. FUNDING AND FINANCIAL HIGHLIGHTS

The Nevada Arts Council is funded by the Nevada State Legislature; the National Endowment for the Arts, a federal agency in Washington, D.C. and other public and private sources.

In Appendix F, the 1995-1996, 1996-1997, and 1999-2000 budgets are shown for the Nevada Arts Council. Unfortunately, the 1997-1998 budget has not been made available. During the conference, it was speculated that the NAC went over the budget for 1997-1998. Due to a breakdown in communication, the NAC supposedly handed out too many stipends to speakers and presenters to cover their airfare and accommodations. It was later determined that the NAC had enough money to cover the stipends. The errors in available funds were caused by a new accounting system that was purchase in October. This error resulted in delays in the processing of some accounts payable.

On October 28, 1998, Nevada's Governor Miller sent all state agency directors a sadly anticipated memorandum. He stated "As you are aware, revenue collections for fiscal 1998 and to date for fiscal 1999 have been significantly below forecasts used to construct the budget... For these reasons, I find it necessary to take steps immediately to reduce state general fund expenditures. I regret that these steps are necessary..." The Nevada Arts Council was directed to reduce its FY 99 budget by 25,000.

NAC staff and Council were in agreement that dollars to constituents

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McGraw-Hill Inc., 1995, 450.

through the Arts Council's many grant categories should remain untouched if possible. The staff judiciously reviewed each program budget as well as administrative expenditures projected and made changes to absorb the $25,000 shortfall without affecting any grant categories. New initiatives have been postponed, including the creation of a performing arts touring program and a statewide arts marketing campaign. Staff travel to provide outreach services has been reduced through June 1999. No new Tumblewords sponsors will be added to the program. The 1999 and 2000 Governor's Art Award will be combined to accommodate mid-year budget cuts and to celebrate the Millennium. The ceremony is scheduled for November 2000 in Las Vegas as part of the *Arts All Ways* statewide arts conference to honor both sets of individuals and organizations selected as 1999 and 2000 awards recipients.

The Nevada Arts Council is committed to support the development, growth, promotion, and preservation of the arts within their state, while encouraging artistic excellence and ensuring accessibility to the arts to all citizens. This is a major challenge even in the best of years. The pressures of an environment where resources don't meet people needs can be demoralizing especially when the goal is to provide more and better services.

October and November were somber times at NAC offices because of the challenging and heartbreaking decisions the staff faced. Plans and ideas were put on the back burner for a while, but went on because NAC has an unwritten goal to earn and keep their constituents' trust. As a future arts administrator, I felt their actions reflected this commitment.

On January 18, 1999, Governor Kenny C. Guinn made his state of the state address and presented his first budget as Nevada's chief executive. He announced the good news that the NAC budget would not be cut. Governor Guinn maintained the agency's budget, which will support the current level of Art Council activities. The NAC FY 99 budget of $1,829,554 reflects a slight increase as well, and includes costs dictated by inflation and funding to expand the distribution and format of *NEON*, NAC's art journal. The purchase of new computer equipment is needed in order to interface with the state fiscal system. In addition, a contract position in the Folk Arts Program needs to be converted to a state position to follow the recommendation of the Attorney General's office.

Of special note, the Nevada Arts Council submitted a budget request in the late fall (1998) that reflected an increase of approximately $245,000 to support a fifth level of Organizational Support Grants, additional Artists Fellowships, Folk Arts Apprenticeships, Arts in Education residencies, and Millennium Projects Grants. In the January 1999 announcement, it reflects that the request was approved.

VII. PROGRAMS AND SERVICES

The Nevada Arts Council supports and encourages the work of Nevada artists through its Artists' Services Programs, which serve all artistic disciplines. In addition to its Artists' Service Programs, NAC provides services to the field through its programs: Arts in Education, Folk Arts, Governor's Arts, Grants,

Design Arts, and Community Arts Development. NAC Information Services provides artists with insight and assistance in their professional development. NAC Information Services produces an arts letter called *NEON,* published biannually, which features prose, poetry, and art by Nevada and regional writers and artists. *Nevada Arts News* (*NAN*), distributed four times a year, provides information about NAC, regional and national updates, and opportunities for artists and administrators. *NAN* and *NEON* are received by anyone who wants to be on the NAC's mailing list.

A. Artists' Services Program

This Artists' Services Program focuses its attention and resources on the individual artist' s needs and concerns. Therefore, NAC provides better technical assistance and communication with Nevada's artists by using four components: Artists' Fellowships, Artist' s Professional Development, Legislative Exhibition Series (LXS), and Tumblewords.

Artists' Fellowships provide cash awards to individual artists for exceptional work in theliterary arts, performing arts, and visual arts, including media, film, and video. NAC awards fellowships through a peer panel review process. The panelists first review artists' applications and select recipients, then the Council members review and vote on the panel's recommendations. NAC awards six fellowships of $5,000 each, two fellowships in literary arts, two fellowships in performing arts, and two fellowships in visual arts. Recipients will receive $4,500 following the Council members' approval of the panel

recommendations and $500 following completion of a public project (such as an exhibition, a lecture/workshop, a performance, reading, masterclass, etc.) for a Nevada community or audience.

The LXS (Legislative Exhibition Series) exhibits work by Nevada visual artists in the State Legislative Building during Nevada' s biennial legislative sessions. LXS has enacted two-week solo exhibitions for Nevada' s political community since the 1985 session. LXS provides a diverse overview of Nevada' s visual arts community, featuring artwork by artists both men and women, and from across the state, from a variety of cultural and ethnic heritage. Artwork in a variety of visual art media and styles are also exhibited. All Nevada visual artists are eligible for the LXS exhibitions, excluding LXS alumni.

NAC designed its statewide literature project called "Tumblewords: Writers Rolling Around the West." This project is designed to increase awareness of literature as a vital art form and to benefit contemporary writers. Tumblewords places Nevada and regional writers in communities to present public readings, workshops, and lectures. In addition to building new audiences for literature, Tumblewords increases the visibility of those writers who have been active in NAC programs or have received grants acknowledging their artistic merit. Components of Tumblewords are also funded by the Western State Arts Federation, the Lannan Foundation, and the Emily Tremaine Foundation.

B. Arts Education Program

The Arts Education Program includes the Artist in Residence Program (AIR), which helps professional artists work in schools, institutions, and communities throughout the state. Schedules can last from one week (five days) to four months (eighty days) at a time, depending on the availability of matching funds. These residencies enable students and others to participate in the creative process with artists in workshops, lecture-demonstrations, and performances, thereby enhancing individual perception and allowing for more creative communication and problem solving skills.

AIR Folk Arts residencies are usually given to traditional dancers, singers, crafts people, and reciters. These artists can be easily placed in schools and community settings. Folk artists have learned their art informally, either by word of mouth or by example. Folk Art is expressive of a group's aesthetic, and tends to emphasize the communal rather than the idiosyncratic nature of art. Folk artists can install a sense of pride in a community's indigenous creative expressions and show students and teachers how to be creative within a traditional school setting. All residents are required to work twenty hours a week. The remaining twenty hours are reserved for the artist to pursue his or her career in the studio, rehearsal space, or office.

Artists in Residence (AIR) Roster is just one part of the AIE (Arts in Education Program), which is comprised of thirty-nine artists representing the disciplines of creative writing, dance, folk arts, music, theater, storytelling, and visual arts. A panel of professional artists and educators review artists who have

applied for the AIR Roster on the basis of the quality of their work, their ability to share their creative process with others, and their skill and experience as educators. The panel recommendations are then approved by the Council members. Artists accepted for the AIR Program are placed on the two-year roster, and must apply again for a subsequent roster.

The NAC funds a wide variety of artist residencies in partnership with schools, art organizations, public institutions, and communities throughout the state. The majority of residencies occur in schools, ranging from grades K-12. The NAC is seeking to expand the range of organizations sponsoring artist residencies. The NAC believes it would be beneficial if more residencies took place in community settings. For this reason, the NAC has introduced a required Community Outreach Service for all residencies that are scheduled for one week or more. The residency artists' events can include, but are not limited to, workshops for community members, or open houses at the AIR site. Artists attending the open houses can present what they have created during the residency, exhibit their works, have a public reading, or a public performance.

The AIR Program is designed to provide direct, hands-on art experiences for residency participants through personal interaction with working artists. The intent of this residency program is to enrich and support ongoing art education, not to supersede services more appropriately provided by educators trained in the arts. The program also provides a great opportunity for professional artists to work in a community context. The AIR Program encourages students and community members to understand the role of the artist in contemporary society,

to engage in the creative process, and to think critically about the arts in education. Artists can contribute to the learning process for people of all ages. The AIR Program believes that one artist can be the creative spark that inspires an administrator, a teacher, a school district, or a whole community to incorporate the arts as a more central and permanent component of daily life.

Another AIE service is the Teacher In-Service Course (also known as Arts In-Service Course), which makes arrangements for AIR artists to offer arts workshops for teachers to earn recertification credit. The Spring, 2000 Arts In-Service Courses will be held in different school districts during the year. The AIE Program also sponsors an annual statewide Arts in Education conference, bringing together artists, teachers, and arts administrators for two days of workshops, presentations, and performances.

NAC's Arts in Education Program also includes Special Projects Grants for Individual Teachers. This program is very popular among the Clark County school teachers. Special Projects Grants for Individual Teachers were created to provide funding for projects that enable arts education professionals (teachers) to broaden their skills, expand and enhance their arts experiences. These grants are designed to support projects with specific time-lines. Preference is given to teachers in grades K-12. The activities may include, but are not limited to attending workshops or conferences, exhibiting, traveling, and purchasing consumable materials or supplies (not the purchase of permanent equipment). The recipients can receive up to $1,000. The Special Projects Grants Program offers substantial support for professional development opportunities for

organizations with innovative arts education programs and activities such as the Arts In-Service Course.

C. Folk Arts

The Folk Arts Program identifies, presents and encourages the preservation of traditional arts in all of Nevada's cultural, ethnic and occupational communities. Folk Arts include those creative expressions like dance, music, crafts, stories, and skills that have grown through time within a cultural group. The Nevada Folk Arts Apprenticeship Program funds master traditional artists to promote passing on their skills and knowledge to talented apprentices from the same cultural group. The Folk Arts Program also promotes using special projects to document and present traditional arts in various regions of the state and provides assistance to individuals and organizations who are interested in preserving and presenting folk arts.

D. Grants Program

The Grants Program supports the efforts of nonprofit arts organizations, public institutions, and individuals throughout the state by providing arts activities and experiences to citizens of Nevada. This program also awards grants in six categories: Challenge, Design Arts, Development, Jackpot, Organizational Support, and Projects. The NAC awards grants to many diverse recipients. These awards fund a variety of arts events such as concerts, visual arts exhibitions, arts festivals, literary events, plus opera, theater, and dance performances. This

particular program of the NAC awards its recipients only two percent of the total project budget.

E. Governor's Arts Awards

In 1998, Governor Bob Miller recognized six outstanding women and men for their artistic achievements and support of the arts in Nevada at the 19th Annual Governor's Arts Awards ceremony. The Governor's Arts Awards is similar to the Arts Council of New Orleans Mayor's Awards sponsored by the City of New Orleans and Arts Council of New Orleans. Each year, six awards are given in the following categories: Excellence in the Arts, Excellence in Folk Arts, Service to the Arts: Businesses & Patrons, Service to the Arts: Individuals & Organizations, Arts and Education, and Distinguished Service to the Arts. The Governor's Arts Awards have recognized 128 individuals, arts organizations, and businesses since its inception in 1979. The Governor's Arts Awards were cosponsored by NAC and the Nevada Alliance for the Arts in 1998.

F. Design Arts

Design Arts is defined as the aesthetic and functional aspects of the places we live, the communication we see, and the products we use that are most often a result of the creative process. Design includes the disciplines of urban design and planning, historic preservation, architecture, landscape architecture, interior design, graphic design, industrial design, and fashion design. With the goal of promoting awareness and appreciation of good design in Nevada communities,

the NAC' s new Design Arts Program awards grants, provides research, and referral services for the general public, local governments, and professionals in the field. Some of the recipients have already designed brochures and publication covers for the Council.

G. Community Arts Development

The Community Arts Development Program (CAD) provides the link between the state arts agency and Nevada communities. Specifically, CAD provides assistance to local arts organizations to stabilize, grow, and develop programming by sponsoring. workshops, and offering consultation, networking, research, and referral services. The Community Arts Development Program supports local art agencies, presenting and community organizations with assistance and training for all phases of organizational development. The CAD is there from the inception of a community program to developing organizational skills through long-range planning, board development and cultural assessment. I will provide more detail about the contributions and responsibilities of the Community Arts Development Program (CAD) as I elaborate on my experiences during my internship with CAD.

1. CAD Program Highlights

The first annual NAC statewide arts conference was hosted in Fall, 1998 in Las Vegas. Scheduled during the National Arts Advocacy month of October, *Arts All Ways: A Convening of Nevada's Cultural Community* was held at the Clark County Library and West Las Vegas Arts Center. *Arts All Ways* featured

Bob Lynch, CEO of Americans for the Arts, as well as a number of other nationally respected consultants. In addition to attending three tracks of workshops, participants engaged in an extensive strategic planning initiative to direct NAC's development of its Nevada Cultural Blueprint. A highlight of the conference was the award ceremony for Gary Short, recipient of the 1997 Western States Book Award. Short, reading from his new collection, *Flying Over Sonny Liston*, was joined by poets David Lee from Utah and Talvickki Ansel from the San Francisco Bay area.

From the information gathered at last year's series of Arts Town Meetings, the planning sessions at the *Arts All Ways* conference, and more than 300 returned questionnaires, NAC was able to created its first strategic plan, The Nevada Cultural Blueprint. This plan will provide direction for the Arts Council in budget and program development and help to move the state forward in the arts. (A copy of the planis on page 10 in Appendix A.)

The Locals Salary Assistance Program was designed to support longevity and stability for local art agencies through the establishment of salaried leadership staff positions, both full-time and part-time. A three-year program, LSAP provides matching grants that are intended to help leverage local funding for these very important community positions. Present participants are Allied Arts Council of Southern Nevada, Las Vegas; Arts for the Schools, Tahoe City; Churchill Arts Council, Fallon; Comstock Arts Council, Virginia City; and Yerington Theater for the Arts, Yerington.

Nevada Arts News, NAC's newsletter distributed three times a year,

recently expanded its circulation and its content. NAN provides constituents with information on national and regional issues, updates from around the state, and NAC program information. The Arts Classified provides both independent artists and arts organizations access to a regional and national marketplace.

In FY 97, Suzanne Channell visited 38 communities, many of them more than once, to meet with arts and cultural organizations. A number of organizations received expanded technical assistance through topic specific workshops and planning meetings, including the Contemporary Arts Collective of Las Vegas, Pahrump Arts Council, Wells Presenters and West Las Vegas Arts Center.

The participants of Community Roots, a joint project of the Community Arts Development and Folk Arts Programs, received extensive training in organizational structure and planning, fieldwork and documentation skills, and programming during FY 97. With this training, the Community Roots local arts councils and community centers will learn to identify local traditional folk artists and integrate them into community programming.

2. CAD Future Trends

Nevada Arts Council is an arts council that believes in and thrives on change. With the opening of the Las Vegas office, the NAC believes they can penetrate and reach out to the community and artists who need assistance. Richard Hooker wants to organize local arts organizations and develop a strong cultural community by increasing arts advocacy, cultural events, and professional development for all. As stated in the NAC Strategic Plan, the first priority for

CAD is to develop strategies and partnerships, and strengthen communications and cooperation within arts communities. The second goal is to generate local *dialogues in order to address such issues as arts awareness and advocacy;* professional development, marketing, funding, audience development and cultural assessments related to space needs, and sharing of resources. Richard Hooker and Suzanne Channell plan to fulfill these commitments this year and for years to come.

With the growth and popularity of Las Vegas, the NAC and the arts community have a greater chance to impact the public in a positive way. The NAC plans to implement programs for cultural tourism and outreach to fulfill these goals. The NAC is constantly generating proposals with these themes in mind. The NAC's Las Vegas and Carson City offices will be known and recognized throughout the state for their work.

VIII. INTERNSHIP RESPONSIBILITIES AND TASKS

The groundwork was initiated to establish NAC's first southern office and outpost in 1997. The outpost was established to better assist Southern Nevadans who could not travel to Carson City because it was too far. With funding committed by the 1997 Legislature for a full-time cultural resource specialist for Las Vegas, the search for appropriate space and staff began. In January of 1998, Richard Hooker was hired as the Community Arts Development Associate for the Las Vegas office. Richard Hooker comes from Santa Fe, New Mexico, where he

served as a program coordinator with New Mexico Arts, a division of the State Office of Cultural Affairs. In this position, Richard Hooker developed and coordinated an innovative statewide program which provided planning and funds for "landmark" art projects. These projects where considered "landmark" because the projects generated community and cultural development and, at the same time, linked rural communities across the state.

Richard's work in the arts is driven by his interest in both the creation of cultural policy and the desire to put together the "nuts and bolts" of program and project development. Richard is also a professional artist. He is a sculptor and mixed media artist whose work often sought collaboration with artists in other disciplines. He has acted as the curator of numerous exhibitions and has exhibited his own work in New York, Los Angeles and New Mexico. Richard Hooker is supervised by Suzanne Channell (a three-year veteran of NAC who was the Program Director at Montana Arts Council).

The workload in the Las Vegas office is so great that Richard needed an assistant. This necessity presented the opportunity for me to secure an internship with the Nevada Arts Councils' Community Development Program of Southern Nevada. In January of 1998, the doors of the Southern Nevada office were opened. The offices are open to the public and located at the Community College of Southern Nevada at 6375 West Charleston in Modular #1. The office houses the Community Arts Development Program, Folk Arts Department and resource library. The resource library is designed to provide publications and journals to interest for artists and arts administrators; materials from NAC programs; and

information about the NEA, Western States Arts Federation, and other funding institutions.

In conjunction with Suzanne Channel, Community Arts Development Program Coordinator, Richard Hooker focuses on the development of an available communication network for the Las Vegas arts community. The Community Arts Development Department serves as liaison between NAC and cultural organizations as well as all disciplines in the Las Vegas metropolitan area. The department also provides technical assistance in the areas of arts/organizational development and income development; and assists in the production of the annual statewide *Arts All Ways* conference, arts town meetings, workshops and other Community Arts Development projects.

My internship began on June 15, 1998 with the Community Arts Development Program. I reported to Richard Hooker, Program Associate, and his supervisor Suzanne Channel, Program Coordinator. In order to be considered Administrative Program Intern I had to meet the following prerequisited: knowledge of general office procedures, excellent organizational abilities, strong verbal and written communications skills, proficiency in computers, and a desire and ability to work well with people. My responsibilities were to work directly with program supervisors and to provide general office support related to telephone inquires, record and filing maintenance, along with constituency correspondence and referral, and other administrative duties pertaining to the programs' daily activities. I was also required to help staff members who work with other programs.

Being that this was a new office I was allowed to set up and order supplies, and contact over 50 art councils and other organizations for information. The office needed supplies worth over $300.00 and all of the information collected from other art councils was received and cataloged in our reference and resource library. The chance to take on these tasks allowed me to adapt to my new city and job with very few stumbling blocks. My second assignment was to create a visual arts venue list. (Please refer to page 2 of Appendix G.) Twice a month, I was required to do site visits with Richard Hooker. We visited museums, the children's museum, art centers, local grant recipients, the Nevada Alliance for the Arts (the local art council), and performances. (A copy of my site visit evaluation is on page 6 of Appendix G.) We made site visits to these institutes because they are NAC's clients and grant recipients. It was optional to take part in telephone conferences or to attend staff meetings in Carson City. Yet, on July 14, 1998, I opted to attend the Carson City staff meeting that took place every Tuesday of the month. (The agenda is located on page 3 of Appendix G.)

During my internship, I also coordinated public relations activities. On July 20-23, 1998, the National Convention of State Legislators was held at the Las Vegas Convention Center, with more than 6,000 legislators attended. NAC shared a booth with the National Assembly of State Arts Agencies (NASAA), to promote the arts, culture and to talk to politicians in the exhibit hall. I organized materials from NAC and other art councils and passed out detailed Legislative Appropriations Annual Surveys to convention delegates (page 7 of Appendix F).

The convention presented me with the chance to participate in great

conversations about "art" with many different people. I also had the opportunity to work with Kimber Crane, the NASAA Public Information Officer. There was a great deal of energy and information exchanged during the convention. I thoroughly enjoyed the opportunity to broaden my knowledge about the "arts" and the politics of making this organization grow in the cultural climate of Las Vegas. Kimber Crane shared his experiences with me and enlightened me on the issues at hand and the underlying politics at play that directly affected the arts in individual states. Susan Boskoff, Laura Rawlings, and Richard Hooker demonstrated their skills in diplomacy as I observed their interaction with the various politicians in attendance at the convention.

I also had the opportunity of accompanying Richard Hooker to some Community Roots meetings with the West Las Vegas group. They met at the West Las Vegas Arts Center to discuss their heritage. (A copy of an agenda is located on page 8 of Appendix G and their minutes are on page 1 of Appendix I.) The interaction with the African American community members was very stimulating. The members of the West Las Vegas community interviewed elders, artists, and craftsman in their neighborhoods. These interviews were documented through videotaping and photographs. Members of the West Las Vegas Arts Center's energies are going into designing workshops to teach children how to identify and record folk life in their families and neighborhoods. At the conference, members presented scrapbooks which displayed their community and its traditions.

Richard and I helped the Contemporary Arts Collective (CAC), the Arts

Factory, and the City of Las Vegas with the first Gateway Arts and Music Experience that was held downtown on September 26 and 27. I called local artists to inform them of the festival and solicited their participation in sponsoring booths at the event. I also called all CAC members to tell them about the festival and how they could get involved. The Nevada Arts Council made sure we kept in close contact with the CAC members and staff to assist them in preparation.

During the festival we had a booth to represent NAC. I distributed brochures, signed up fifty-two new artists for NAC, passed out order forms for Nevada Arts License Plates and talked to the public about what NAC offers. Richard and I made sure we publicized the Folk Life craft fair in Clark County. We encouraged people to attend the NAC sponsored Las Vegas Folk Life Festival (Traditional Crossroads) which was held the following weekend on October 3rd at the Rainbow Library. Two days of mini-festivals, full of hands-on activities for children, were held on Thursday, October 1st and Friday, October 2nd, from 9:30 to noon. The all day festival held on Saturday featured a large variety of ethnic foods, two performance stages, many arts and crafts demonstrations, and a Klezmer band. The festival had a wedding theme; numerous groups presented music, dance, and arts associated with weddings in their culture.

During the month of August, the NAC Las Vegas office was very busy preparing announcements for the pre-conference for Art Education and the awarding of special project grants to teachers, schools, and communities. An announcement of special project grants was in Clark County School District's *Hotline* newsletter. I answered the applicants' questions, sent out *Arts All Ways*

brochures, and Laura Rawling's letter (see page 4 of Appendix I) along with guidelines and applications to interested parties.

The most important event I helped with during my internship was the *Arts All Way Conference*. The Nevada Arts Council presented the third annual conference *Arts All Way: A Convening of Nevada's Cultural Community* on October 17-19, 1998. The main purpose of this year's conference was to focus on important art issues on a local, regional, and national level. The conference was held in Elko, Nevada because of its unique cultural community. Elko is a small cattle town that has many unique heritages. These cultural influences include Basque (descended from Spain), Native American, and Chinese. The geographical location was perfect for the NAC's conference because NAC serves many clients in this area. NAC wanted a rural location that was in between Las Vegas and Reno because the first two conferences were hosted by Las Vegas and Reno. Next year, the convention will be held again in Las Vegas.

During the whole planning process, I enjoyed making both travel arrangements and scheduling for the conference. I loved scheduling flights, making hotel reservations and itineraries. I really appreciated that my ideas for speakers (Vikki Richardson, Executive Director of Left of Center Art Gallery) and topics for sessions (grant writing) were heard and given considereation. At the conference, my most important duty was to assist Holly Rice (Suzanne Channel's daughter and NAC conference contract employee) with registration. I checked people in, received payments, handed out nametags and provided assistance at the conference center. During the conference, I was allowed to

attend the workshops and events. At the closing ceremony, I played hostess for the prize give-away. Suzanne Channel, Holly Rice and Marlean Bowling assisted me as the "three Vanna Whites." We had a great time enjoyed a few laughs, and the people enjoyed our performance. Overall, the convention went well and 194 people attended the convention, which was the highest attendance ever. I am glad I was asked to help in coordinating the conference because I made many new contacts. For example, I met Jonathan Katz, Ph.D., CEO of the National Assembly of States Arts Agencies.

X. CHALLENGES AND PROBLEMS

The biggest challenge for the NAC is to market the Arts Council and the other arts organizations' many arts services and achievements to the public in the state that is well known for gambling and not the arts!

Originally, I was going to concentrate on a cultural tourism project to attract tourists from other states to experience art venues in Las Vegas. Cultural tourism is the latest trend that has worked successfully for states like California and New York. This approach will also be beneficial for Nevada. Culture Tourism will increase the awareness of the arts and history, increase knowledge, and enrich the lives of the public. The arts collaboration combined with the tourist industry could be a successful pairing through strategic development, marketing, coordination, and "loyalty to the plan". It would take me more than six months to prepare to work on a major project of this magnitude.

Richard and I realized that attracting tourists to art events is a very important goal, but attracting local people to the arts would bring more immediate success in spreading the word about Nevada's artistic venues to the community. NAC will continue to focus on culture tourism later because NAC's constituency needs the locals' help as soon as possible in arts. Programs like the Arts Town Meetings, NAC's newsletter, the arts organization community meeting and the conference will help to carry this message forward and drum up more participation from the community. The Las Vegas population has grown to 1,145,902. Most of these new people are from big cities and are accustomed to enjoying artistic entertainment. The arts organizations need to do more advertising and "word of mouth" will spread the NAC message to the population. It is hoped that the arts organizations can get the hotels to help sponsor the events, and locals to patronized as well.

NAC is currently in the planning stages to more of a consorted effort in promoting cultural tourism. NAC and the Nevada Commission on Tourism are co-administrators of the Nevada Cultural Tourism Coalition (NCTC), an organization that travels in and out of the state to promote arts to tourists. In Las Vegas, NAC is current working with Constance DeVereaux, Executive Director of the Allied Council for the Arts, and the Nevada Commission on Tourism to complete the publishing of an arts brochure for culture-oriented tourists. Eventually, the NCTC cultural tourism program will get off the ground once all the arts organizations and meet to further discuss this concept (the organizations that have not collaborated yet). Since visiting and local families are attracted to

Las Vegas theme parks and hotels, I believe this group is a good target market for cultural tourism. According to a 1996 survey conducted by the Travel Industry Association of America, thirty-one percent of sixty-five million vacationers included both a historic and cultural activity on their trips.

The second problem I observed during my internship is the relationship between the arts and the casino industry. Since Las Vegas depends on gambling as its main attraction, any other attractions are viewed as competitors. This holds true for the arts. The large financial base provided by gambling would make the casinos and hotels an excellent source for sponsors for the arts. There are many proponents of the arts who also believe this is true. The CAC, Neon Museum, Left of Center Art Gallery, and other galleries are working on a project with local neighborhood casinos like Sunset Station, Palace Station, Texas Station, and Santa Fe to build a partnership. The group is currently thinking about an art tour every second Saturday of the month. This direction was taken because I and other arts administrators discussed how cities like New Orleans market art to locals with Diane Bush, former Executive Directive of CAC. In Louisiana, the New Orleans Downtown Arts District has a gallery stroll once a month on a Saturday night. Eventually, the Downtown Gateway District could be as successful as New Orleans, with the city of Las Vegas help.

In the gaming industry, there are two hotels that have identified a market in the arts, so they subsequently added galleries to their hotels. Rio Suite Hotel is exhibiting the largest casino collection of historic Russian art objects. The "Treasures of Russia" from Peterhof-Palaces of the Czars opened November 7,

1998 and ended April 15, 1999. The Department of Museums, Library, and the Arts, Nevada Arts Council, and Clark County School Districts are involved in a ongoingproject that helps public school students be admitted free to this gallery for their field trips.

Similar efforts at the Belligio Resort have not worked out as well. Students from the Clark County School District are currently charged admission fees of eight-ten dollars. Steve Wynn, the CEO of Mirage Properties and is one of the leading members in the hotel/casino business, is currently exhibiting great pieces of art (Monet, Picasso, etc.) at his hotel. He has seen fit to charge the public high admission fees to simply view these pieces. In fact, many of the pieces that are being displayed are from his personal collection. These pieces are rented to the hotel for the duration of the exhibit at the Bellagio. As a result, he is making an additional profit on property he owns. To continue this story, in 1997 Steve Wynn pushed a bill allowing arts organizations to receive a bigger tax break while allowing students to attend these venues free of charge. Now he has decided he should charge students and received the tax break as well. The local government officials were very angry and told him to choose admissions or a tax break. He chose the admissions. This proves he definitely has a love for the art, the art of making money.

Arts Administrators have to constantly explain their jobs and how the arts are important to communities. Books like *Waiting in the Wings* by Bradley Morison and Julie Dalgleish does not have the answers to the problems previously mentioned. I believe the arts organizations should use the media to promote their

message to the public. Arts Administrators could also attend more City Council meetings and talk local politicians into participating. Richard Hooker came up with the idea of persuading the business community to become sponsors for promoting art and to fund the arts organizations. In order to succeed in his agreement, Richard Hooker needed research on corporate sponsors in Las Vegas, so he recruited a UNLV intern (for the intern's findings see page 10 in Appendix I). If all the arts organizations continue to meet with one another, and talk to the community and the city, the arts will not be viewed as competition for the casinos.

There were several problems that arose simply because of the location of the office on Community College of Southern Nevada campus. NAC Las Vegas staff secured office space at the West Charleston CCSN campus and NAC organization was grateful that this space was offered to them, free of charge. Unfortunately, there were many different inconveniences and hassles that were experienced by the NAC staff because of this location selected. The main issue was the breakdown in communication between the NAC main office and the Las Vegas office. An example of this was the sudden change in our moving schedule from two weeks to one week. When this occurred, our fax machine and e-mail services were inoperable since all of our phone lines were connected to our old modular. This situation would widen the already large gap of communication between the Las Vegas office and main office in Carson City. We were also plagued by an inefficient mailroom, which seemed unable to deliver, retrieve, or notify our office about incoming or outgoing correspondence. Lastly, the office suffered from the lost of electrical power on a consistent basis due to nearby

construction. The fact that the electricity failed not only interfered with office production but also forced the staff to endure temperatures well above one hundred degrees. The NAC local office is constantly at the mercy of the community college and has no say in moves on the campus. The NAC office should be independent from the college. In the year 2001, the NAC should budget in its operations costs for a new Las Vegas office along, with additional administration needs, such as utilities and office supplies.

The fourth problem observed was severe inefficiency in staff communication between the Carson City and Las Vegas offices. Since Richard and I were located in Las Vegas (450 miles away), we were often left out of the loop. We did not know what new projects the other departments were working on until well after initial plans were decided. We did e-mail and talk to the main office everyday, but it was to check in, ask questions, answer questions, and request information and basic supplies. No information was exchanged around getting the "big picture" on the current direction of the staff's progress and work. Susan and Richard solved this problem. Every staff member is now required to write a weekly report and turn it into Susan Boskoff (page 3 of Appendix G). Now, every staff member receives a weekly report, which helps tremendously because the Las Vegas office can inform clients about new projects.

The fifth problem facing the organization is the lack of help Richard Hooker has in Las Vegas. Richard needs a full-time assistant, but NAC is not acting quickly enough to fill this position. I understand there is no money in budget right now for it, but Cheryl Miglioretto, Grants Analyst, could help

Richard write a grant for support staff. There are many grants, resources, and foundations that give money to non-profit organizations for administrative salaries.

Finally, the problem that bothered Richard and me the most was that the staff was too departmentalized. The lack of teamwork was quite noticeable in certain areas. The time and energy that was expended to develop a smooth and efficient team was being hampered by staff members who did not want to be bothered with clients who were not part of their program. If a client needed help with a question in a different department, the client and the question would be passed to someone else. This has happened on more than one occasion. The questions and answers were very simple, for example: Q: When is the deadline for the special project grants? A: On April 9,1999 (I got the answer from the AIR applicants guidelines book). Q: Where do the Community Roots meet? A: In West Las Vegas, North Las Vegas and Tonopah. I believed every staff member should know every aspect of the other Departments. Richard Hooker and I believe in knowing the "ins and out" of an organization and the arts organizations we serve.

XI. RECOMMENDATIONS

A. Council Members

The nine Council members really needs a complete make over. A retreat should be scheduled so that they can concentrate team building skills and then

focus on restructuring and reorganization needs. Despite the fact that the by-laws state that members of the Council are required to participate in NAC activities, few seldom do. This lack of participation hampers NAC's efforts to promote Nevada's artistic "gems" to the general population. The Council responsibilities in this regard are not met and need the by-laws to be modified and enforced. The term on the Board is four years of service, but there are members who have served well beyond that number. Regulations, as a whole, are not followed; therefore, there are few consequences to those who violate the rules. In looking at the actions of Council, it is my recommendation that many of the members be retired. Thomas Wolf's *Managing a Nonprofit Organization* states that sound management should be practiced by giving Council members a board manuals and drilling it in their minds so they can be productive. It would help the NAC if the council went to board development workshops.

Appreciating and sharing the diversity of arts culture is an important goal facing the NAC, but this does not seem to hold true when looking at the diversity among the members of Council. Presently, the Board is made up of six women and two men. Only one woman is an African American. Recently, a vacancy was created when one of the Council members resigned in order to accept an executive director position with another organization that NAC supports financially. The NAC is currently looking to fill this position. The lack of minority members on the Council should prompt them to increase their effort in making sure that the board reflects the diversity of Nevada's population.

B. Staff

Dreeszen and Korza stated in their book, "A board provides a means for an organization to keep in touch with the community it intends to serve. A board that reflects the diversity in its community can govern the organization to serve that community's diversity interest."[8] That should also apply to the staff because the lack of diversity among the staff is far worst than that of the council. The staff is currently comprised of one hundred percent Caucasian. Within the past two years, there has been one white male added to the staff. During my internship, I was the only African American staff member. There are no positions open at this time. In order to ensure that there are candidates from other racial and gender groups in the future, the NAC should actively promote their organization through partnerships, job fairs and any other public forum to increase the visibility and share opportunities that can be seized by potential employees from minority groups.

The staff does keep up with the trends in the arts by attending workshops and conventions, but I think it would be an additional benefit if they took Arts Administration courses. These courses would sharpen their management and critical thinking skills, and aid in decision making. Even though there were no major conflicts between the staff members during my intership, I think the staff should do a few retreats to strengthen their relationships and team building skills.

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[8] Craig Dreeszen and Pam Korza (ed), *Fundamentals of Local Arts Management*. 2nd ed., Amherst MA: Arts Extension Service, 1994, 165.

C. Location

As I mentioned earlier, there are many reasons the location should be moved. The most important is that the office needs to be located in a better area that can be reached by all who require assistance from the Las Vegas office. The fact that there is no rent charged at the current location should not be the only factor taken into consideration as far as location is concerned. Like the old saying goes "you get what you pay for."

The Las Vegas office is a satellite of the main office. I think the NAC staff should increase their visits to the Las Vegas office to two or three times a month. As I mentioned earlier, this situation creates difficulties in communication between the offices on major programs. That way southern Nevadans can meet with other staff members of the NAC and discuss their needs in person and not exclusively through Richard. In addition, frequent visits will help to ensure that both the main office and the satellite location are on "the same page" in terms of major programs and NAC direction.

I also feel the Executive Director should be in the same building as her staff. She originally was located at the main in Carson City office, now she is two blocks away. The Head of the Department of Museums, Library and Arts, Joan G. Kerschner, requested that all executive directors from each department be housed in the same building as she. That means the Director of Library of Division of State Library and Achieves, the Director of Office of Historic Preservation, the Director of Division of Museums and History, the Director of Comstock Historic District and the Arts Council's Executive Director are now in

the same office building. I really think that was a weird request because Susan Boskoff should be near her NAC staff in order to address any problems that may arise. It will be harder for her to work with her staff because she has to communicate with them by phone and schedule visits with them once or twice a day. It is like she is running two offices.

D. Advertisement

As we know, advertising is a very critical element for drawing more attendants to arts organizations. At NAC, its marketing function is usually handled via joint projects with other organizations because NAC does not have its own marketing department. Advertising is done by word of mouth, and with news releases sent to the local media. I think notices of major functions should be sent to both local and regional media.

When recipients provide any public activity with NAC's grant money, the recipients shall give credit to the Nevada Arts Council in all the event's promotion, publicity, advertising, and programs with the following credit line:

This project is supported by Nevada Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

If the recipients do not use printed information, verbal credit should be given prior to the performance or presentation. NAC requests that individual recipients acknowledge their awards in public situations during their award year as part of a public educational process. NAC also requests that individual artists write a statement describing how NAC's grant influenced their career.

E. NAC Materials

The newsletters are nicely written. The application booklets are in desperate need of editing. Being that the booklets may very well be a person's first introduction to the NAC more care and editing need to be done. The simple fact that clients called the office with questions about information stated in these booklets is all the evidence needed to warrant a revised application booklet.

NAC's purpose was not always clearly stated to the public. For example people would get NAC mixed up with the Allied Council for the Arts, the local Las Vegas arts agency. NAC does not provide the same services that the Allied Council for the Arts does, such as grants for materials and supplies. Allied Council for the Arts also offered workshops every week like Arts Council of New Orleans on topics such as gallery supervising and legal contacts.

Some people did not know NAC existed or what it provided. The artists mistook career counseling for mental counseling. I often felt like "a shrink" because I knew too many people's personal problems. I did not mind helping people with their mental anguishes and career development, but Richard does not need to add these problems to his already large workload.

F. Computer Technology

The Las Vegas office and Carson City office are not on same network as each other. Communication with the Carson City office would be easier and so would planning of programs and meetings if they were. It is hoped that by the year 2001, funding for a new computer system will be available. It would put

Richard on the same computer network as the Department of Museums, Library and Arts, so he would get information from the other departments.

Almost everyone uses e-mail and the web sites. I feel the Nevada Arts Council should design their own web page to attract more people. They have a site already, but it is very plain (just text and no graphics) and it's on the same web page the as the Department of Museums, Library and Arts.

G. Gateway Music and Art Experience

The Gateway Music and Art Experience Festival did very well for its first year, but admission should have been lower. The $10 admission charge should have been reduced to $5, enabling more people to patronize the festival. The lack of media coverage was another concern. There should have been more press releases and someone to follow up on what time they were being broadcast. Students from K-12 should have been targeted and a reduced admission should have been afforded to entice their attendance. Universities, Community Colleges and other schools in the Las Vegas area should have been notified about this event. This sounds like an large amount of work, yet it something that will have to be done sooner or later for the festival to become a household event. Once the number of people who are aware of this festival grows, overall attendance will increase, because the best advertisement is word of mouth.

The CAC and NAC would do well by reading the *Arts Festival Work Kit* (1989) by Pam Korza and Dian Magie and *Fairs and Festivals* (1998) by Clare D. Woods and Jesse Pompei which is compiled annually.

H. *Arts All Ways* Conference

Even though the *Arts All Ways* conference went well, there are a few hithes to correct. Transportation was limited to three vans and staff was used as drivers. More vehicles with paid drivers or volunteer drivers would have freed the staff to participate in more of the conference. Preparation, was the next stumbling block. The possibility of more people showing up for a session should have been taken into consideration. In too many cases, there were not enough chairs available to seat the participants. The flights were overbooked and scheduling of the Sunday Luncheon and Roundtable Luncheon interfered with the attendance of 194 people. This oversight was unfortunate because the *Arts All Ways:* Roundtable Luncheon was one of the most important events of this conference. Some seminar sessions were closed to certain members because they did not meet the requirements to attend. This should be re-evaluated and revamped so that all sessions can be attended by anyone interested.

Overall, the conference needs to incorporate more art education sessions because it was in high demand by all who attended. Lastly, the closing ceremonies should be held on a Saturday night with a smaller activity on a Sunday morning. This would insure a larger turnout. Unfortunately, many people could not attend the closing ceremonies on Sunday morning due to early flights or other travel accommodations. Combining a performance showcase, with dinner and dance, would meet most attendees' expectations and needs.

XII. EFFECTS OF INTERN ON ORGANIZATION

When I arrived at to the Las Vegas office, I really did not know what to expect. I was shocked to see how overworked Richard Hooker was. The Las Vegas office is definitely understaffed and in desperate need of some major changes. It is hoped that the groundwork I have laid during the course of my internship will start the Las Vegas office progress in motion. I have carefully assessed the organization's goals and position, and came up with the recommendations that may provide solutions to some of NAC's problems. If Nevada Arts Council institutes my plan, the organization would benefit and accomplish their mission to the fullest with better efficiency.

A. Short-Term Effects

Luckily, I arrived when the office administration needs were most apparent (opening a new office in Las Vegas). Richard Hooker was very pleased that he got quick relief with daily office administrative tasks, so he could concentrate on more clients. When things got too hectic, I was able to assist some clients while he centered on more important issues and attended meetings. He needed administrative help because he was behind on many activities. Someone needed to be in the office to handle the NAC constituency that would call or drop by as well as handle paper work and correspondence. I also attended meetings he could not make. I was there for many people who needed my help. For example, I had a client (who suffered from psychosocial problems) who wanted to find a

fellowship in Europe for therapy. I did find a program that would suit her in the area. She would call just to talk. I would have clients call me to see their new projects and give them any suggestions. I was basically a counselor who gave advice, NAC materials, and career guidance. I am glad I was needed because I loved the challenge and the feeling of self-worth when tasks were completed successfully.

B. Long-Term Effects

The Las Vegas office is a two-three person operation. I suggested to Richard Hooker that he should hire a full-time administrative assistant or another intern. He listened and plans are underway to develop an internship program that will provide support for the office and program operations, while also offering students professional development opportunities in arts administration. Richard is currently researching other state arts organizations that have established internship programs, such as the North Carolina Arts Council. In a few years the Nevada Arts Council will be able to pay interns for their time and knowledge. If the program can be established this summer, it would be a great opportunity for the NAC staff and students to collaborate and improve the organization's visibility.

Richard Hooker is also going to prepare an Arts Directory as a result of my suggestion. I mentioned to him about Arts Council of New Orleans' Arts Directory that is published every year. The Arts Directory would be a guide for art lovers, locals, artists, arts administrators and tourists. The directory would

allow people to be aware of the different arts organizations in Las Vegas and Henderson (suburb of Las Vegas) area.

I started a client database in order to keep records of people who call the Las Vegas office. This client database was very helpfully because the Carson City office was able to add new clients to the NAC main mailing list. Once the Las Vegas office is on the same computer network as the Carson City office, the client database will allow each office to share records of clients (artists).

I also suggested to Richard about an "Arts Pass" with a sponsoring hotel, so that guests can attend plays, concerts, dance performances, shows or museums. The "Arts Pass" would be a great marketing tool to increase ticket sales and audience attendance for arts programs. This tool will also be useful to advance cultural tourism by showing Nevadans and tourists what the state of Nevada offers culturally. This would effectively advertise that there is more to Las Vegas, and the other cities of Nevada than gambling, amusement parks, legalized prostitution, and wedding chapels.

The groundwork I started in the resource library was also beneficial. The office is still receiving more resources because of inquiries. The resource library is very useful to students, artists, arts administrators and employees for research and development. The resources in the library were a good way for Nevada residents to see what other state agencies offer in terms of grants, programs and services, and technical assistance. It also was a great way to stimulate the mind and generate ideas for projects and programs. I loved the resource library because it was great place for me to do job research for future reference.

Richard Hooker had no files or folders in his cabinets. Papers and letters were on his bookshelves and on the desks. The office needed to be organized and I was determined to give Richard some direction. If Richard continued to dump papers on the desks, there would be some repercussions, such as the misplacement of important documents. Richard really needed this guidance because he was overwhelmed with meetings, clients, and programming. Paperwork was last on his list and pleasing clients was top priority, as it should be. The filing system I arranged made it easier for Richard Hooker to stay organized. The system was very simple. One cabinet would be for incoming and out-going correspondence and clients' records. The other cabinet was for articles, copies of handbooks, and results of research. It was not a bad job at all and it only took me two and half days to compete.

Richard Hooker has listened to my suggestions, valued my services, and allowed me to make important decisions to improve the office operations. I felt very empowered and accomplished because I made a difference. I still keep in touch with NAC staff and have visited them twice since my internship ended. In March of 1999, I spoke to Richard. He is doing well and is swamped with new and old clients. He said he still needs an assistant as soon as possible. Richard says he does not have time to breathe or to file. Paperwork is piled up on my old desk. He has to go to the office on the weekend to catch up and use my filing system. The Nevada Arts Council and the Nevada Arts Council's staff are doing well also and are coping with recent budget cuts. NAC is planning new projects, designing new grant applications and other NAC materials.

XIII. CONCLUSION

Over the course of my studies in graduate school I have gained vast knowledge and educational tools for my professional development. Thanks to my experience with communications, marketing, and management, I was able to use my organizational skills and educational experience in my internship with the Community Arts Development Program at the Las Vegas office. I enjoyed serving the public, counseling artists, advocating the arts, and networking during my position. I never had a dull moment because I was always busy. The collaboration among the arts organizations was exciting, informative, and instrumental in Nevada's movement to become more cultural. As Susan Boskoff, NAC Executive Director, would say, "Nevada Arts Council was created in the spirit of partnership" because the staff works with each other and the community to provide programs to artists and arts organizations who appreciate successful cultural services.

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APPENDIX A

NAC History
Staff Information
NAC 1997-1999 Strategic Plan
1998 Partnership Agreement

Nevada Arts Council

State of Nevada
Bob Miller
Governor

Department of Museums,
Library and Arts
Joan G. Kerschner
Department Director

Nevada Arts Council
Kathie Bartlett
Chair
Sue R. Clark
Doris Femenella
Guilmaine Fahmeier
Dennis Parks
Margo Piscevich
Candy Schneider
Eric Strain
Roger P. Thomas

Susan Boskoff
Executive Director

FACT SHEET

- NAC is governed by a nine member Council appointed by the Governor
- The Executive Director oversees a staff of nine, including program coordinators for the following programs:

Artists Services, *Program Coordinator-Sharon Rosse*
Artists Fellowships, Artists Professional Development, LXS, Tumblewords

Arts in Education, *Program Coordinator-Laura Rawlings*
Artist in Residence, Special Project Grants Program, Teacher In-Service Course, Arts in Education Conference

Community Arts Development, *Program Coordinator-Suzanne Channell, Program Associate-Richard Hooker*
Professional Development for Organizations, Arts All Ways Conference, Nevada Arts News, Salary Assistance Grants Program, Travel Assistance, Arts Town Meetings

Folklife Program, *Program Coordinator-Andrea Graham, Program Consultant-Jeanne Harrah*
Folk Arts Apprenticeship Program, special projects for preserving traditional arts, Nevada Folk Arts Publications

Grants, *Program Coordinator-Cheryl Miglioretto*
- panel meetings open to the public.
- grant deadlines in each category
- one to one match, no in-kind unless applying in Development category

Development Grants–first time applicants will stay in this category for three to five years
Organizational Support–organization must have been in existence for three years
Project Grants–performances, festivals, exhibitions; up to 50% of project costs may be requested
Challenge Grants–must include a letter of intent for 3 yr projects; endowment, building, land, major equipment, collections, no operating expenses; audit required; requests up to $30,000
Design Arts– architecture, landscape, interior, collaborations, Main Street, public parks, planning processes, requests from $1,000-$10,000
Jackpot Grants–for individuals and organizations, up to $1,000, four annual deadlines

The **Governor's Arts Awards** are an annual event sponsored by the Nevada Arts Council. Award categories are: Excellence in the Arts, Excellence in Folk Arts, Service to the Arts and Distinguished Service to the Arts.
NEON is an annual publication featuring prose, poetry and art by Nevada and regional writers and artists.

The Carson City Office–
The Nevada Arts Council , 602 N. Curry Street, Carson City, NV 89703
phone: 702/687-6680, fax: 702/687-6688
The Las Vegas Office–
Community College of Southern Nevada, 6375 W. Charleston Blvd , WM 2 - Nevada Arts Council
Las Vegas, NV 89102
phone: 702/651-5807, fax: 702/870-0052

Carol Edling, Fiscal Services Coordinator Sharon Prather, Management Assistant

To receive grant applications and materials from all programs please call or write either office.

THE BEGINNING – NEVADA STATE COUNCIL ON THE ARTS

I have been asked to write a narrative report concerning the early years of the Nevada State Council on the Arts. With my increasingly failing memory, I thought I had better get on with it!

With the creation of the National Endowment for the Arts, grants were made to all the States to research their needs and determine how to facilitate handling of proposed funding from the Federal level. A committee was created to perform this study -- Jim McCormick was on it so more explicit information could be gotten from him on this portion.

The field work was to be done by one Bill Willard of Las Vegas -- I think he had a public relations business. Whether his appointment was made by the committee or a legislator whose campaign he had handled successfully, I do not know. There was a fund of, I think, $12,000, to accomplish the study.

I was then Research Assistant to the first legislative Counsel Bureau which consisted of Jeff Springmeyer, Counsel; Al Jacobsen, Auditor; and me -- research and clerical. One of my duties was to examine every claim that went through the Controller's office twice a month. The claim forms were brought in wire baskets to my office by an employee of the Controller. My audit was to check for any breach of Legislative intent. The remarkable thing is that I was able to do it and still handle all my other duties! Our state population was so small.

Of course, Bill's claims were included: travel and per diem, rental of his personal typewriter, rental of space in his office, and payment for his wife's services (typing, I think!) He traveled much of the state - many hamlets that are now cities were of course skipped. What need did they have of culture? He spoke to Lions Clubs, Rotarians, even a now defunct Moose Lodge. But, not once did he ever address a woman's group! And few of the good ol' boys in the men's clubs saw any advantage in introducing "frills" provided by the Feds to their communities.

Money was running out and he made his report to the committee and a sort of "ho-hum" bill was drafted based on his report for introduction to the next session of the Legislature. It was referred to a committee - which, I don't remember --but the Chairman was Senator Mahlon Brown, a really heads-up guy from Clark County. Incidentally, he taught me to lift finger-prints with Scotch-tape (which had recently come on the market) – not an extremely useful talent, but fun!)

I asked him what our Bill's chances were and he said, "Nil! It's a dead pigeon -- it is already locked in my drawer there's not much interest in it!"

Not much interest! I was shocked! I knew there was plenty of interest-just the right people had not been questioned – or even made aware of it! I asked him if he could get it out for a public hearing if we could promise at least three hundred people would attend the hearing and he said he would give it a shot. Which he did and it was put back on the calendar for the following week.

A tremendous telephone campaign got under way. Ed Semenza of the Reno Little Theatre, Fran Warden of Young Audiences, several university people from the original committee, the members of the Nevada Artists Association, the Philharmonic Association -- and dozens of other people all started phoning -- everyone we knew had ever attended a play, listened to a concert, saw a ballet or bought a painting was contacted.

The final coup'd etat was applied when I buttonholed Lou Paley, the Labor Lobbyist, listened to and sometimes feared by everyone in the Legislature who hoped to be reelected. We went into the Press Room where the gentlemen of the Fourth Estate kept their booze in an old ammo box my husband had liberated from the State Museum in his capacity as Director so the lads could lock it up safely at night (the janitors were nipping merrily during the wee hours and watering the remaining libation up to the mark scratched by the reporters. I poured a shot for each of us and explained just how much good such a bill could do for all the musicians, etc. in the area, and Lou, bless him, got on the bandwagon.

The big day arrived and the good Lord blessed us with a tremendous snow storm -- chains everywhere! But, in spite of the storm and freezing weather, we fielded almost the 300 bodies we had promised! No one is more determined than artists and lovers of the arts! I remember standing by the door of the Senate when they recessed for the hearing and listening to some of the comments when they were faced with the hordes in the hall (this was in the Capitol Building and space was limited). One was, "What the hell is this? Is this that "ART THING"?

The hearing was conducted by Jim McCormick magnificently, as usual. One Legislator nearly broke up the meeting when he announced, "My wife told me if I didn't vote for this Bill, I needn't come home tonight!" One Carson City Legislator, Archie Pozzi, when I told him we weren't asking him for administrative money -- just an official vehicle to receive and disperse the Federal funds, said, "How do I know you won't be back next session for additional funding from the State?" I replied, "You don't, Archie. How do you know you'll be back here to act on it?" We lost his vote. I think, but my question was prophetic. he did not return!

Governor Laxalt appointed me to the first State Council on the Arts – the previous group was called, I think, Nevada State Arts Advisory Commission. I think my first term began in 1965. I resigned in 1968 when I was elected the first woman on the Carson City Council (my cards read "Councilman" because there was no provision in the law for a "Councilwoman"! Governor O'Callahan reappointed me twice, then there was "Nevada State Land Use Commission", "Storey County Historic Appeals board", etc. I was elected Carson City Supervisor in 1975 and was made Mayor Pro Tem in 1977-78. I decided not to run again and resigned from numerous other positions -- free at last!

I met Governor Bryan at a party at the Mansion and he asked, "How are you enjoying retirement, Thelma?" "It's pretty damn boring, really!" A few weeks later, I was back on the NSCA to fill an unexpired term and he reappointed me in August, 1987, the term to expire in June 1991!

but, I digress. I don't know how I got into all this personal stuff -- I was trying to figure how many years I had been on the Council -- I still can't figure it? You may disregard all extraneous material!

Back to the beginnings! Our first Chairman was Merle Snider. Vice-President of the Reno Musicians Union, and our Vice-Chairman was President of the Las Vegas Musicians Union - the long arm of Lou Paley seemed evident!

True, we had no staff, no money for routine office expense but, we did have a good chairman. He provided the meeting room at the Union Hall, he let us use the addressograph machine, the mimeograph -- all of us took our turn punching out those damned metal address labels, and cranking a hand operated mimeo. His poor secretary did double duty -- for the union and for the council! When we met, we frequently dug into our pockets to come up with money for postage.

We divided the state into sections to be covered - at our own expense, I was usually given lodging in someone's home -- and fed -- which helped expense wise. My area was Carson City, Fallon, Winnemucca, and strangely, Ely. I visited them all, taught classes in oils, judged shows, and, in Ely, helped to organize a pottery-china business. The wife of the high school Superintendent was very competent in creating chinaware and had a fairly able class of potters who were anxious to progress. They had located a deposit of excellent grade kaolin on Anaconda property. Genty Etcheverry, the Mayor of Ely and an employee of Anaconda arranged for them to have free access to the deposit. There was also a German lady who was well trained in kiln construction and firing. They fired their kiln with used crank-case oil from surrounding garages. Genty complained once that the smoke from their damned kiln out did Anaconda's stack.

We nearly went out of business one of those early years. A group of painters from UNR and their friends had an art show at the old Nevada Art Gallery on Ralston Street in Reno. THE ALL NEVADA ART SHOW. They asked us to tour the winners through northern Nevada. We thought it was a splendid idea but we had no funds for touring anything. sometimes, when the State Highway Department had a truck going someplace, we were permitted to "piggy-back", but I am not sure we accomplished this mode of haulage in this case.

However, the show did get to Winnemucca. We never heard anything from there -- which should have alerted us. A few of us had seen the show -- with mixed reactions -- but we had not previewed the winners.

The show arrived in Elko on schedule to be shown in their new small Museum. Their staff was all volunteer and the gentleman who was to open the building for the show -- a crusty old retired Army Colonel, I think, wrote us a letter.

To the Nevada State Council on the Arts:

I have received the work designated as the wining entries of the ALL NEVADA ART SHOW. I have hung them and locked the doors.

I found it necessary to retitle some of the work. "Origin" (a large brass relief of two huge woman's breasts with great dark nipples) is now "Bessie's Boobs". "Anthurium" (a six foot tall painting of the flower with its enormous pistil equipped with a foreskin) is now "Peter's Prick", etc. etc.

I may not be accurate in my remembrance but these two I do recall. And some of us got calls from Legislators, letters -- we were in deep shit! We immediately called the show back and thenceforth were very cautious what we offered our naive rural communities.

There was a book of poetry, edited, I think by Bill Fox, a copy kindly presented to each of us -- and most of us enjoyed it. On the Board at that time was Lyle Ball, William Loeb, owner-publisher of the Manchester, N.H. GUARDIAN, and Moya Lear, so square in all aspects that they were cubes?

After reading the poetry, they decided that every grantee should be required to sign a statement that they would not paint anything explicitly sexual nor write anything containing unacceptable language, like four-letter words! The motion failed!

I'm sure there were many other unique happenings but this will give you some idea of the "growing pains" encountered. I hope you will get somethings of interest -- and maybe a few chuckles out of our early crises.

FY 1998 **STAFF MEMBERSHIP FORM**

Staffing and Governance (Personnel Information). Provide information on all professional staff. Include both salaried and contractual personnel, with the exception of artists who spend more than 50% of their working time away from your offices. Place "(504)" by the name of the staff member who serves as your agency's 504 coordinator. Indicate by asterisk (*) personnel that are Native American, Alaskan Native, Asian or Pacific Islander, Black, or Hispanic. Please use the following format:

NAME — POSITION TITLE/AREA OF RESPONSIBILITY

Susan Boskoff – Executive Director – Plans, implements, organizes and directs agency programs and services. Hires, supervises and discharges staff and contract personnel. Is responsible for agency operations, Art in Public Places Program and is chief fiscal officer.

Cheryl Miglioretto – Grants Analyst – Administers grants program and agency budget, is grants compliance officer, conducts site visits, and provides technical assistance, supervises agency administrative services and manages aspects of Design Arts activities.

Sharon Rosse – Artists' Services Director – Coordinates activities for individual artists including Artists' Fellowships, Tumblewords Literature Program, LXS Exhibition Series and Artist Professional Development activities.

Andrea Graham – Director of Folk Arts Program – Engages in extensive field work to identify folk arts traditions in Nevada's vocational, ethnic, geographic occupational communities. Oversees Nevada Folk Arts Apprenticeships, partnership activities and the Community Roots project. Provides grant writing assistance, site visits and technical assistance.

Suzanne Rice – Community Arts Development Program Coordinator – Administers all aspects of new program including locals salary assistance program, professional development activities, extensive travel and site visits, statewide arts conference and arts town meetings coordination; is editor of Nevada Arts News and i.e., presently is the ADA representative.

Eliza Buck – Folk Arts Program Consultant – As a two-year contractor, is responsible for Las Vegas fieldwork and folklife festival coordination, and works with the Community Roots project to train local communities in fieldwork and folklife programming.

Sharon Prather – Management Assistant – Responsible for daily and assigned duties pertaining to basic agency administration. Is responsible for specific supervised fiscal, purchasing and personnel duties.

Unfilled – Arts in Education Program Coordinator – Coordinates and manages Arts in Education program is responsible for artists in residence, special program grants, teachers statewide conference and in-service program, workshops, arts curriculum development.

New/Unfilled – Cultural Resource Specialist – Develop in coordination with community arts development program, new satellite office in Las Vegas to provide technical assistance services for southern Nevada.

(If necessary, continue on page 35)

SUSAN E. BOSKOFF
1109 West Fourth Street
Carson City, Nevada 89703
702/687-6680 work; 702/882-6657 home

EMPLOYMENT

Executive Director, Nevada Arts Council, Carson City, NV; October 1993 - present
Chief executive and fiscal officer of state arts agency in Department of Museums, Library and Arts, with nine full-time staff members (eight professional managers, one support position) and a budget of $1.6. Programs include Artists' Services, Arts in Education, Art in Public Places, Community Arts Development, Information Services, Folk Arts and Grants. With an emphasis on providing professional development for staff, council and constituents, coalescing a statewide cultural community, nurturing appropriate partnerships and funding to expand citizen access to cultural activities, recent achievements include:

- Increase of state appropriation of 83% during 1997 Legislative session
- Creation of first Southern Nevada agency office with full time staff, 1998
- New funding from the National Endowment for the Arts and other funding institutions to support ongoing agency programs and new initiatives
- First comprehensive participatory planning process with 1996 Arts Town Meetings, interactive planning sessions and statewide survey, culminating in *The Nevada Cultural Blueprint: Nevada Arts Council Strategic Plan, 1997-2000*
- Total agency review resulting in implementation of full-service AIE program, creation of Artists' Services and Community Arts Development programs and streamlined grants making process
- Expansion of ongoing professional development activities including first statewide Arts in Education conference, first statewide arts conference, *Arts All Ways: A Gathering of Nevada's Cultural Community* and topic specific workshops
- Design of new Arts in Public Places program
- Coordination, with Very Special Arts Nevada, a statewide children's competition to design a Nevada Arts License Plate
- Redesign and creation of agency publications for better communications and unified image
- Facilitation of strategic planning process for newly created Department of Museums, Library and Arts (1994-1996)

PUBLIC ART FACILITATOR, Salt Palace Renovation Project, Salt Lake County, UT
March 1993 - September 1993
Provided consulting, design and administration of new $450,000 public art program for renovation of the Salt Palace Convention Center in Salt Lake City.

DIRECTOR, Performing Arts Coalition, Salt Lake City, UT; 1991 - 1993
Administered all aspects of nonprofit organization formed to create a new performing arts facility in downtown Salt Lake City. Successfully worked with city, county and state officials, business sector, developers, cultural organizations and funding institutions. Secured a location with Salt Lake County's $1.25 million purchase of building and grants from the Redevelopment Agency ($400,000) and private foundations ($200,000). Responsible for a 15 member board of trustees, 25 member advisory board of arts organizations and cultural communities, fundraising, public awareness campaigns and administration of needs assessment, financial feasibility and construction/design studies.

COORDINATOR, Community/State Partnership Program, Utah Arts Council, Salt Lake City, UT; 1987 - 1991
Adminstered all aspects of community outreach program, supervised staff and developed policy, goals and objectives for its components: Community Development, Utah Performing Arts Tour, Annual Statewide Conference and Professional Development Services and UAC Resource Library. All responsibilities associated with position included.

COORDINATOR, Utah Performing Arts Tour, Utah Arts Council, Salt Lake City, UT; 1981 - 1987
Administered all aspects of statewide performing arts touring program including roster of state, national and international artists and statewide presenters' network; and coordinated UAC annual conference. All responsibilities associated with position included.

ADMINISTRATIVE ASSISTANT, Montgomery County Arts Council, Rockville, MD; 1978 - 1980
Administrative duties for county-wide agency, including: coordination of public information and membership programs, writing and editing of bimonthly newsletter and annual arts directory.

RELATED EXPERIENCE AND COMMUNITY ACTIVITIES (Selected)

NATIONAL ASSEMBLY OF STATE ARTS AGENCIES, Leadership Development Committee, Millennium Advisory Group 1997, 1998.

CARSON CITY DOWNTOWN BEAUTIFICATION PROJECT, Carson City, NV
Planning Committee member 1995-1996

COMSTOCK HISTORIC PRESERVATION WEEKEND, Virginia City, NV
Committee member 1995-present

WESTERN STATES ARTS FEDERATION, Denver, CO
Board of Directors 1993-1996

WESTERN ALLIANCE OF ART ADMINISTRATORS, San Francisco, CA
Vice President 1990-1992; Member 1987-1990; Executive, Advocacy, Conference, Operations Committees 1990-1992; Conference Committee chair 1989; Membership Committee chair 1989.

CONSULTANT, 1981-1993
Specializing in community arts, organizational and board development, touring and presenting. Clients included: California Arts Council, Colorado Council for the Arts, Colorado Consortium of Community Arts Councils, Wyoming Arts Alliance, Idaho Arts Commission, Oregon Arts Commission, NAPAMA, National Assembly of State Arts Agencies and Salt Lake Art Center.

WRITERS AT WORK, Park City, UT
Board of Directors 1992-1993

REPERTORY DANCE THEATRE, Salt Lake City, UT
National Board of Advisors 1984-1987

INSTITUTE OF ARTS ADMINISTRATION, University of Utah, Salt Lake City, UT
Adjunction Instructor, 1986, 1987

EDUCATION
University of Wisconsin-Madison
BA in Communications, with an emphasis in film and television production, 1977

THE NEVADA CULTURAL BLUEPRINT: NEVADA ARTS COUNCIL'S STRATEGIC PLAN 1997-1999 CRITICAL ISSUES AND ACTION STEPS

I. Arts Awareness II. Artists III. Education in the Arts IV. Arts Funding V. Arts Services

I. ARTS AWARENESS

Critical Issue

The arts are integral to a rich, balanced and satisfying life for both individuals and communities and include many forms and activities such as museum exhibits, quilting, classical symphonies, cowboy poetry, ballet, gospel music, school plays, contemporary painting, literary publishing and ethnic festivals. The Nevada Arts Council's role is to support and nurture artists, organizations and communities as they strive to make the arts a part of everyday life, to make sure all of Nevada's citizens value and appreciate the depth and breadth of our state's arts activity and understand the role of the arts in the development of the human spirit.

Goals

- To promote the appreciation that the arts, in all their diverse forms and manifestations, are integral to the lives of all Nevadans.
- To increase the public awareness of the arts and cultural activity in Nevada.
- To increase the public profile of the Nevada Arts Council and its programs and services

Current Activities

- Agency publications including Nevada Arts News, neon, annual report, grant guidelines, AIE guidelines, fellowship guidelines, folk arts apprenticeship, Native American cultural survey and folk arts regional survey publications: all are free and available for the general public as well as specific agency constituencies.
- Public meetings, conference and workshops: biennial Arts Town Meetings, Arts All Ways statewide arts conference, AIE statewide conference, Artists' Professional Development workshops
- Governor's Arts Awards
- Partnership activities: Community Roots, Sierra Folklife Festival, Las Vegas Folklife Festival, public components of the Artists in Residence program
- Press releases on agency activities, deadlines, events and awards
- Maintenance of a comprehensive mailing list
- Collaborative audience survey/marketing plan in progress at the department level
- Development of a fledgling Arts in Public Places Program
- Creation of Arts License Plate for additional AIE revenue stream and statewide marketing efforts

Action Steps

1. Work with Department Public Information Officer to create a more cohesive awareness campaign, at the department and division levels. Explore use of nontraditional mediums to reach diverse audiences. Explore use of partnerships and donated services. *By 1998*
2. Work closely with Nevada Alliance for the Arts and the Nevada Statewide Arts Assembly to develop grassroots awareness of and advocacy for the arts statewide. *By start of 1999 legislative session*
3. Gather and compile accurate and detailed statistics on arts activities, related endeavors and their benefits to Nevada; gather demographic information on Nevada's rapidly changing population and its impact on the cultural workforce. Make this information available to elected officials, the public, and the cultural community, and integrate into department awareness campaign. *By start of 1999 legislative session*
4. Develop and maintain an Arts Council home page on the Internet with information on NAC programs, services and activities, statewide cultural connections and links to and from other state agencies and arts organizations. *By 1998*
5. Explore cultural tourism and economic development partnerships as a way to broaden the impact of the arts in communities, for residents and travelers. *By 1998*
6. Keep all agency sponsored events (conferences, workshops, Governor's Arts Awards presentation) at affordable prices. *Ongoing*
7. Develop ways to increase audiences for traditional and folk arts presentations. *Ongoing*
8. Increase the number and type of attendees at Arts All Ways conference; continue to present a broad array of sessions, including advocacy. *By 1997 Conference*
9. Increase contacts and collaborations with other statewide agencies and organizations in the fields of tourism, education, Native American affairs, museums, economic development, etc.; attend and make presentations at conferences of these organizations.

Ongoing
10. Develop a portable exhibit on the NAC and the cultural side of Nevada for use at meetings and conventions. *By 1997 Conference*
11. Create a NAC satellite office in Las Vegas for better communications, availability and technical assistance for southern Nevada. *By 1998*
12. Continue to develop and expand the agency Art in Public Places Program. *By 1998*
13. Develop innovative marketing plan for the Nevada Arts License Plate for arts education awareness, using a variety of citizens including Las Vegas celebrities, children, parents and elected officials. *By 1999 legislative session*

II. ARTISTS

Critical Issue

Nevada has an active and growing population of contemporary and traditional artists working in the literary, performing and visual arts. These professional and avocational artists cope with minimal resources, isolation and often a general lack of community awareness leading to little appreciation for their artwork. Frequently artists need professional development to support their studio and art presenting activities, and jobs outside the studio to support themselves and their creative explorations.

Goals

- To expand NAC's communication with artists, direct funding opportunities for artists and artists' professional development activities.
- To increase public awareness of the breadth and quality of artists living and producing in Nevada.
- To encourage artists to continue living and working in Nevada.

Current Activities

- Artists' Services Program established in FY96.
- NAC direct funding opportunities for artists: Artists' Fellowships; Artist in Residence Program; Folk Arts Apprenticeships; Jackpot grants; Special Projects grants for teachers.
- Nevada Arts News contains Artists' Services column and Opportunities & Resources classifieds.
- Artists' Professional Development activities include studio site visits, consultations, group workshops and conferences.
- Discipline specific projects and programs: Legislative Exhibition Series (LXS) presents visual arts exhibitions in the Legislative building during Nevada's biennial legislative sessions; Tumblewords presents literary events by Nevada and western regional writers to underserved communities statewide; Governor's Arts Award commissions a visual artist to create works for award recipients.
- Maintenance of database of artists statewide for agency and other mailings.

Action Steps

1. Evaluate grant requests and grants to contemporary and traditional artists of all disciplines and increase funding available to artists through Jackpot Grants and other agency mechanisms. *By 1998*
2. Provide expanded information services to artists by promoting resources and information for individual artists in Nevada Art News. *By 1998*
3. Develop ways to increase audiences for traditional and folk arts presentations. *Ongoing*
4. Expand Artists' Professional Development activities with interdisciplinary and discipline-specific workshop, by writing grants to support additional APD activities, video conference APD events around state, developing a NAC Internet home page with specific information on artists' needs and establishing a series of regional artists' meetings around the state. *By 1999*
5. Produce a Fellowship Program Evaluation Document and investigate increasing award level and number of fellowships to nine (three each for literary, visual and performing arts) *By 2000*
6. Investigate services for established Nevada artists. *By 1998*
7. Expand the number of artists in the database. *Ongoing*
8. Evaluate agency services to literary, visual and performing artists with a focus on the performing arts. *By 1998*
9. Provide training to promote artists' advocacy abilities. *By 1999 legislative session*
10. Develop statewide visual arts traveling exhibitions from LXS and in conjunction with Nevada Museum of Art. *By 1998*
11. Investigate funding and partnership opportunities for other packaged touring programs—including performing, visual and literary arts presentations. *By 1999 legislative session*
12. Promote NAC resource library to artists. *Ongoing*
13 Continue to develop and expand the agency Art in Public Places Program. *By 1998*

III. EDUCATION IN THE ARTS

Critical Issue

Education in the arts helps Nevadans become more thoughtful, creative and productive in their personal and work lives while producing artists, audiences and patrons. To support education in the arts for all Nevada citizens, as both a lifelong process and a community-wide responsibility, more widespread, more consistent and more complete communication about issues and programs are required. The means of communication, whether improved or

completely new, should provide artists, arts educators, arts administrators, elected officials, business people and other interested citizens not only with comprehensive and timely sources of information, but also with the kinds of linkages that support both better programs and more effective advocacy efforts.

Goal One

To expand the role and impact of education in the arts in Nevada's public schools K-12 through improved communications, partnerships and technical assistance which includes publications, workshops, courses, technology and arts curricula.

Goal Two

To expand the role and impact of education in the arts throughout the life span by offering improved information and networking assistance to individual artists, community cultural organizations and other social service institutions to encourage commitment to this effort.

Current Activities

- Arts in Education Program guidelines
- Artist in Residence Program
- Special Projects Grants/Schools & Organizations and Teachers
- AIE articles in Nevada Arts News
- Technical assistance with grantwriting and arts education program development
- Arts in Education Conference
- Teacher In-Service Course in the Arts
- Development of K-12 Arts Standards
- Development of the Teaching and Learning the Arts initiative
- Development of innovative approaches to assessing students performing and learning in the arts

Action Steps

1. Expand marketing efforts for ongoing AIE program components. *Ongoing*
2. Increase funding for ongoing AIE program components, first focusing on Special Project Grants. *By 1998*
3. Expand current levels of grantwriting and other technical assistance for development of arts education programs, especially in rural, underserved area.
4. Identify respected individuals/organizations taking leadership roles in this area as mentors. *By 1998*
5. Compile persuasive materials for local advocacy on the value of arts education as identified in both goals. *By 1999*
6. Create a statewide Alliance for Arts Education, using the TALA Governance Panel as an ad-hoc governing committee and identify designated regional communication coordinators. *By 1999*
7. Develop partnerships, inside and outside the Arts Council, to develop community programs for lifelong learning in the arts. *By 1999*
8. Expand AIE and other NAC program services to alternative organizations, e.g. hospitals, museums, libraries, prisons, juvenile detention facilities, preschool and daycare programs. *By 1999*
9. Continue NAC leadership in developing arts curriculum professional development opportunities for teachers and appropriate assessments of students' performance and learning in the arts K-12, both at district and state levels. *Ongoing*
10. Develop an agency arts education plan. *By 1999 legislative session*

IV. ARTS FUNDING

Critical Issue

Financially stable arts organizations are imperative to a healthy cultural identity for Nevada. Since the creation of the National Endowment for the Arts, federal and other public funding has been vital to the arts field. This funding pattern is changing with funding levels reduced in available dollars and funding opportunities decreasing.

In Nevada, current levels of public funding have not kept pace with population growth, the expansion of established arts organizations, or the emergence of new and culturally diverse organizations.

Goals

- Increase annual funding available from the Nevada Arts Council for grants and public programs.
- Provide arts organizations with access to information regarding alternative funding resources.
- Initiate a statewide effort to increase Nevada corporate and business support for the arts.

Current Activities

- Funding through six categories in the Grants Program for existing and emerging arts and cultural organizations and individual artists.
- Technical assistance through program guides, annual grantwriting workshops conducted throughout the state and personal consultations with staff.
- Resource library with alternative funding information.

Action Steps

1. Work with the Nevada Alliance for the Art to increase the amount of funding for grants and programs from the Nevada State Legislature. *Ongoing*

2. Expand knowledge about alternative and nontraditional funding opportunities, for the agency and for constituents. *By 1998 and ongoing*
3. Continue to evaluate responsiveness of NAC Grants Program to Nevada's arts community and as a stimulus to encourage new cultural activity statewide. *Ongoing*
4. Develop and fund new grant initiatives in appropriate agency programs. *By 1999 legislative session*
5. Expand professional development opportunities on alternative funding for staff and constituents. *By 1998 and ongoing*
6. Create a Statewide Conversation on Private Sector Funding for the Arts in Nevada. *By 1999*
7. Develop Internet link to other organizations with information on funding (government or others) and listing of other Internet addresses in Nevada Arts News. *By 1998 and ongoing*

V. ARTS SERVICES TO THE FIELD

Critical Issue

Nevada continues to lead the country in population growth. With this steady influx of citizens come new artists, new audiences, new patrons, new cultural traditions, new expectations of vibrant community life and cultural activities. New cultural organizations are created and existing ones are growing, and all are adapting to changes in funding structures and the increasing diversity of cultural experiences. Hence, our constituents need expanded clearinghouse services, more networking and professional development opportunities.

Goals

- To make NAC a primary source for information, resource prospects, professional development training and technical assistance to assist artists and arts organizations in their growth.
- To develop new leadership in the statewide cultural community.

Current Activities

- Support, research, referral and technical assistance through all NAC programs
- Statewide on-site training by Community Arts Development program
- Funding for new organizations through the Grants Program's Development Grant category
- Locals Salary Assistance Program for leadership positions at local arts agencies
- NAC statewide arts publications
- Statewide conferences, workshops and biennial arts town meetings
- Development assistance for fledging programs and organizations by all NAC staff

Action Steps

1. Provide training to NAC staff in keeping up on environmental changes in the field. *Ongoing*
2. Evaluate design and effectiveness of Nevada Arts News, expand circulation and coverage of issues and activities statewide. *By 1998*
3. Working with the Nevada Presenters Network, compile a Nevada directory of arts facilities and include an up-to-date facility management including rental policies, partnership opportunities and facility uses. *By 1999*
4. Design advocacy training for all organizations *By 1999 legislative session*
5. Evaluate and develop more effective and efficient means of providing technical assistance in all NAC programs. *Ongoing*
6. Develop a satellite NAC office in Las Vegas to provide better communications, agency presence and technical assistance to southern Nevada. *By 1998*
7. Evaluate and continue Locals Salary Assistance Program. *By 1998*
8. Develop a written policy for working partnerships between the NAC, the Nevada Statewide Arts Assembly and the Nevada Alliance for the Arts. *By 1998*
9. Develop a home page devoted to the NAC programs, issues and ideas. *By 1998*
10. Evaluate structure and effectiveness of agency statewide conferences, workshops and arts town meetings, and develop steering committees and partnerships to develop curricula and agendas. *By 1998 and ongoing*
11. Continue to design agency-wide programs and projects in partnership with arts and service organizations throughout the state. *Ongoing*
12. Design an agency Access Plan. *By 1999*

NEVADA ARTS COUNCIL (note name change)
Narrative: 1998 Partnership Agreement

A. Environment: Population Growth, Geographic Challenges, Economic Factors

To be honest, we do not know who our constituency is now, it changes so rapidly. New communities pop up daily. No one can get a handle on the demographics. Grant applicant, Las Vegas

In 1967, when the Nevada Arts Council (NAC) was created, Nevada had fewer residents than any other state. Government planning for growth was virtually nonexistent. Officially the fastest growing state in the nation, Nevada's population is now more than 1,700,000. Planning efforts are catch-up at best. Ranking 38th in population, Nevada ironically remains one of the most urbanized states. 86% of Nevadans reside in its two urban centers; Washoe County (Reno/Sparks) in the north with 307,313 residents and Clark County (Las Vegas) in the south with 1,145,902. The distance between these two cities is 450 miles and is equal to a drive from Washington DC to Boston. The remaining 246,785 citizens are dispersed throughout the less than 100 towns scattered about the nation's only absolute desert state: a basin-and-range region comprised mostly of arid desert flats and 10,000 ft-plus mountain ranges. Elko, with a population of 18,000, is the largest rural community and is 300 miles east of Reno; most other towns are over a hour's drive apart. Nevada's best known highway (Route 50) is named the "The Loneliest Road in America." Transportation of cultural commodities across this terrain, even by radio broadcast, remains physically challenging and economically daunting.

Nevada's two major industries are those of an extractive nature. Gaming, the Silver State's major business, provides Nevada with half of its public funds, nearly all of which is "extracted" from tourists. Though Nevada is no longer the only place in America where one can legally gamble, state time and money continue to focus on the economy that made Nevada famous. The gaming industry does not embrace as its major goal the long-term quality of life for Nevada communities, but rather the short-term good life for tourists in a make-believe world of major proportions. This pattern of thought is slowly changing, but the dominance of an industry that considers itself "24-hour entertainment" offers a challenge to those engaged in the providing of Nevada's cultural services.

The burgeoning gaming industry demands an expanded workforce in our urban communities. Though many of the new residents are professionals and business people, most are minimum-wage workers, and it is still typical to find eight to twelve people sharing a motel room and sleeping in shifts to accommodate 24-hour service jobs in the hotels and casinos. (Up to 5,000 rooms per mega-resort means more than 90,000 daily bed changes in Las Vegas alone), About 8,000 people a month move to Las Vegas, while 4,000 a month leave. It may very well be that today's most underserved population in Nevada may be its transient workforce of Mexicans, Cambodians, Vietnamese, Filipinos, Tongans and their children.

The boom and bust impact of mining, our second major industry, is immediately visible in our rural communities. Mining practices have left many of our rural areas mimicking shanty towns, with transient work forces lasting as long as the ore runs, leaving scarred towns as the mines have left scarred landscapes. The economic shifts in mining play an important role in Nevada's state's character, giving it an unusual history of movement in major centers of population and economic vitality.

The lack of personal or corporate income tax, inheritance tax and a low property tax rate severely constrains legislative spending. The immigration of new residents flocking to take advantage of the above (especially the expanding senior population), or to find employment in the gaming industry, is creating an enormous strain on all facets and levels of state government and its infrastructure.

B. Planning: Background, Arts Town Meetings and the Nevada Cultural Blueprint

Thank you for requesting input for the upcoming strategic plan. As you know, all of us who work in this much maligned field relish the opportunity to share with others what it is we're doing, and when it is appropriate, ask for help to do it better. Strategic Plan response, poet

In the early spring of 1995, the NAC council and staff gathered for their first facilitated retreat. Up to that point, NAC's assistance to most of its constituents had been accomplished primarily through a variety of flexible grants opportunities. Staff size, budget and agency direction limited the development of in-depth, sustained programs or initiatives. Though the small staff provided much personalized assistance, it was a piecemeal approach to the providing of training and support for our arts organizations and underserved populations. Changes at the NAC, including a new executive director, a move from Reno to Carson City, a newly created Department of Museums, Library and Arts and an impending budget increase from the legislature, prompted an internal examination. It was decided at that retreat to focus on refining the agency administrative structure and grant making function during the following year. These changes would reflect a commitment to strengthen our relationship and trust with constituents emphasizing equality of access to our programs by a diverse constituency and expanding support for arts activity throughout the state.

In response to constituent comments and following the agency's Strategic Plan, 1993-1995, two new programs were created, Artists' Services and Community Arts Development, to address the distinct needs of our professional and emerging individual artists and of our increasing number of local arts organizations. (The Nevada State Legislature approved the agency's first Community Arts Development Coordinator in FY96). The Grants Program was restructured to provide an unprejudiced grant making system that is simpler and more responsive to fluctuating funding realities. A by-product of this redesign process was an increased awareness of NAC which was achieved by expanding the guidelines mailing to include tribal councils, city managers and social service organizations. The percentage of funded organizations jumped from 72% in FY95 to 98% in FY96. Applications from and funding to new organizations reaching both urban and rural underserved populations increased by 13% and included Washoe Tribe of Nevada and California, Las Vegas Japanese American Citizens League, Elko Convention Center, South Lake Tahoe Arts Commission and Northern Nevada Black Cultural Awareness Society.

In early 1996, we began an intensive period of preparation for the agency's first series of Arts Town Meetings (ATMs). Staff identified appropriate sites; the Statewide Conversation Survey was created and distributed prior to the meetings; local partners were identified for each ATM and the council and staff took part in a planning retreat facilitated by Bill Moskin and Richard Linzer, consultants from Washington State.

Between March 6 and August 4, 1996, staff and council members traveled 2869 miles to join more than 300 Nevadans at the thirteen Arts Town Meetings.

ATMs were advertised through the Statewide Conversation Survey mailer (3,500) For tracking purposes, different colored surveys went out for each month and to each ATM site and surrounding areas. ATM co-sponsors relied on word-of-mouth and local advertising. NAC targeted each ATM with its own publicity and advance calls were made to key community leaders for each meeting. To comply with the Nevada State Open Meeting Law, all NAC meetings are publicly noticed and all in attendance are encouraged to participate–and in Nevada, they do.

Arts Town Meetings Schedule

Date	Community	Location/*Sponsor(s)*
March 6	Carson City	Brewery Arts Center *Brewery Arts Center*
March 11	Reno	Pioneer Center for the Performing Arts *C.I.T.Y. 2000 Reno Arts Commission, Sierra Arts Foundation, Pioneer Center*
March 18	Elko	Elko Convention Center *Elko Convention Center, Western Folklife Center*
March 19	Battle Mountain	Lander County Court House *Battle Mountain Arts Presenters*
March 20	Winnemucca	French Ford Middle School *French Ford Middle School*
March 25	Las Vegas	Winchester Community Center *Clark County Cultural Affairs, Allied Arts Council of Southern Nevada*
March 26	Overton	Moapa Valley High School *Moapa Valley High School*
April 2	Yerington	Lyon County Museum *Yerington Theatre for the Arts*
April 16	Ely	Mt. Wheeler Power Company *Bristlecone Arts Council*
April 17	Caliente	City Council Chambers *Caliente Beautification Committee*
April 18	Tonopah	Tonopah Convention Center *Tonopah Arts Council*
May 15	Fallon	Western Nevada Community College *Churchill Arts Council*
August 4	Virginia City	Storey County Senior Center *Comstock Arts Council*

The first draft of the Nevada Cultural Blueprint: Nevada Arts Council's Strategic Plan was developed for distribution at NAC's first statewide arts conference in October 1996. After an introduction to the public discussion process and identification of critical issues by Bill Moskin, the conference participants broke into teams to discuss each issue. Team facilitators included Bill Moskin, consultant; Joan Lolmaugh, Clark County Cultural Affairs; Bob Lynch, Americans for the Arts; Maryo Ewell, Colorado Arts Council; and Missy Bowen, YA-YA Inc. In a plenary session on the second day of the conference, team representatives presented break-out session reports for audience discussion and observations by the consultants.

Following the conference, comments from the Team Report and Recommendations were analyzed by staff and became the Strategic Plan Draft: Critical Issues. After review by NAC Council at its fall meeting (NAC Council meets only twice a year.), this document was distributed to a constituent reading committee of approximately 140 educators, artists, arts organizations and public institutions for final comment. Armed with much documentation, staff created the present report: Nevada's Cultural Blueprint: NAC's strategic plan, 1997-1999.

What we knew about the Nevada Arts Council and its constituents

In its role of a statewide service organization, the Nevada Arts Council since its inception has served as the catalyst for the growth of the arts in Nevada. Most of Nevada's 250-plus cultural organizations are in the 4-10 year-old range. New residents, whether seeking to recreate the community recently departed or whether to establish a sense of community within a culturally or geographically isolated lifestyle, are the impetus for existing arts groups to step to the next level and for new organizations to emerge. Nevada hosts more dancers and musicians than any other state, except California and New York, due to the entertainment needs of our hotel/casino industry. Many of these artists become the nucleus of Nevada's producing arts organizations, as most have classical, "legitimate" training and education in their disciplines. Many artists are affiliated with the college and university art departments, and more each year are drawn to Nevada's physical and spiritual space.

Though Nevada is certainly unique, its cultural needs are not much different than those elsewhere. Our rural artists and arts organizations share the western experience as they battle with the reality of geographic isolation--minimal resources, reduced networking, skepticism of their work, lack of facilities and markets and depressed economies. In our urban centers, artists and cultural organizations experience many of the same frustrations as their rural colleagues.

Unprecedented growth, in the general population and in the arts community, means increased competition (real and perceived) for audiences, press coverage and funding opportunities. Moreover, the arts communities in Reno and Las Vegas must contend not only with the gaming industry and its adult and family entertainment packages, but with cultural activity in nearby San Francisco and Los Angeles as well.

NAC services and programs encourage accessibility, inclusivity and expansion, and even without this emphasis, our constituency, as with any state arts agency, rarely shrinks. Although the political circumstances today for our national cultural policy are daunting to even the most practiced optimist, the challenges inherent in our collective mission stimulate continued and creative efforts on behalf of our constituents.

What we found out during the Planning Process

From the smallest community, Caliente, to the largest, Las Vegas, there was the anticipated discussion about increased funding. There was a very high priority placed upon the need for increased public awareness of the role of the arts in Nevada and of the Arts Council. Increased professional development and networking opportunities as well were requested at each site.

Our rural constituencies feel their isolation geographically, economically and socially, and have very little access to cultural activities beyond what is presented by the local arts agency, if indeed there is one. There was much demand for "packaged" arts programs in the performing, visual and literary arts. Rather than focusing on ownership of a cultural facility, several communities were willing to "share" one with a neighboring town, even if the drive was 120 miles roundtrip, or to find funds for cultural tour buses into the major metropolitan areas. A number of rural communities spoke of the need for public art for their children to experience, whether it be site-specific or an exhibition in a public area, perhaps in a bank or library. There

was a strong desire for training in and use of the new technologies. And a number of groups listed preservation of local, traditional and folk arts as a priority.

Reno and Las Vegas are quite different and as such produced different documents. The discussion in Las Vegas reflected both its stronghold as population center of Nevada and its sense of separation from the rest of the state. The discussion focused on lack of communication, a need for a cohesive arts community and the need for a NAC office in southern Nevada. Reno's conversation focused on artists, arts education, cultural tourism and private sector funding.

We also learned much about the challenges of a comprehensive public planning process. Our first attempt succeeded on several levels--by presenting the NAC to the public as a responsive state agency; shoring up community partnerships throughout the state; beginning a statewide dialogue about the state of the art and identifying actions for the Arts Council to analyze and enact.
The timing of the planning process allowed us to begin implementation of many of these actions steps which are outlined in the Evaluation Section and are identified throughout this narrative.

C. The Plan

Since Las Vegas, with its many ethnic groups, take pride in their varied heritages, as well as the cultural diversity of their people and the many cultures from around the world make up the character of our community, is most gratifying to know that there are people who are genuinely interested in maintaining and raising the standards in the folk arts here in the State of Nevada. Letter to Senator Richard Bryan from a master in the Folk Arts Apprenticeship Program, Las Vegas

Arts Education
The Arts In Education Program has long served Nevada's Pre-K - 12 student population through its regular program components: the Artist in Residence Program, the Special Project Grants Program (with awards made both to Schools & Other Organizations and to Individual Teachers), the annual statewide Arts In Education Conference, the annual two-day Arts In-Service, and an active program of technical assistance offered statewide. In the last two years, though, AIE has expanded the scope of its activities beyond these basic programs by taking much needed leadership in developing new K-12 arts standards for Nevada, by assisting districts and schools with arts curriculum development, and by making performance-based assessment in the arts a topic of educational debate statewide.

In the past year, we have also focused on clarifying the distinct functions of each of the program components while also developing greater alignment and unity of focus among them. Developing both increased clarity about the purpose and function of these components and increased alignment among them will provide the flexibility necessary to combine components into configurations that most efficiently and effectively address four program goals:

1. To deliver comprehensive arts education programs for at-risk populations, urban and rural, in both schools and non-school settings.
2. To collaborate with the Department of Education, with schools, and with arts organizations and other institutions to support inclusion of the arts as a core subject and to improve arts education K-12.
3. To involve professional artists more extensively in all phases of arts education and community development statewide.
4. To integrate arts education more fully and organically with other NAC programs and Nevada communities.

Because the Nevada Department of Education has no arts consultant, NAC took a leadership role in developing a new set of K-12 arts standards for Nevada. These new standards, which were presented to educators statewide at the "New Standards Forum" in Las Vegas (March 1997), are scheduled for adoption by the State Board of Education in January 1998. This standards project was partially funded by a Goals 2000 Arts Education Leadership Fund grant of $10,000 awarded to the AIE Program.

NAC has also taken a major leadership role in providing professional development opportunities in the arts for teachers through the Nevada 2000/Teaching and Learning the Arts (TALA) Project. The TALA Project, which received $208,000 of Goals 2000 funding, was directed by the AIE Program Coordinator. This project linked six school districts with five local arts agencies in planning and implementing professional development programs in the arts for targeted groups of teachers in each district. In addition to sponsoring teacher workshops in all six participating school districts and at the Arts In Education Conference, the TALA Project sponsored an intensive, two-seek Summer Arts Institute for teachers from the six participating districts. Other organizations participating in the project were the Arts Education Project of Nevada (which drafted the new *K-12 Arts Standards*), the Nevada Music Educators Association, the Educational Theater Association of Nevada, the Art Educators of Nevada, and the Department of Education. Because the Governance Panel for the TALA Project included representatives of all these organizations, its formation and operation has provided the network of educators, artists, and arts administrators necessary for the formation of a Nevada Alliance for Arts Education. (Though TALA was not funded for a second year, the Arts Council will continue to offer the Summer Institute and work with the TALA Governance Panel to prepare an application to the Department of Education for next year.)

The Arts In Education Program has also taken leadership in bringing information and training in arts assessment to Nevada teachers. The AIE Program offered workshops on this topic at the AIE Conference, in two TALA Project districts, at the annual conference of the Nevada Music Educators Association, and as part of the Arts In-Service Course (Reno, June 1997). The AIE Coordinator also participated in the January, March, and June meetings of the SCASS/Arts Education Assessment Consortium as one of Nevada's two designated representatives (serving on the Professional Development Committee).

By involving both local artists and local arts agency administrators deeply in the process of designing and implementing professional development programs in the arts for teachers in the six TALA Project districts, the AIE Program has taken a further step in the process of enabling both individuals and organizations to contribute to the improvement of local arts education programming. This step will be built upon through the regular AIE Program components, through collaboration with NAC Artists' Services Program, and through further support of local arts agencies.

NAC plans to expand its arts education programming in five areas: (1) in the range of professional development opportunities in the arts provided for teachers statewide, especially in rural areas (working in partnership with the Department of Education and with five or six local arts agencies); (2) in the provision of services and resources to schools and other institutions enrolling "at-risk" students - such as prisons and juvenile facilities - focusing particularly on Las Vegas; (3) in the range of arts assessment training opportunities made available to educators and teaching artists; (4) in the creation of a Nevada Alliance for Arts Education, and (5) in the provision of new print and computer-based communications avenues for arts education information, including advocacy materials.

Community and Cultural Development

With a commitment to provide ongoing communications and services with our communities and community-based cultural organizations, NAC created its Community Arts Development

Program in 1996. Through its activities, the program's focus is on meeting the distinct needs of our varied communities, many with limited financial and human resources, and supporting these communities and their arts organizations in the management of their own programs and projects.

The Community Arts Development Program manages a number of projects and programs to provide arts and cultural organizations opportunities for planned growth and sustainability and to develop cultural leadership and a knowledgeable cultural workforce. The Locals Salary Assistance Program, a three-year partnership program, funds leadership positions for local arts agencies, provides a network for communication and sharing and offers personalized technical assistance in grantswriting, board training and income development. The Professional Development/Travel Assistance Program provides stipends to any arts/cultural organization to attend regional and national conferences and workshops. The annual statewide arts conference, topic-specific workshops and personalized on-site technical assistance are available to any cultural organization in the state.

As mentioned in the following section, the Community Roots Project is a major leap for the agency and our pilot communities in developing collaborative programming. The outcome will be extremely important because more often than not arts organizations in underserved communities impose a sort of self-isolation because of a perceived attitude of "unlike interests." This project is not only drawing together people in a common activity, it is creating enthusiasm and energy for artists, arts organizations and community volunteers. Too, Community Roots is connecting communities that have probably never been interested in or concerned with each others' histories or futures. The two-year commitment made by the four centers is quite extensive. Not only does it demand the design of local projects, but also the commitment to work with the state arts agency in statewide presentations and the creation of the handbook for local and national distribution. We look to the Community Roots project to be a model for future inter-agency and community development activities.

Cultural Diversity, Folk & Traditional Cultural Heritage

The Folk Arts program is staffed by a full-time program director and a full-time contract folklorist funded by grants from NEA's Folk Arts and Heritage & Preservation programs and the Fund for Folk Culture. In addition to administration, technical assistance in heritage-based programming and archive maintenance, the Folk Arts Program presently administers several ongoing programs, two new initiatives, and is planning for several new projects for the biennium. To respond to increased requests for programming and assistance from our ethnic and cultural communities and from mainstream arts organizations interested in developing cultural heritage programming, NAC intends to request a second state-funded folklorist beginning in July, 1999.

The Nevada Folk Arts Apprenticeship program, currently in its tenth year, funds eight master folk artists annually to teach their traditions to dedicated and experienced apprentices. A total of 52 apprenticeships have been awarded over the life of the program, with more than half going to Native American artists. The program was funded with NEA Folk Arts funds and state money for the first nine years and now with NEA State Partnership funds and state money. Planning and fundraising are underway for a major exhibition, publication and series of public programs scheduled for 1999 to celebrate the tenth anniversary of the program; this project is being undertaken in partnership with the Nevada State Museum.

The NAC co-sponsors annual folklife festivals in Las Vegas and Reno, in partnership with several local cultural agencies. Both were established with Arts Council fieldwork and programming made possible with funding from the NEA. Local sponsors have adopted administrative responsibilities for each festival while Arts Council Folk Arts staff continues to

provide year-round identification and documentation of ethnic and cultural groups and artists, teacher in-service training and programming expertise.

Community Roots, a joint effort of the Folk Arts and Community Arts Development programs and funded by the NEA Heritage & Preservation program, is designed to train community groups to research their own local traditions and present them back to the community. This two-year pilot project in community-based cultural conservation involves two rural (Wells and Tonopah) and two Las Vegas ethnic communities (African-American and Hispanic). Community Roots participants receive training in organizational development, folklife fieldwork and arts programming. Each participating community is developing programs and activities to honor local cultural life which can include exhibits, performances, workshops, festivals, school and community residencies. Community Roots participants, who were identified through community meetings in each site, are presenting a session at this year's statewide arts conference as their first step as Community Roots researchers. A major element of this project is to publish a case study/reference handbook on community-based cultural conservation and local arts programming to be distributed throughout the state as well as the national arts network.

Our Native American cultural initiative began in 1996 with a survey and assessment of cultural activity of the 26 tribal governments statewide, and the publication of *Songs for Asking: Perspectives on Traditional Culture Among Nevada Indians*. Overwhelming public response for *Songs for Asking* resulted a second printing. One recommendation noted in the survey was for a gathering of Indian people from around the state to discuss issues of cultural preservation and sustainability. During our upcoming conference, the newly formed Native American Cultural Coalition will continue discussing the issues raised in *Songs for Asking*. In conjunction with the Inter-Tribal Council of Nevada annual conference in December, we have scheduled a meeting to plan a statewide Native American Cultural Gathering. Based on input at that meeting we will continue to plan and facilitate the statewide gathering with the ITCN, as well as respond to other expressed needs from Indian artists and cultural leaders.

Nevada Demographics 1997	White	Black	Asian/Pacific	Am. Indian	Hispanic
State of Nevada	87.8%	7.1%	3.3%	1.8%	11.9%
Clark Co. (Las Vegas)	85.1	10.3	3.6	1.0	12.8
Washoe Co. (Reno)	91.4	2.4	4.0	2.2	10.4
Elko Co. (rural)	91.4	0.8	0.8	7.0	14.6

Underserved Areas

In the past, NAC has considered as its primary underserved population Nevada's rural citizens. Many must drive 1-2 hours to reach medical or mental health services of any kind, public or private, let alone arts or cultural programming. In some parts of Nevada, AIE artist residencies represent a major portion of the local art programming, As mentioned above, the dramatic increase in urban populations of service workers is providing new underserved and underidentifed populations.

Recognizing that Nevada's communities (using the broad definition here) existed in different stages of cultural development and awareness, the program focused on transferring skills and information at the community level to build a broad base of local support that can sustain interest, programming and resources. In the early 90's, new and very flexible grants program was created that enabled first rural sites and then both rural and urban organizations to conduct community needs assessment and planning, to design programs and facilities and, where appropriate, to start new or expand existing programs. Presently, the Grants Program has two specific categories for new and emerging organizations, Development and Jackpot.

Special invitations to our statewide grantswriting workshops to ethnic, cultural, social service and educational organizations are made personally and intensified technical and grants writing assistance is provided by a number of NAC staff to our new contacts and grant applicants.

The demographics of the state are changing rapidly and identifying both the underserved populations and their needs are an enormous and challenging task. NAC over the next biennium will continue to focus on the definition, identification and survey of our culturally underserved constituency, especially those in our urban areas.

D. Programs and Implementation

The...strategic plan makes clear that the activities NAC is currently engaged in are substantial and numerous. Receiving this document in itself was helpful in understanding the scope of the Council's work. Strategic Plan Review comment, Lied Discovery Children's Museum, Las Vegas

Program and activity categories with dollar allocation.

NAC Programs, FY1998	Subtotal	Total
Agency Administration		546,152
Artists' Services Program		60,500
Fellowships (grants)	30,000	
Fellowships (administration)	8,500	
Visual Arts Exhibition/Publication	4,000	
Tumblewords (Nevada Literature Project)	8,000	
Workshops	4,000	
LXS	6,000	
Arts in Education Program		91,082
AIE Statewide Conference	7,000	
Artists in Residence	30,000	
Arts In Service	5,000	
Leadership Initiative (Goals 2000)	15,000	
Operating/Travel	12,000	
Special Projects: Individual Teachers	14,000	
Special Projects: Schools & Organizations	14,000	
Community Arts Development Program		80,645
Locals Salary Assistance Program	40,000	
Publications/Prof. Develop. Funds	8,645	
Operating/Travel	7,000	
Professional Development Workshops	5,000	
Arts All Ways Conference/ATMS	20,000	
Folk Arts Program		89,500
Apprenticeship Program	28,000	
Archives/Documentation/Publications	6,200	
10th Anniver. Apprenticeship Exhibit	15,000	
Community Roots Project	40,300	

Governor's Arts Awards		3,000
Artist Commission	3,000	
Grants Program		765,000
Grants operating	20,000	
Challenge	50,000	
Design Arts	25,000	
Development	50,000	
Jackpot	35,000	
Organizational Support	465,000	
Project	60,000	
Information Services		47,000
neon	35,000	
Nevada Art News	12,000	
Nevada Humanities Committee (flow-through)		9,000
TOTAL		$1,697,797

It's not obscene, it's not political, it's not even controversial...it's simply an efficient partnership of federal, state and local funds aggregated o help keep KNPR on the air and our listeners informed about the arts. Letter to a state senator from a grants recipient, 1997

Grant Criteria: Artistic Merit

For panelists, NAC continues to use peer professional artists and arts administrators from other states within the region to avoid conflicts-of-interest and to provide an external perspective in the evaluation of Nevada artists and arts organizations. Panelists are identified primarily through staff recruitment and field suggestions and are chosen for knowledge and expertise in the arts, ability to interpret NAC review criteria for each application and sensitivity to community and cultural needs. Other considerations include communication and decision-making skills, geographic and demographic representation, experience as an advisory panelist and expertise in the disciplines of literature, performing arts, visual arts, folk arts, education, organizational and community arts development.

The Grants Panel is convened in open, public session. The Council is present during the grants review process and listens to all deliberations and testimony. The "omnibus" panel is responsible for reviewing all applications except those in Challenge and Design Arts which are reviewed by Council committees and Jackpots which are reviewed each quarter by staff. For all applications, panelists are instructed to use the evaluation criteria of artistic excellence; relationship to NAC goals; community and statewide involvement; and administrative, programmatic and fiscal responsibility. Panelists are asked to provide constructive criticism regarding artistic product if appropriate as well as other factors and to maintain a high level of professionalism when discussing the applications.

All applicant slides, audio or video tapes are viewed by the panel for a minimum of three minutes. Each applicant has three minutes to address the panel. The panel may take more time for questions and answers. The panel scores each application and makes funding recommendations. The Council has the opportunity to discuss with the panel its recommendations and comments and may modify funding recommendations by motion and vote, but must approve funding levels by categories in a block vote. Staff notifies applicants in

writing of the decisions; scores, statements, voting records and tape transcriptions are available upon request.

Similar panel review processes are utilized in our Artist Fellowships, Folk Arts Apprenticeships and Artists in Residence Roster selection process.

E. Evaluations

Evaluation is always the hardest thing to do. NAC Executive Director

Council programs are critiqued in a timely manner by the staff as a whole at its weekly meetings, and by the executive director and individual staff members during bi-monthly meetings and work performance review sessions. Each programmer develops, distributes and collects evaluations for all agency programs and projects. The Council, during its public meetings and its annual retreat, evaluates programs and projects and objectives in relation to the agency's long-range plan and to staff comments. The public is encouraged to, and indeed does actively participate in program evaluation during the open, public council meetings, at workshops and agency events and through evaluation forms that are designed for each of the agency's programs.

Plan Evaluation
Jonathan Katz, executive director of NASAA facilitated the staff retreat at the end of June, 1997. The staff reviewed and evaluated agency activities in terms of the new strategic plan, noting accomplishments and unmet action steps.

I. Arts Awareness
*/**Action Step 1: public awareness campaign is in process with Department; **Action Step 5: cultural tourism activities and sessions are continuing at upcoming arts conference; **Action Step 8: conference registration has increased by 15% since last year; */**Action Step 1997 legislature approved Las Vegas position, office will open by January 1998. The rest of the Action Steps are in process or will be addressed as specified by plan timeline.

II. Artists
*/**Action Step 1: council has made grant making to organizations and artists a priority issue to discuss at its fall retreat; **Action Step 10: 1997 Legislature approved funding for the development of visual arts traveling exhibits and a companion handbook. The rest of the Action Steps are in process or will be addressed as specified by plan timeline.

III. Education in the Arts
*Action Step 2: 1997 Legislature approved increased funding for Special Project Grants. The rest of the Action Steps are in process or will be addressed as specified by plan timeline.

IV. Arts Funding
*/**Action Step 1: funding for NAC budget from 1997 Legislature increased by 83%; */**Action Steps 3 & 4: council has made grant making to organizations and artists a priority issue to discuss at its fall retreat. The rest of the Action Steps are in process or will be addressed as specified by plan timeline.

V. Arts Services to the Field
Action Step 1: recent staff retreat led by Jonathan Katz focused on environmental change; *;Action Step 6: 1997 legislature approved Las Vegas position, office will open by January 1998; **Action Step 7: 1997 legislature approved funds to continue Locals Salary Assistance Program. The rest of the Action Steps are in process or will be addressed as specified by plan timeline.

F. Public Awareness and Appreciation

Effective marketing—a new logo or slogan, advertising, public relations, direct response—is no mystery. The difficulty generally is having the patience to follow the basic steps necessary for success. To do the homework. Mark Curtis, department marketing consultant

Because of its small staff size, NAC public relations activity consisted mainly of press releases, with a particular concerted effort on particular programs like the Governors Arts Awards and the Grants Program. The Department Public Information Officer, starting this fiscal year, will be committing a minimum of two days a month to work with NAC staff to develop a cohesive agency marketing plan and specific publicity campaigns for identified program projects.

Last year, the Department of Museums, Library and Arts received funding for a public information officer to develop a comprehensive marketing plan for the department and to provide training and public relations assistance for those divisions without staff. The consultants worked with the division directors and staffs during the spring of 1997 and produced a draft report on public awareness that emphasizes the need to focus on children and arts education for the entire department.

The Arts License Plate will provide the arts council with an opportunity to present a public campaign that focuses on arts education. In fact, that was the primary impetus for this project, as the population base does not indicate a large revenue stream for additional arts education funding. Planning for the campaign to promote the Rich in Art plate will begin this winter.

G. Partnerships

The TALA project demonstrates in a creative and powerful way exactly the kind of collaborations that can make a difference for school children in Nevada communities, by bringing together school districts local arts agencies, state education associations and arts advocates. TALA project response, NASAA

Most of Nevada's arts organizations suffer from limited staffing and lack of revenue sources. Partnerships with the private and public sector and other nonprofits are a necessity to maintain operations and begin new projects. In Reno, the city arts commission contracts for services with the local arts agency, and all arts groups work with the gaming industry. On the north and south shores of Lake Tahoe, arts councils partner with hotels and ski resorts. In Las Vegas, the casinos provide performance venues as does the extensive Clark County Library system. KNPR-FM, the City of Las Vegas and the Clark County Division of Cultural Affairs provide sponsorship services for a myriad of arts groups. Rural arts organizations cooperate with chambers of commerce, convention and visitor authorities, libraries and school districts.

For the NAC, serving such a geographically challenging state with a relatively small staff would be impossible without the cooperation of a variety of public and private partners. Some examples include but are not limited to:

Arts Education

During the last several years, NAC has engaged in important partnerships to shape the future of Nevada's educational system. With a background in curriculum development, our AIE Coordinator served as co-chair of the Teaching, Learning, Standards and Assessment Planning Team for Nevada 2000 and wrote the Team's section of the final *Nevada 2000: Comprehensive State Improvement Plan.* He is also served as co-chair of the Arts Education Project of Nevada, a volunteer group of Nevada artists and arts educators that revised the Nevada Course of Study in the arts to bring it in line with the *National Standards for Arts Education.*

The Nevada 2000/Teaching and Learning the Arts Project (TALA) uniquely partnered the NAC with six school districts and five local arts agencies and resulted in planned and implemented professional development programs in the arts for targeting groups of teachers in each district. As mentioned above, other TALA partners were the Arts Education Project of Nevada, Nevada Music Educators Association, Educational Theater Association of Nevada, Art Educators of Nevada and the Department of Education.

A collaboration between the NAC, Very Special Arts Nevada, schools, teachers, design professionals and various casinos will allow the marketing of the new Nevada Arts License Plate to have a statewide impact. The plate, with the tag line, Rich in Art, will provide a new revenue source for the NAC Arts in Education program.

The positive activity of the Nevada Arts License Plate has spawned another partnership on a state level. Work has just begun with the Department of Motor Vehicles, Department of Transportation and a number of legislators in the development of a cohesive teen driver education curriculum with NAC, design professionals and students in School to Work programs to help create the marketing tools.

Tourism

Nevada Commission on Tourism and Nevada Arts Council staff members are involved in each other's conferences, providing technical assistance, sharing mailing lists and serving as speakers and consultants. For the past three years, NAC Artists' Services Program has coordinated a major exhibition space for Nevada visual artists at the annual Governor's Conference on Tourism. Most recently, the two agencies are co-administrators of the Nevada Cultural Tourism Coalition (NCTC), a fledging organization started at the Western Regional Cultural Tourism Forum in April, 1997 in Los Angeles. The second gathering of the NCTC is scheduled for our upcoming statewide arts conference in October 1997. Additionally, Tourism continues to provides $62,000 a year to our Grants Program to support organizations and arts events in both rural and urban communities that attract tourists.

Folk Arts/Underserved Populations

As highlighted earlier, the Folk Arts and Community Arts Development programs seek out a number of partnerships to more effectively provide access to and participation in cultural activities. The Sierra Folklife Festival, Crossroads: the Las Vegas Folklife Festival, the Native American Cultural Coalition and the Community Roots Project succeed because of the initial planning efforts and commitment of ongoing communications by NAC that are required to make partnerships work.

Clark County Division of Cultural Affairs (Las Vegas) is matching Arts Council and NEA dollars to support our Folk Arts Program Consultant's expanded research and fieldwork in Las Vegas' underserved and ethnic communities.

In conjunction with the Nevada State Museum, planning is underway for an extensive traveling exhibition celebrating the tenth year of the Apprenticeship Program.

The new Council chair, recently the Executive Director of the Forum for a Common Agenda in Reno, an organization that focuses on corporate/community partnerships, is making the strengthening of arts and private sector partnerships a priority for the next two years.

H. Technology

I think a web site is an essential service for the arts in Northern Nevada that must be provided by someone, and NAC may well be the one to best do it. Strategic Plan response, Reno

All agency staff members have computer workstations (Macintosh) which are linked in a network with a server, two printers, and a network fax modem. The agency's central database of 5,400 names resides on the server and is used primarily for mailing lists and grants management. We have modem access to the state's accounting records to track payments.

Our e-mail and Internet access is provided through the state library, an agency of our department. We currently have individual e-mail addresses, and text-only access to the Internet, and will shortly receive upgraded equipment to provide faster service and full graphic capability for the Internet. Presently, the library maintains the Arts Council's web page, which provides a brief introduction to the agency and its programs. The department recently contracted with a design firm to develop web pages that are user-friendly and informative. When appropriate we will add agency grant guidelines and forms, text from our newsletter and other publications and news from state/regional/national cultural networks. We foresee our Internet presence becoming an increasingly valuable tool for our constituents as we become familiar with its true capabilities.

Funds have been provided by the state in FY 98 for a computer consultant to assist us in better understanding the new technologies, improving our grants management system and the NISP reporting data, and to make better use of our capabilities, especially in financial management and the compiling of statistics. In response to requests at the Arts Town Meetings, we plan to develop training opportunities for our constituents in the application of technology to their work.

I. Access

An arts awareness campaign really needs to stress the value of the arts for ALL individuals including children and adults with special needs...and to make the art accessible to all. Strategic Plan response, Nevada Very Special Arts

Access for persons with disabilities to agency-funded programs is insured by on-site staff review of facilities for compliance with federal accessibility standards. Potential grant applicants receive agency assistance in designing their programs to be accessible in order to be eligible for NAC funding and 504 and ADA requirements are discussed at the ten grants writing workshops. Copies of *The Design of Accessibility: An Arts Administrator's Guide* were distributed last year to all grantees, local arts agencies, presenters with facilities and Cultural Commission participants. (A commission of the department that distributes 2 million dollars a year for restoration of historic buildings into community cultural facilities) All extant public performing and exhibitions facilities were accessible as of 1986; all new or planned facilities, including those adaptive reuse projects funded by the Cultural Commission. meet federal standards. The agency's own offices, located in a remodeled historic house, have been modified for increased accessibility and all agency meetings are held in accessible locations.

APPENDIX B

Board Members
Board Responsibilities
Board Policies

FY 1998

BOARD MEMBERSHIP FORM

Board Membership Information. Provide information on all board members. Indicate by asterisk (*) members who are Native American, Alaskan Native, Asian or Pacific Islander, Black, or Hispanic. Indicate by a cross (+) members who are also office holders. Please use the following format:

	NAME CITY	OCCUPATION	ARTS INTEREST/ AFFILIATION
+	Kathie Bartlett Reno	Administrator, Arts Organization	Arts In Education Design Arts Organizational Dev
+	Sue Clark Las Vegas	Arts Advocate, and Patron	General Arts Community Arts Arts Advocacy
*	Doris Femenella Las Vegas	Retired Education Administrator	Arts in Education Folk and Ethnic Arts
	Gailmarie Pahmeier Reno	Poet, Professor of English, UNR	Literature, General Arts
+	Dennis Parks Tuscarora	Ceramicist, Director School of Pottery	Visual Arts
	Margo Piscevich Reno	Attorney	Visual Arts Advocacy
+	Candy Schneider Las Vegas	Administrator, Clark County School District	Arts in Education, General Arts
	Eric Strain Las Vegas	Architect	Design Arts Community Arts
	Roger Thomas Las Vegas	Design Firm Executive	Visual & Design Arts General Arts

(If necessary, continue on page 39)

BOARD OF DIRECTORS HANDBOOK
INFORMATION TO INCLUDE

General Information
Mission Statement and Guiding Principles
Important Dates & Meeting Schedule
Board of Directors - contact list
Annual Workplan

Section I - Bylaws and Policies

Section II - Grantmaking & Programs
- Grants - Summary of all Categories

Section III - Budget and Audit
- Consolidated Budget
- Audited Financial Statement

Section IV - Organization
- Board Organization Chart
- Committee Assignments
- Staff Organization Chart
- Staff Roles, Responsibilities and Job Descriptions

Section V - Minutes

Roles & Responsibilites of Board & Chief Staff Member

Board

Manages Policy - Determines overall program, fiscal and management policies

Advises on operations - Assists as a volunteer staff to help the Exec. Director/President & CEO manage programs or administration

Accountable to public, donors, laws and bylaws - Responsible that annual reports to IRS are submitted, conforms to state and local laws and organizational bylaws

Responsible for ideas - Provides vision, shapes organizational character

Determines organizational purpose, goals and objectives - Regularly evaluates mission and planned tasks to fulfill the objectives set by the board.

Makes long-term commitment of resources for organization - Maintains financial solvency through fiscal planning, management, and fundraising; plans for facilities and staff

Selects Executive Director/President & CEO - Hires and evaluates the Executive Director/ President & CEO

Perpetuates the organization - Maintains continuity of board. leadership and organization, or dissolves if mission is fulfilled.

Executive Director/President & CEO

Manages Operations - Oversees day-to-day operations that implement board policies

Advises on policy - Researches policy decisions and advises the board (e.g. drafts policy and budget for board approval)

Accountable to the Board - Reports to board on progress of activities, finances and results of programs, and facilitates required reports

Responsible for organizational behavior - Makes vision tangible, supervises daily activities, represents organization to the public

Implements board objectives - Determines strategies, recommends and implements long-term goals and annual objectives

Makes short-term commitment of resources for organization - Operates within the approved budget, generating funds, committing expenses, allocating staff time and physical resources

Hires and manages staff and volunteers - Coordinates activity of subordinate staff and volunteers

Provides administrative support - Maintains board and organizational records, maintains communication between board and staff

BOARD OF DIRECTORS NOMINATION FORM

MEMORANDUM

TO: Board of Directors

FROM: Chair, Leadership Development Committee

SUBJECT: Nominations for Directors

DATE: January 2, 1997

The Leadership Development Committee requests input from the current Board of names for their review for potential nomination to the Board.

Enclosed is a Board of Directors Nomination Form. Please feel free to submit the names of as many individuals as you think should be considered for a seat on the Board. **Please return your nomination forms by Friday, January 24th.**

I have also enclosed a Director job description, a list showing the current Board by the year their term ends. It also indicates the individuals eligible for a second term and those whose term ends this year.

Thank you for your input.

enclosures

BOARD OF DIRECTORS NOMINATION FORM

NOMINEE_____

COMPANY_____

BUSINESS ADDRESS

_____

HOME ADDRESS

_____

TELEPHONE_____**(DAY)**_____**(NIGHT)**

CURRENT ARTS ORGANIZATION AFFILIATIONS (Director, Member, Volunteer, etc)

_____

_____

_____

_____

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_____

OTHER COMMUNITY AFFILIATIONS (Director, Member, Volunteer, etc.)

_____

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NOMINATING STATEMENT

_____

_____

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_____

_____

PERSON COMPLETING THIS NOMINATION

_____

PHONE_____**(DAY)**_____**(NIGHT)**

MEMORANDUM

TO: Board Members,
first three year term ending June, 1997

(INSERT LIST OF NAMES)

FROM: Chair, Leadership Development Committee

DATE: January 6, 1997

The Leadership Development Committee would like for you to carefully examine your commitment to <ARTS COUNCIL> and whether you would like to be considered for renomination to the Board for another three year term of service. We all know that it is the dedication and commitment of our Board members that has made <ARTS COUNCIL> the dynamic organization it is today!

We would appreciate your attention to this and request your help by returning this form to the <ARTS COUNCIL> office by **Friday, January 24, 1997**.

Thank you.

****

_____ I would like to be considered for renomination to the Board of Directors of <ARTS COUNCIL> for another 3 year term ending in June of 2000.

_____ After careful examination, I find that I prefer not to be considered for renomination for another 3 year term.

Signature:_____

MEMORANDUM

TO: <ARTS COUNCIL> Board Members

Term Ends 1998 Term Ends 1999

(INSERT LIST OF NAMES)

FROM: Chair, Leadership Development Committee

DATE: January 6, 1997

Please note above your current term of membership on the Board of Directors and when your term expires. This year, the Leadership Development Committee is asking each Director to examine his or her commitment to <ARTS COUNCIL> and reaffirm their willingness to fulfil their term of office

We would appreciate your attention to this matter and request your help by returning the form below to the <ARTS COUNCIL> office by **Friday, January 24, 1997**. Thank you.

****

_____ I am willing to continue to serve as a member of the Board of Directors of <ARTS COUNCIL> for the remainder of my term.

_____ After careful consideration, I find that I cannot continue to serve as a Director.

Signature:_____

BOARD AND OFFICER ROLES & RESPONSIBILITIES
SAMPLE JOB DESCRIPTION

RESPONSIBLE TO: The citizens of City/County, donors, funders and recipients of grant funds.

TERM: Three years beginning July 1, eligible for two consecutive three year terms

EXPECTATIONS OF BOARD MEMBERS:

In agreeing to serve on the Board, an individual is demonstrating an initial commitment to the purpose of the organization and to participating in the work of the Board. It is helpful, however, to describe expectations clearly in the orientation process as well as periodically throughout the term of membership.

Board members are expected to:

Develop a "pride of ownership" in the agency and in the quality of its Board, its staff and its volunteers.

Receive and reflect upon the data, information, background materials and staff support necessary to make decisions and effectively participate in agency activities Request additional information when needed.

Take their policy-making and decision-making responsibilities seriously. Base decisions on reliable information. Maintain confidentiality of Board discussions. Avoid conflicts of interest. Avoid self-serving policies or actions. Pursue the warning signs of possible problems. Register dissent if they feel that the Board is making a mistake. Consider the effects of any actions on the rights of others.

Notify the President or other designated person when unable to attend a regular scheduled meeting.

Share comments related to evaluation procedures of the Board (performance or behavior) with the Board Chairman, share those related to the staff with the Board Chairman also, for the Board Chairman to convey to the President & CEO.

Participate in discussion, interaction, decision-making, voting, and work of the Board. These actions foster camaraderie and exemplify the member's major responsibilities.

Contribute financially to the work of <ARTS COUNCIL>. Pledges/contributions from each Board member are requisite to successful fund raising appeals to others.

BOARD AND OFFICER ROLES & RESPONSIBILITIES
SAMPLE JOB DESCRIPTION

CHAIRMAN

Preside at all meetings of the Board of Directors and the Executive Committee;

Ex-officio member of all committees;

With the Secretary, execute, on behalf of the Council, written documents and instruments when authorized by the Board of Directors.

Perform such duties as stated in the bylaws, and as are incident to the office, or that may be assigned from time to time by the Board of Directors.

CHAIRMAN-ELECT

In the absence of the Chairman, exercise the authority and carry out the functions of the Chairman;

Responsible for planning and evaluation.

VICE CHAIRMAN ADMINISTRATION

Serve as chairman of the Administration Council.

Responsible for reviewing and recommendations related to administrative issues and policy for <ARTS COUNCIL> including leadership development and personnel.

VICE CHAIRMAN COMMUNITY RELATIONS

Serve as chairman of the Community Relations Council;

Responsible for issues related to advocacy, diversity, grantee relations, public relations and marketing for <ARTS COUNCIL>.

VICE CHAIRMAN DEVELOPMENT

Serve as chairman of the Development Council;

Responsible for planning and executing the fund raising efforts for <ARTS COUNCIL> including business, foundation and individual giving, endowment and planned gifts, special events and in-kind resources.

VICE CHAIRMAN GRANTS

Serve as chairman of the Grants Council;

Responsible for the funding and policy recommendations related to the distribution of grants to community agencies and individual artists.

VICE CHAIRMAN PROGRAMS

Serve as chairman of the Programs Council;

Responsible for the development, execution and evaluation of programs of <ARTS COUNCIL> including arts education, artwork in public places, geographic outreach and professional development.

BOARD AND OFFICER ROLES & RESPONSIBILITIES
SAMPLE JOB DESCRIPTION

SECRETARY

Keep the minutes of the meetings of the Executive Committee and the Board of Directors;

Execute, with the Chairman, on behalf of <ARTS COUNCIL>, such written documents and instruments as may be authorized by the Board of Directors;

Have custody of all records and documents;

Perform such other duties as may be assigned by the Chairman with the approval of the Executive Committee or the Board of Directors.

TREASURER

Serve as chairman of the Finance Committee;

Have charge of all money, bills, bonds, etc. belonging to <ARTS COUNCIL>; and will deposit all monies and other valuable effects in the name and to the credit of <ARTS COUNCIL> in such depositories as may be designated by the Board of Directors;

See that financial accounts are kept as may be required;

Be responsible for payment of bills according to the instruction of the Executive Committee or Board of Directors;

Present a Treasurer's Report on the financial condition of <ARTS COUNCIL> not less than quarterly; and make reports on the status of all endowment funds not less than twice annually at a regular meeting of the Board;

At the expiration of the term of office, turn over to the incoming Treasurer, all property, accounting records and money.

IMMEDIATE PAST CHAIRMAN

Serve as chairman of the Leadership Development Committee;

Perform such other duties as may be assigned by the Chairman with the approval of the Executive Committee or the Board of Directors.

BOARD AND OFFICER ROLES & RESPONSIBILITIES
SAMPLE JOB DESCRIPTION

DIRECTOR-AT-LARGE JOB DESCRIPTION

REQUIREMENTS: Endorse and support the mission, guiding principles, policies and activities of <ARTS COUNCIL>.

Participate in the fundraising and public affairs efforts of the Board

Contribute personal financial support to <ARTS COUNCIL> each year.

Attend the regularly scheduled Board meetings of <ARTS COUNCIL>.

Participate in the activities of at least one of the standing committees of the Board.

Act as an informed spokesperson of <ARTS COUNCIL> policies and activities in the Board members' community.

Participate in the initial orientation and any on-going training provided for Board members.

RESPONSIBILITIES: Establish the legal and corporate existence of <ARTS COUNCIL> and assume overall accountability for its actions.

Ensure adequate funding for the organization through a plan for balanced sources of revenue derived from private and governmental sources and appropriate fees.

Reflect on and establish policies for legal, contractual, public policy and ideological issues which affect <ARTS COUNCIL> Participate in ongoing review of these policies.

Participate in planning, monitoring and evaluating goals within the planning process adopted by the Board.

Understand and participate in adopting the annual budget and subsequent revisions as recommended by the Finance Committee.

Contract for, receive and evaluate the annual audit and management letter from Board-selected independent auditor.

Monitor overall agency operations with the view of strengthening and improving the agency's programs.

Ensure the employment of the President & CEO, set terms and conditions of that person's employment.

Understand and respect the different expectations of Board and staff, and the President & CEO's role in recruiting, hiring, managing and developing, deploying, evaluating, and, as necessary, dismissing staff within the framework of policies established by the Board.

Executive Director/President & Chief Executive Officer
Sample Job Description

The Executive Director/President and Chief Executive Officer is responsible for: articulating the vision of <ARTS COUNCIL>, developing and increasing public and private sector funding; serving as liaison to the Board of Directors; hiring, supervising and evaluating staff; planning; reviewing all financial statements and approving the final budget; overseeing and monitoring all grants, arts education and community service programs; planning the annual campaign; overseeing development, marketing and public relations efforts; serving as official spokesperson; serving as liaison to local, state and federal agencies; coordinating all advocacy effort; preparing/submitting/reporting for general operating grants or grants with agency-wide impact; establishing annual <ARTS COUNCIL> workplan; and promoting awareness, understanding and appreciation of the arts. The Executive Director/President reports to the President/Chairman of the Board and the Executive Committee.

I. General

A. General charge, subject to the overall control and direction of the Board, oversight and direction of the affairs and business of <ARTS COUNCIL>.

B. Perform any and all functions necessary and proper to assure that the policies, objectives, and goals of <ARTS COUNCIL> are carried out.

C. Sole responsibility for the employment and discharge of staff.

D. Authority to sign on behalf of <ARTS COUNCIL> all necessary papers in connection with the routine administrative or legal matters of <ARTS COUNCIL> and make contracts and expenditures within approved services, grants and budgets.

E. Provides liaison between the Board and the staff ensuring that adequate communication exists between them.

F. Serves as the chief spokesperson of <ARTS COUNCIL>, and thereby sees that <ARTS COUNCIL> is properly presented to its various publics.

G. Prepares final budget and reviews financial statements and reports.

H. Ensures ongoing planning and evaluation of <ARTS COUNCIL> programs and activities including development of annual workplan and coordination of strategic planning processes.

I. Advises the Board on local, state and national trends affecting arts policy and fund raising.

J. Advises the Board on policies, procedures and by-laws.

II. Development

A. Provide leadership for all development related committees of the Board and volunteers staff as related to development policies, strategies and procedures.

B. Full responsibility for the planning and implementation of the annual <ARTS COUNCIL> Campaign to ensure successful attainment of the goal.

1. Maintain an annual campaign thrust which stabilizes existing gifts while developing and incorporating techniques and methods to attract new donors.

C. Coordinate all other fundraising activities as determined by the annual workplan

D. Create proposals and write grant applications

III. Perform such other duties as from time to time may be assigned by the President/Chairman or the Board.

Position Requirements: Minimum of 5 years experience in arts management or fund raising; BA required, MA preferred, in arts administration or related field; strong written and oral communication skills

APPENDIX C

Old and New Policies

NEVADA STATE COUNCIL ON THE ARTS

". . . it is the policy of the State of Nevada to join with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of the communities of the state will continue to grow and play an ever increasing part in the cultural development and educational experience of the citizens of the State of Nevada.

. . . The Council shall stimulate throughout the state the presentation of the performing artistic expression essential for the well-being of the arts . . ."

from NRS Chapter 233C

CHAPTER 233C

ORGANIZATIONS FOR THE PROMOTION OF CULTURE

COUNCIL ON THE ARTS

233C.010 "Council" defined.
233C.020 Legislative declaration.
233C.030 Creation; number of members.
233C.040 Members: Qualifications; terms; removal.
233C.050 Members: Salary; expenses.
233C.060 Meetings; quorum.
233C.070 Officers.
233C.080 Director: Selection; qualifications.
233C.090 Powers and duties of council; biennial report.

ACCOUNT FOR LOCAL CULTURAL ACTIVITIES

233C.100 Creation; administration. [Expires by limitation if the trustee fails to accept administration of the account or fails to administer the account after acceptance.]
233C.110 Expenditure of money; employment of performers or technicians. [Expires by limitation if the trustee fails to accept administration of the account or fails to administer the account after acceptance.]

COMMISSION FOR CULTURAL AFFAIRS

233C.200 Creation; members; meetings; quorum; reimbursement.
233C.210 Plan for preservation and promotion of Nevada's cultural resources.
233C.220 Program for awarding financial assistance.
233C.225 Determination of annual amount of financial assistance to be granted by commission; notice to state board of examiners; issuance of bonds.
233C.230 Fund for preservation and promotion of cultural resources.

CHAPTER 233C

ORGANIZATIONS FOR THE PROMOTION OF CULTURE

CROSS REFERENCES

Council on the arts and commission for cultural affairs—
Accounting Procedures Law, State, NRS 353.291-353.3245
Budgets, NRS 353.150-353.3245
Ethics in Government Law, Nevada, NRS 281.411-281.581
Expenditures of state agencies limited, NRS 353.213
Legislative review of public agencies, NRS ch. 232B
Meetings of public agencies, NRS ch. 241
Members' terms, qualifications, vacancies, NRS 232A.020
Records open to public inspection, NRS 239.010
County art centers, NRS 244.377
Works of art, rights to authorship, ownership and reproduction, NRS 597.720-597.760

COUNCIL ON THE ARTS

233C.010 "Council" defined. As used in this chapter, unless the context otherwise requires, "council" means the state council on the arts.
(Added to NRS by 1967, 1105; A 1977, 807; 1993, 1495)

233C.020 Legislative declaration. The legislature hereby determines and declares that:
1. The giving of further recognition to the arts as a vital aspect of our culture and heritage is an essential means of expanding the educational programs and promoting the general welfare of the people of the State of Nevada.
2. With increasing leisure time, the practice and enjoyment of the arts are of growing importance.
3. Many citizens of the state desire increased opportunity to view, enjoy or participate in the performing and fine arts.
4. To this end, it is the policy of the State of Nevada to join with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of the communities of the state will continue to grow and play an ever increasing part in the cultural development and educational experience of the citizens of the State of Nevada.
(Added to NRS by 1967, 1105)

233C.030 Creation; number of members. The state council on the arts, consisting of nine members appointed by the governor, is hereby created.
(Added to NRS by 1967, 1106; A 1975, 230; 1977, 807; 1993, 1495)

233C.040 Members: Qualifications; terms; removal.
1. The governor shall appoint the members of the council from among citizens of Nevada who are known for their knowledge of and experience in the performing and fine arts.
2. After the initial terms, members shall serve terms of 4 years, except when appointed to fill unexpired terms.
3. A member may be removed by the governor for three unexcused absences from council meetings.
(Added to NRS by 1967, 1106; A 1971, 74; 1975, 230; 1977, 807; 1981, 63)

233C.050 Members: Salary; expenses.
1. Each member of the council is entitled to receive a salary of not more than $80, as fixed by the council, for each day or portion thereof during which he is in attendance at a regularly called meeting of the council.
2. While engaged in the business of the council, each member and employee of the council is entitled to receive the per diem allowance and travel expenses provided for state officers and employees generally.
(Added to NRS by 1967, 1106; A 1977, 807; 1981, 1978; 1985, 412; 1989, 1709)

233C.060 Meetings; quorum.
1. Meetings of the council may be held annually or at the discretion of the chairman of the council.

2. A majority of the members of the council constitutes a quorum for the transaction of business.

3. Each member of the council has one vote to further the objectives of the council.

(Added to NRS by 1967, 1106; A 1977, 807; 1983, 1438)

233C.070 Officers.

1. The council shall elect from its membership a chairman, a vice chairman and a secretary-treasurer.

2. All council officers shall serve for a term of 2 years and any vacancies that occur in those positions shall be filled by election by the members of the council for the remainder of the unexpired term.

(Added to NRS by 1967, 1106; A 1969, 1424; 1975, 230; 1977, 808)

233C.080 Director: Selection; qualifications.

1. The director of the council must be selected by the director of the department of museums, library and arts with special reference to his training, experience, capacity and interest in the arts from a list of three candidates submitted by the council.

2. The director of the council must have a degree in the arts or a related field or in public administration with course work and experience in at least one of the arts.

(Added to NRS by 1967, 1106; A 1977, 808; 1993, 1495)

233C.090 Powers and duties of council; biennial report.

1. The council shall stimulate throughout the state the presentation of the performing and fine arts and encourage artistic expression essential for the well-being of the arts, and shall make, before September 1 of each even-numbered year, a report covering the biennium ending June 30 of such year to the governor and the legislature on their progress in this regard.

2. The council is hereby authorized to:

(a) Hold public and private hearings;

(b) Enter into contracts, within the limit of funds available therefor, with:

(1) Individuals, organizations and institutions for services furthering the educational objectives of the council; and

(2) Local and regional associations for cooperative endeavors furthering the educational objectives of the council's programs;

(c) Accept gifts, contributions and bequests of unrestricted funds from individuals, foundations, corporations and other organizations and institutions for the purpose of furthering the educational objectives of the council's programs; and

(d) Make any agreement appropriate to carry out the purposes of this chapter.

3. The council shall be the sole and official agency of this state to receive and disburse any funds made available to the state by the National Endowment for the Arts pursuant to 20 U.S.C. § 954(h).

4. The council may request and shall receive from any department, division, board, bureau, commission or agency of the state such assistance and data, as feasible and available, as will enable the council properly to carry out the purposes of this chapter.

(Added to NRS by 1967, 1106; A 1969, 1456)

Chapter 233C

NEVADA STATE COUNCIL ON THE ARTS

233C.010 Definitions.
233C.020 Eligibility for grants.
233C.030 Applications.
233C.040 Screening of application.
233C.050 Grant awards sessions.
233C.060 Notification of council before change of project, program, organization occurs.
233C.070 Accessibility of personnel of subgrantee.
233C.080 Public statement of source of funding required.
233C.090 Performances: Attendance without charge to council members; others.
233C.100 Grants: Funding conditions; information to be reported.
233C.110 Grounds for refusal, withdrawing of funding.
233C.120 Severability.

233C.010 Definitions

As used in this chapter, unless the context otherwise requires:

1. "Council" means the Nevada State Council on the Arts.

2. "Executive Director" means the executive director of the council.

3. "Subgrantee" means an organization or a natural person receiving money from the council.

(Council on Arts Reg. A SS 1-4, eff. 7-26-77)

233C.020 Eligibility for grants.

1. Only those programs and projects directly related to Nevada are eligible for grants from the council.

2. An organization applying for a grant from the council must be a nonprofit organization incorporated in Nevada and have a tax-exempt status. This requirement does not preclude another tax-exempt organization from acting as the fiscal agent for the applicant.

3. An individual applying for a grant must be a resident of Nevada.

4. A program or project which is already completed on the date of a funding session of the council is not eligible for a grant from the council.

5. In determining the eligibility of a program or project for a grant, the council will consider the following factors as important:

(a) The artistic merit of the proposed program or project;

(b) The number of participants and the estimated audience;

(c) Whether the approaches and ideas of the program or project are new or especially creative;

(d) Whether a duplicative or similar program exists in the same community;

(e) The anticipated effect on or value to children, disadvantaged groups, senior citizens and the general public of the program or project;

(f) Other sources of financing for the program or project. The council will give special consideration to programs and

projects which do not have general access to tax support;

(g) The location of the program or project, with special consideration for programs in rural areas and projects where artistic and cultural presentations are infrequent or in a developing stage;

(h) The competence, experience and qualification of persons who will conduct the program or project; and

(i) The past experience of the council and its staff with the applicant, his organization and his staff.

6. An applicant is not eligible for a grant from the council if the applicant seeks to use the council's money for: payment of bad debts, contingencies, contributions, donations, fines, penalties, governor's expenses, interest, financial cost, legislative expenses or underrecovery of costs under grant agreements.

(Council on Arts Reg. B SS 106, eff 7-26-77)

233C.030 Applications.

1. An application must be submitted on the council's appropriate forms and must be typed or printed clearly. The requested information must be set out briefly and clearly. If all requested information is not supplied, action upon the application will be delayed.

2. An application must also conform with the current grant guidelines published by the council.

3. If an application is received at the council's office after the announced cutoff date for filing, the application will not be considered and will be returned to the applicant.

4. If the application is so returned, it may be resubmitted for consideration at the next session of the council at which the council awards grants.

5. The budget shown on an application must be accurate, detailed and appropriate to the purpose of the program or project.

6. The application must be signed personally by the administrative officer and the project coordinator.

7. A project or program and the application must be approved by the governing board or administrator of the applying organization before the application is submitted to the council.
8. The required number of copies of each application must be submitted to the council before the cutoff date unless the executive director of the council has agreed to accept fewer copies.
9. Any information or clarification concerning an application must be made readily available by the applicant to the executive director or other member of the council's staff upon request.
10. Money or other items used as match to another grant, program or project must not be proposed as match to council funds in an application for a grant from the council.

(Council on Arts Reg. C SS 1-10, eff. 7-26-77)

233C.040 Screening of application.
The staff of the council shall examine each application for completeness, accuracy and compliance with the provisions of this chapter. The staff may communicate with the applicant to obtain any required clarification or additional information and may assist the applicant in preparing and submitting an amended application when necessary.

(Council on Arts Reg. D S 1, eff. 7-26-77)

233C.050 Grant Awards sessions.
1. An applicant, or a person designated by him in writing, may be present during a session held to award grants and, after being recognized by the presiding officer, may address the council concerning his application or the merits of his proposed program or project.
2. Any other person who desires to address the council on any subject on the meeting agenda other than an application for a specific grant must first secure the permission of the presiding officer, state his name and affiliation and thereafter limit his remarks to a time limit determined by the presiding officer.

(Council on Arts Reg. E SS 1-3, eff. 7-26-77)

233C.060 Notification of council before change of project, program, organization occurs.

1. The executive director must be notified of any proposed change to a project or program which has been outlined in an application for a grant. The executive director's approval for any such change must be secured before the change is made effective.

2. A subgrantee shall notify the council's executive director of any change in the address or telephone number of any of its essential personnel.

(Council on the Arts Reg. F SS 3 & 4, eff. 7-26-77)

233C.070 Accessibility of personnel of subgrantee.

Personnel of a subgrantee must be reasonably accessible, upon request, to the chairman or other officially designated member of the council or to its executive director.

(Council on the Arts Reg. F S 2, eff 7-26-77)

233C.080 Public statement of source of funding required.

Whenever financial support for a program or project is received from the National Endowment for the Arts through the council, a statement noting this fact must be included in all written or graphic publicity, concerning the program or project. If such media are not used, an oral statement noting the source of financing must be made at each public performance of the program or project.

(Council on the Arts Reg. F S 2, eff. 7-26-77)

233C.090 Performances

Effort must be made by a subgrantee to provide an opportunity for special audiences to attend, either without charge or at reduced rates, any performance, event or exhibit sponsored in whole or in part by the council.

(Council on Arts Reg. F SS 9 & 10, eff. 7-26-77)

233C.100 Grants: Funding conditions; information to be reported.

1. Any grant of money received by an organizational subgrantee from the council , excluding challenge grants, must be expended within 3 months after the money is received, and the money must not be kept in an interest-bearing account.

2. If any such money remains uncommitted at the end of the prescribed period of the grant, the subgrantee shall immediately forward a check for the amount, payable to the council, to the executive director of the council, along with a final report evaluating the program or project.

3. A final report evaluating a program or project financed by the council must be filed at the office of the council within 30 days after completion of the program or project.

4. The council will withhold 10 percent of the authorized money from a grant until the subgrantee meets all reporting requirements.

5. The council will not disburse money for a project in a few fiscal year until the subgrantee has met all requirements of any preceding grant. The subgrantee must keep accurate and current records of cash, services in kind, materials, attendance, and other items essential to the project or program as required by the council. A subgrantee receiving money from the council shall submit a progress report when requested to do so by the executive director.

6. A grant may be terminated or reduced by the council, 30 days after consultation with the subgrantee. The termination or reduction does not affect any commitment which, in the judgment of the council, has become firm before the effective date of the termination.

7. Complete accuracy and verification of statistics and the budget are required on all projects financed by the council.

8. The records of a project or program must be retained by a subgrantee for at least 3 years and must be made available during that period for audit upon request of the executive director of the council.

(Council on Arts Reg. F SS 1,5-7 & 11-14, eff. 7-26-77)

233C.110 Grounds for refusal, withdrawal of funding.
Upon a violation or willful avoidance of any provision contained in this chapter, the council may refuse to approve a grant or may withdraw financial support, in while or in part, after consultation with the applicant or subgrantee.

(Council on the Arts Reg. G S 1, eff. 7-26-77)

233C.120 Severability
If any provision of the regulations contained in this chapter, or its application to any person or circumstance is held invalid, the invalidity does not affect any other provision contained in this chapter or its application which can be given effect without the invalid provision or application, and to this end the provisions contained in this chapter are hereby declared to be severable.

(Council on Arts Reg. G S 2, eff. 7-26-77)

Rev'd Feb '88
REVISED SPRING 1987

INTERNAL POLICIES OF THE NEVADA STATE COUNCIL ON THE ARTS

I. EXECUTIVE DIRECTOR

A. The executive director of the NSCA has the obligation and authority to execute the following responsibilities:

1. To hire, supervise and discharge staff and contract personnel.
2. Determine job assignments for staff and contract personnel.
3. Process grant applications and assure that council members and other grants review personnel receive copies of applications as needed at least two weeks before review sessions and all applications should be received at least two weeks before council meetings.
4. Make recommendations concerning applications to the council and may be given discretionary authority to approve grants within program guidelines established by council.
5. Develop a budget in consultation with the chairman and concerned governmental agencies.
6. Is chief fiscal officer for the agency.
7. Is responsible for the relationship between the agency and state government, between the agency and other outside agencies and between the agency and the public.
8. In consultation with the chairman, should frame questions of policy to present to the council for consideration and discussion.
9. Must know policy of council and State government and advise council thereto.
10. Will stay weel informed about relevant arts activities and provide this information to the council.
11. Has the responsibility for initiating programs approved by the council.
12. To interpret official actions taken by the council.

B. The executive director is directly responsible to the council.
C. The executive director is responsible for the day-to-day operations of the council office and its staff.
D. The executive director will notify the secretary of the council of any action that requres official entry into records and minutes of the council.
E. The executive director has the authority to authorize project changes up to 25% as long as the primary goal of the project does not change.
F. In areas of uncertain action the executive director will consult with the chairman of the NSCA.
G. The executive director will notify applicants in writing of council actions within ten (10) working ays after receipt of the official minutes from the NSCA secretary/
H. The executive director will be the liaison between applicant organizations and the council.

REVISED FEBRUARY 1988

INTERNAL POLICIES OF THE NEVADA STATE COUNCIL ON THE ARTS

I. Executive Director

The Executive Director has the authority to allocate travel expenses between Federal/State programs and project categories, if the program allows for travel, in order to accomplish the agency's goals and objectives, or as otherwise directed by the Council. In general, travel expenditures for staff will be in category 03 - (State Budget Travel Category). All travel within the agency is in accordance with SAM.

II. GENERAL STAFF (including contract personnel). With compassion for and sensitivity to the constituency it serves, the staff should carry out the directives of the executive director as he/she interprets the way in which policy of the council should be implemented.

A. Staff members will not make any funding commitments or appraisal of anticipated actions by the council.
B. Staff members are responsible to the executive director.
C. Staff members may request a conference with the NSCA chairman and the executive director in the event personnel matters have not been resolved between the director and the staff member.

III. COUNCIL MEMBERS

A. Operations of the council and its meetings will be in compliance with Chapter 233C, establishing the council and Chapter 241, concerning meetings of state and local agencies, in the Nevada Revised Statutes.
B. No member of the council will use or appear to use their position on the council to advance or defend the cause of any organization other than NSCA.
C. Conflict of Interest

Chapter 233C states: "The governor shall appoint the members of the Council from among citizens of Nevada who are known for their knowledge and experience in the performing and fine arts." Further, because the participation of arts professionals active in their fields is crucial to Council grant and policy making, the Council places artists and arts administrators on its panels. However, the Council is concerned to identify and avoid all possible conflict-of-interest situations. As used below, "Council member" includes Council staff, panelists, consultants and contractors, and former Council members, staff, panelists, consultants and contractors for one year following termination of their appointment or employment. Therefore, regarding conflict of interest, the following shall apply:

1) A Council member shall not submit an application for Council funds on his own behalf, or for any organization with which he or an immediate family member is employed or affiliated, nor shall he participate or attempt to influence Council action in any way in support of such an application.

III.C. Conflict of Interest (continued)

2) A Council member may take part in activities supported by the Council but shall not personally receive any remuneration from Council funds for such services, unless the approximate amount and all of the surrounding circumstances of the remuneration are fully disclosed to and formally approved by the Council prior to any Council action on the application. The Council may approve or deny such remuneration based upon the nature of the activiity, the reasonableness of the remuneration, and any other factor deemed relevant by the Council.

3) If a Council member is to participate in any way in a Council-supported activity, the request for Council support must clearly indicate the nature and extent of his participation.

4) A Council member must physically leave the room during the discussion and voting on any application from any organization with which he or an immediate family member is employed or affiliated as a member of the governing board, or in which he or an immediate family member has any financial interest.

5) Each Council member must file a disclosure statement with the Council outlining his or her employment by and interests (financial or otherwise) in organizations eligible for Council support, not later than 30 days after taking office. Such statements must be kept current to reflect any changes.

D. Council members may request information from agency staff; if, however, the executive director decides such a request would require more than reasonable staff time, or be disruptive of day-to-day operations, the request will be forwarded to the NSCA Chairman for final decision.

E. A member may advise an applicant organization, but will not make any commitment of NSCA funds or staff or appraisal of anticipated actions of the council.

F. Each council member will do his utmost to participate in NSCA-funded events and activities and acquaint himself with the full spectrum of resources in the state to whatever extent possible.

G. Each member of council will advocate and officially support programs approved by the Council.

H. The Council Chairman, or in his/her stead the Vice-Chairman, shall be the spokesperson for all official council statements; the Chairman's statements on behalf of the council shall reflect the majority opinion of the council.

I. Each member will prepare for council meetings so they will be well informed and aware.

IV. GENERAL

A. Any non-governmental regulated portion of this policy may be changed or deleted by majority vote of members present at a full council meeting.
B. Additional policy items may be added by the same process outlined in A above.
C. Changes, deletions and additions to this policy will be submitted to the NSCA Chairman in time to be included on the agenda of the next regularly scheduled meeting.
D. A council member will ask for time on an agenda by a request to the chairman. The request will outline specific subject matter.

SUGGESTED POLICIES

- Communications Policies
  - Corporate Identity Policy
  - Advertising Policy
  - Publications/Printed Materials/Public Relations Project Policy
  - Release of Information to the News Media Policy
- Conflict of Interest Policy
- Drug Free Workplace Policy
- Fiscal Agent Services Policy
- General Fiscal Policy
- Grants Proposal Policy
- Personnel Policy & Procedures
- Procurement Policy

CONFLICT OF INTEREST POLICY

Purpose

State law requires each private nonprofit entity eligible that receives and disburses State funds to have a conflict-of-interest policy for its board of directors, volunteers and management employees. The <ARTS COUNCIL> is aware that one of its most important duties is to review the disbursement of public and private monies in support of the arts. To that end, the Board of Directors of <ARTS COUNCIL> adopts the following policy:

Policy

The members of the board of directors, volunteers and the management employees of <ARTS COUNCIL> shall avoid conflicts of interest and any conduct which may suggest the appearance of impropriety in the disbursement of Federal, State and Local funds.

If a potential conflict of interest arises, the board member, volunteers or management employee must disclose the potential conflict to the board of directors. Further, the board member shall not vote on any contract or grant and no management employee shall participate in the solicitation, negotiation, formation, award, arbitration, modification, or settlement of any contract or grant when the board member, volunteers or management employee stands to benefit, either directly or indirectly, from such contract or grant.

A board member, volunteer or management employee is not deemed to benefit directly or indirectly from a contract or grant involving public funds if he or she receives only the salary or stipend due him or her in the normal course of employment with or service to <ARTS COUNCIL>.

All Board members and employees shall be informed of this policy.

What to Include in Personnel Policies

ORGANIZATION - a short description of the mission and purpose of the organization including governance description of both staff and board

PURPOSE - Statement that the purpose of the policies is to give the Arts Council and its employees a common understanding of their relationship.

EQUAL EMPLOYMENT OPPORTUNITY - Statement of non discrimination e.g. " ARTS COUNCIL will not discriminate against any employee or applicant for employment with respect to his/her hire, tenure, terms, conditions or privileges of employment, or any matter directly or indirectly related to employment, because of his/her race, color, religion, national origin, sex, age, sexual orientation, veteran status, disability, or ancestry. ARTS COUNCIL will base all personnel actions, including employment, compensation, benefits, terminations, training and special programs, on job-related requirements. ARTS COUNCIL will provide reasonable accommodations to the disabled. Physical or mental disabilities will be considered only as they may relate to bona fide job requirements."

EMPLOYMENT - Qualifications and Categories of Employment - e.g. Full-time, Part-time, Temporary, **Non-exempt Employee:** Any employee covered by the Fair Labor Standard Act and subject to the minimum wage and overtime provisions of the Act., **Exempt Employee:** Any employee in an executive, administrative, or professional capacity as defined by the Fair Labor Standard Act (Regulation 541). Exempt employees are paid for their overall responsibility rather than for the number of hours worked.

Probationary Period - Definition of probationary period - 60/90 days.

Job Descriptions - The functions of the job description are to: (1)to provide the employee a clear idea of what is expected; (2)to provide the supervisor a guide for evaluating performance; and (3)to provide a factual basis for establishing a salary range.

Organizational Chart

GENERAL PROVISIONS

Normal Work Week - Description of normal work week, hours, days, etc.

Attendance and Tardiness - Description of expected behavior

Employee Records - What will be included in the employee's personnel file

Adverse Weather Policy - What happens in the case of bad weather

Political Activity - What is acceptable political activity for an employee.

Every employee has a civic responsibility to support good government by every available means and in every appropriate manner. Each employee may join or affiliate with civic organizations of a partisan or political nature. However, no employee shall:

a. engage in any political activity while on duty;

b. be required as a duty of his office or employment to contribute funds for political or partisan purposes.

Council Events - Do Employees have to pay to attend Council events if their attendance is required as part of their job (guests excepted).

COMPENSATION

Salary Ranges - Salary ranges are established for each position based on pay practices at local, state, and national salary levels and in relationship to the responsibilities of the job

Pay Periods - When will employees be paid. Federal and State Withholding statement, Time Sheets.

Salary Increases - How are increases in salaries determined

Overtime - Will the organization pay overtime

Benefits - What benefits will the Arts Council offer:

Health and Medical Insurance

Life Insurance

Short Term Disability

Long Term Disability

Workers' Compensation

Unemployment Compensation

Continuation of Benefits - What is the Council's policy on continuation of benefits - E.G. "Subject to applicable state and federal laws, an employee may continue his/her medical coverage only upon termination of employment. The terminated employee is required to pay 100% of his/her premium."

Retirement

Reimbursement of Expenses:

Auto Expense

Meals and Lodging

Seminars, Training Conferences and Meetings

Holidays - What are the official holidays to be observed and who is eligible.

Vacation - Who is eligible for vacation, how is it accrued.

Personal Leave - Are employees allowed to take personal leave with pay during short periods of personal illness, immediate family illness or death, or medical and dental appointments. How many days. Do these days accumulate, is there a maximum number that can be accumulated leave without pay.

Leave of Absence - Time available to employees for personal reasons which may require a leave of absence, including jury duty, military obligations, education, parental, civic duty, and special situations.

Parental Leave - Are employees allowed parental leave due to birth of a child.

PERFORMANCE EVALUATION - How will employees be evaluated and who will evaluate their performance

GRIEVANCE POLICY - How will problems and differences be settled.

DISCIPLINARY ACTION - If unacceptable behavior occurs what is the process for informing the employee and correcting the problem.

Categories of Disciplinary Action:

Oral Warning

Written Reprimand

Final Written Warning

Should the final written warning not result in permanent improvement one of the actions below shall follow:

Resignation by mutual consent

Suspension or discharge

Work Standards - What are actions by employees which may be cause for disciplinary action:

Job Performance - inadequacies in the performance of a job, for which a reasonable person would expect to be notified and allowed an opportunity to improve, such as: errors, poor quality, ineffective working relationships, failure to follow instructions or procedure.

Personal Conduct - actions for which no reasonable person could, or should, expect to receive prior warnings, such as: refusing to accept a reasonable and proper assignment; absenteeism or chronic tardiness, reporting to work under the influence of alcohol or illegal drugs, using same on the job; dishonesty, such as stealing equipment or funds; conviction of a felony or conviction of a misdemeanor involving moral turpitude, disorderly conduct at work or at sponsored events, causing severe friction among employees or embarrassment to the organization

SEXUAL HARASSMENT - What is the organization's policy on sexual harassment, what is the procedure for investigating allegations of sexual harassment.

DRUG-FREE WORKPLACE - What is the organization's policy on employee's reporting to work in an appropriate mental and physical condition.

EMPLOYEES WITH LIFE-THREATENING ILLNESSES, CONTAGIOUS AND COMMUNICABLE DISEASES - What is the organization's policy towards employees with life-threatening illnesses, contagious and communicable diseases, including, but not limited to, cancer, heart disease, and AIDS that wish to continue to engage in as many of their normal pursuits as their condition allows, including work

TERMINATION OF EMPLOYMENT - How is employment terminated?

Resignation - Voluntary termination

Reduction in Force

Release

Dismissal

Retirement

GENERAL FISCAL POLICIES

PURPOSE: To provide a framework in which the finances of the <ARTS COUNCIL> are managed in order to maintain the highest level of accountability in the stewardship of public and private funds.

I. **CASH RECEIPTS, PLEDGES & DEPOSITS** - All receipts are logged into the cash receipts or pledge log, batched and deposited each day. All funds of the Corporation shall be deposited to the credit of the Corporation in such banks, trust companies, or other depositories as the Board of Directors or their appointee may select.

II. **GIFTS** - The Board of Directors may accept on behalf of the corporation any contribution, gift, bequest, or devise for the general purposes or for any special purpose of the Corporation. The Corporation shall comply with all IRS regulations regarding receipt of gifts. Prior to receipt of non-cash gifts, the donor will be required to sign a certification detailing the fair market value of the gift and acknowledging that upon receipt <ARTS COUNCIL> may dispose of the gift at any time. Recommendations on disposition of non-cash gifts shall come from the Finance Committee.

III. **PETTY CASH FUND** - A petty cash fund up to $200 is authorized by the Board of Director. Each request for disbursement must be submitted to the Accountant and accompanied by a cash receipt and a explanation for the purchase. The petty cash fund will be reconciled and replenished at the end of each month.

IV. **INVESTMENTS OF EXCESS OPERATING FUNDS** - Excess operating funds of the Corporation shall be invested upon the recommendation of the Finance Committee. The Finance Committee shall review and approve annually the investment of excess operating funds.

Excess funds not needed for up to a six month period shall be invested in a short term vehicle. The funds shall be invested to insure:

a. safety of principal
b. high credit quality
c. liquidity
d. marketability
e. highest return consistent with above

V. **FINANCIAL ADVISORS** - Upon the recommendation of the Finance Committee, the Board of Directors may appoint a financial advisors to manage the funds of the Corporation in accordance with the Council's Investment Policies. The Finance Committee shall review each March the investment portfolio with the financial advisor(s).

VI. **BANKING RELATIONSHIPS** - Upon the recommendation of the Finance Committee, the Board of Directors will select a banking institution. This banking relationship will be for a three year period, unless after its annual review by the Finance Committee it is determined that an immediate change is deemed necessary. The Finance Committee may seek bids every three years based on criteria established by the Committee.

VII. **BUDGET** - The Executive Director/President and CEO shall prepare an operating budget for review by the Finance Committee. The initial recommendations will be presented in February.

GENERAL FISCAL POLICIES

The Finance Committee shall approve and make recommendations for a budget for the year beginning July 1 by the Annual Meeting of the Board. The Board of Directors shall approve a final operating budget no later than the first meeting of the fiscal year.

VIII. **NON-BUDGETED EXPENDITURES** - The staff is expected to work within the operating budget approved by the Board of Directors.

A. Any non-budget expenditure or revisions in line items up to one thousand dollars ($1,000), must have the approval of the Executive Director/President and CEO and be reported to the Finance Committee at their next meeting and be recorded in the Committee Minutes

B. Any non-budgeted expenditure in excess of one thousand dollars ($1,000) must have the approval of the Finance Committee and be recorded in the Committee Minutes.

C. Any non-budgeted expenditure in excess of five thousand dollars ($5,000) must have the approval of the Finance Committee and the Executive Committee and be recorded in the Committee's Minutes.

D. Any revisions to line items within the approved budget shall be approved by the Finance Committee and recorded in the Committee Minutes.

E. The Treasurer shall report to the Board of Directors all non-budgeted expenditures.

IX. **CHECKS, DRAFTS, etc.** - All checks, drafts or other orders for the payment of money, notes or other evidences of indebtedness issued in the name of the Corporation shall be signed by those officers and staff members authorized by the Board of Directors. Checks in amounts exceeding $1,000 shall require two signatures. One of the signatures must be that of the Chairman, Vice-Chairman of Administration, Secretary or Treasurer with the other signature the Executive Director/President and CEO or the Vice Executive Director/President. No checks or drafts will be executed without proper vendor documentation including Social Security # or Federal Tax ID #.

X. **REQUESTS FOR DISBURSEMENTS** - Each request for disbursement must be accompanied by a CHECK REQUISITION FORM. The form must be completely filled out including the expenditure account code and distribution of sales tax. Checks are processed each Friday and the 15th and last day of each month.

XI. **EXPENSE ADVANCES & REIMBURSEMENTS** - Expense advances may be made for anticipated expenses upon presentation of a statement of planned expenditures approved by the Executive Director/President and CEO; however, the preferred method of payment for out-of-town travel is by use of the Corporation debit/credit card. Reimbursement of approved expenses will be made upon presentation of a check requisition form or travel report form accompanied by related receipts. Expenses will be reimbursable as outlined in the current Internal Revenue Code.

XII. **CREDIT CARD PURCHASES** - The Corporation shall have use of a debit/credit card. Use of the card should be limited to out-of-town travel and situation where processing a single check is not feasible. The Executive Director/President and CEO shall keep one card and the second card shall remain in the safe at all times. Any monthly balance on the account must be paid in full. <ARTS COUNCIL> employees authorized to use the card must sign a statement, to be included in their

personnel file, stating that the card may only be used for legitimate <ARTS COUNCIL> business expenses and that abuse of this privilege or the use of the card for personal expenses are grounds for immediate dismissal.

XIII. **CONTRACTS** - The Board of Directors authorizes the Executive Director/President, as their chief executive officer, to enter into any contract or execute and deliver any instrument in the name and on behalf of the Corporation within the policies and budget approved by the Board of Directors. Any contracts or instruments requiring the signature of the Chairman and/or Secretary shall be signed by same. Copies of all contracts shall be maintained in the Council office.

XIV. **ACCOUNTS AND AUDIT** - The accounting records of the Corporation shall be kept in accordance with generally accepted accounting principles and shall be audited annually by a certified public accountant (CPA). Upon the recommendation of the Finance Committee, the Board of Directors will select a auditing firm. This audit relationship will be for a three year period, unless after its annual review by the Finance Committee it is determined that an immediate change is deemed necessary. The Finance Committee shall seek bids every three years based on criteria established by the Committee. A copy of the audited financial statements shall be made available to each member of the Board of Directors.

XV. **FINANCIAL REPORTS** - The Finance Committee shall review Financial Statements of the Corporation no less than quarterly. These statements shall include: Statement of Financial Position, Statement of Activities, and Budget Report.

XVI. **COMPLIANCE** - The Executive Director/President and CEO, or his designee, shall be responsible for maintaining a system of controls to monitor compliance with laws, regulations and terms required by grant agreements. Compliance reports, or exceptions, should be prepared quarterly to document compliance with general and specific controls and terms required by grant agreements.

XVII. **DESIGNATED GIFTS** - When designated gifts are received during the annual campaign, a letter of confirmation will be sent to the designated agency or individual artist and will outline any restrictions placed on the gift by the donor. Payments of designated gifts will be made in accordance with the donor guidelines and restrictions after July 1 and and within 30 days of collection in full by <ARTS COUNCIL>. Designated gifts made outside of the annual campaign will be paid within 30 days of collection in full by <ARTS COUNCIL>.

APPENDIX D

Personnel Handbook

STATE OF NEVADA

EMPLOYEE HANDBOOK

Published by:

DEPARTMENT OF PERSONNEL
www.state.nv.us/personnel/

209 East Musser Street
Carson City, Nevada 89701-4204

Sawyer Building
555 East Washington Avenue
Las Vegas, Nevada 89101-1046

JUNE 1998

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DEPARTMENT OF PERSONNEL

Mission

Administer comprehensive personnel services in an accessible, efficient manner to State agencies, employees and the public by delivering the highest level of service at all times; providing fair and equitable opportunities to all persons for employment and promotion; providing and promoting staff development; promoting an environment which values its employees, recognizes innovation and quality, and encourages the retention of a quality work force in the State's classified service.

Philosophy

The Department of Personnel will act in a manner that is ethical, accountable and responsive. We are committed to a spirit of cooperation and teamwork. We will strive for excellence in service and will approach our activities with a deep sense of purpose and responsibility. Our customers and co-workers can be assured that they will be treated fairly and with dignity and respect.

INTRODUCTION

The employee handbook provides a ready reference to terms and conditions of your employment with the State of Nevada. Because of limitations in space, this handbook provides an abbreviated version of the Rules for Personnel Administration (Chapter 284 of the Nevada Administrative Code), State statutes and federal laws which govern your employment with the State. You will find references at the end of most sections to the Nevada Revised Statutes (NRS), Nevada Administrative Code (NAC), State Administrative Manual (SAM) and/or State policies and guidelines where you can obtain further information on a subject.

> This handbook does not create any rights, benefits or duties which are not set forth in the Nevada Revised Statutes, Nevada Administrative Code, or federal laws; and it does not constitute a contract with public employees.

If you have questions regarding any of the information covered in this handbook, you are encouraged to contact your supervisor, the personnel representative in your agency or the Department of Personnel.

The information in the handbook is current as of the publication date, but is subject to change as statutes and regulations are modified.

GLOSSARY OF TERMS

Unless the context requires otherwise, the terms as used in this handbook shall have the following meanings:

1. "**Appointment**" means the acceptance by an applicant of an offer of employment by an appointing authority and their mutual agreement as to the date of hire.
2. "**Appointing authority**" is an official, board or commission having the legal authority to make appointments to positions in the State service or a person to whom the authority has been delegated by the official, board or commission.
3. "**Automatic advancement**" means the progression of an employee through a class series to the authorized grade of the position, but not exceeding the journey level.
4. "**Break in service**" means any separation from State service, except for those separations listed in NAC 284.598.
5. "Class" is a group of positions sufficiently similar with respect to their duties and responsibilities that the same title may be reasonably and fairly used to designate each position allocated to the class,

substantially the same tests of fitness may be used, substantially the same minimum qualifications may be required and the same schedule of compensation may be applied with equity.

6. "Class series" means the normal line of progression from training, entry or preparatory levels to journey, supervisory or administrative levels within a job specialty so that the minimum qualifications, tests of fitness and the duties and responsibilities of each class are similar, but different in level.
7. "Class specification" means a written description of a class consisting of a title, a definition, examples of duties and the minimum qualifications which are required.
8. "Classification" means the systematic process of analytically grouping and allocating positions to classes based on the similarity of actual duties and responsibilities.
9. "Classification plan" means a listing of all the classes which have been established, the class specifications and the grade to which each is assigned.
10. "Classified service" is comprised of employees, other than nonclassified, unclassified or elected officers, who are selected and governed by the State's merit system as found in the Nevada Administrative Codes and Nevada Revised Statutes.
11. "Date of record" is one year of employment equivalent to full-time service from the date of appointment to an employee's current grade, except as otherwise provided in NAC 284.182.
12. "Demotion" is any movement of an employee to a class having a lower grade than the class previously held.
13. "Department of Personnel" refers to the staff of the Department of Personnel.
14. "Eligible person" means any person who applies, is eligible, competes and successfully passes all phases of an examination and is placed on an appropriate eligible list.
15. "Employee" is a person legally holding a position in the public service as defined in NRS 284.015.
16. "Essential functions of a position" means the functions that a person who holds the position must be able to perform unaided or with the assistance of some kind of accommodation.
17. "Excluded employee" means an employee in the classified service who is an executive, administrative or professional employee within the meaning of the Fair Labor Standards Act and is the head of a department, division or bureau, or a doctoral level professional.
18. "Grade" is a term used to designate a salary range for a class.
19. "Merit salary increase" is an increase in salary granted on an employee's date of record when the employee has a performance rating which is standard or better and has not attained the top of the grade.
20. "Nonclassified" means an employee in the Judicial or Legislative branch of State government.

21. "Nonexempt" means, for the purposes of overtime and holiday pay, an employee eligible for time and one-half compensation.
22. "Permanent employee" is a classified employee who has successfully completed the probationary period for any class held during continuous classified service. The term does not include a person serving a new probationary period as required by subsection 6 of NAC 284.630.
23. "Permanent status" means the standing achieved in a class when:
    A. An employee has successfully completed the probationary period for the class; or
    B. The appointment does not require a new probationary period and the employee does not hold another type of status of appointment for the class.
24. "Position" is a group of duties and responsibilities that have been assigned to a single job.
25. "Promotion" means an advancement to a position in a class which has a higher grade than the class previously held, except as otherwise provided in NAC 284.462.
26. A "promotional appointee" means any employee who has remained permanently employed in the State service, but has not yet completed the probationary period which is designated for the class to which the employee has been promoted.
27. "Reasonable accommodation" means the modification or adjustment of the process of applying for a position, the functions of a position or the environment at work so a qualified person with a disability has an opportunity to attain the same level of performance or to enjoy the benefits and privileges of employment that are available to a similarly situated person without a disability, without creating an undue hardship on the employer.
28. "Reappointment" means a noncompetitive appointment of an employee to a class formerly held or to a comparable class.
29. "Reclassification" means a reassignment or change in allocation of a position by:
    A. Raising it to a class with a higher grade;
    B. Reducing it to a class with a lower grade; or
    C. Moving it to another class at the same grade

    on the basis of significant changes in kind, difficulty or responsibility of the work performed.
30. "Reemployment" means a noncompetitive appointment to a class for which a current or former employee has reemployment rights, as provided in Chapter 284 of NAC, because of military service, layoff, seasonal separation, permanent disability arising from work reallocation or reclassification of the employee's position to a lower grade.
31. "Reinstatement" means a noncompetitive appointment of a former permanent employee to a class formerly held or to a comparable class.

32. "Step" is a specific rate of pay within a grade. Each grade has 15 half steps, two of which equal 1 step.
33. "Transfer" means:
    A. A noncompetitive appointment in which an employee moves from one position to another position in the same class or related class with the same grade; or
    B. A competitive appointment in which an employee moves to a position in a different class with the same grade.
34. "Unclassified service" means officials, officers, or employees whose positions are identified in Nevada's Revised Statutes as unclassified. These positions are filled by the responsible appointing authority or Board without regard to the State's merit system.
35. "Underfill" means the filling of a position with an employee holding a lower classification, except for those situations where the employee is in a classification which is at a training or intermediate level preparatory to promotion to the journey level class.

FEDERAL LAWS AND STATE POLICIES

Equal Employment Opportunity and Affirmative Action

It is the policy of the State of Nevada that employee recruitment, appointment, assignment, training, compensation and promotion shall occur on the basis of merit and without regard to race, color, national origin, gender, religion, age, or disability. Ensuring equal employment opportunity is the responsibility of all State officials, managers, supervisors and employees.

Additionally, as an equal employment opportunity employer, the State of Nevada encourages all its agencies to actively pursue, in good faith, effective affirmative action programs. Such programs are designed to remove barriers to equal employment opportunity while ensuring the effectiveness of the State merit system so that all persons have the opportunity to enter the system and progress to the extent of their ability.

Affirmative action is a process by which equal employment opportunity is achieved. It encourages diversity in the work force in that the composition of State government mirror the public which it is serving. The Nevada Department of Personnel has developed and implemented a program which provides a positive guide for supervisors and managers in all personnel activities.

Sexual Harassment

ZERO TOLERANCE !!

The Governor and Attorney General have joined forces in a Zero Tolerance program to crack down on sexual harassment in the workplace. If you experience sexual harassment or witness it, you should report it to the person in your agency designated to receive such complaints, or the Attorney General by calling the Sexual Harassment Hotline at 687-1010 in the Reno-Sparks-Carson City-Douglas County area or (800) 767-7381 from Las Vegas or other areas of the State. (Employees are also entitled to consult an attorney, labor representative, or to report the incident to the Nevada Equal Rights Commission. NAC 613.405)

It is the policy of the State to ensure that the workplace is free of any form of sexual harassment. Sexual harassment is a form of sex discrimination which is unlawful under State and federal statutes. This statement is intended to make all employees sensitive to the matter, to advise them of their behavioral obligations and to inform them of their equal employment opportunity rights.

You should be aware that the State considers sexual harassment a very serious offense. As such, the appointing authority is directed to consider harsh disciplinary sanctions, including termination, even for first time offenders.

Under the Equal Employment Opportunity Commission's guidelines, unwelcome sexual advances, requests for sexual favors, and other verbal and physical conduct of a sexual nature are unlawful:

A. When submission to such conduct is made a term or condition of employment.
B. When submission to, or rejection of, such conduct by an individual is used as the basis for employment decisions affecting such individual.
C. When such conduct has the purpose or effect of substantially interfering with an individual's work performance or creates an intimidating, hostile, or offensive working environment.

Employees have the right to raise the issue of sexual harassment without reprisal. It is strongly urged that employees who believe they have been a victim of sexual harassment first advise the alleged harasser that the conduct was unwelcome, undesirable or offensive. If the employee elects not to confront the alleged harasser or if the conduct persists after an objection, the employee should report the incident.

This policy also prohibits retaliation against employees who bring sexual harassment charges or assist in investigating charges. Any employee bringing a sexual harassment complaint or assisting in the investigation of such a complaint will not be adversely affected in terms and conditions of employment, nor discriminated against or discharged because of the complaint.

(NAC 284.771 and *State of Nevada Affirmative Action Plan*)

The Americans with Disabilities Act

The Americans with Disabilities Act (ADA) of 1990 is a civil rights act prohibiting discrimination against individuals with disabilities in employment, public services and transportation, public accommodations, and telecommunications.

To be considered disabled under the ADA, a person must have a physical or mental impairment that substantially limits one or more major life activities, or have a record of such an impairment, or be regarded as having such an impairment. Additionally, to be covered by the ADA, a person with a disability must be otherwise qualified for the job, program, or activity to which access is sought.

Under the employment provisions of the Act, it is discriminatory not to make reasonable accommodation to the known physical or mental disability of an applicant or employee with a disability. Employers are not required to make accommodations which would impose an undue hardship on the operation of their business.

Under NAC 284.357, employment decisions must be made on the basis of whether an individual can perform the job's essential functions, with or without accommodation. It seeks to delay consideration of medical or disability-related information until a conditional job offer has been made to the best qualified applicant.

Each State agency is responsible for designating an ADA Coordinator who can be contacted for information on the Act and respond to questions or complaints about its application in that agency. The Department of Personnel's ADA Coordinator is also available as a resource regarding the employment provisions of the law. (NAC 284.356, 284.357)

Family and Medical Leave Act

The Family and Medical Leave Act (FMLA) of 1993 entitles eligible employees to take up to 12 weeks of job-protected leave in a calendar year for specified family and medical reasons. FMLA leave may be unpaid, or under certain circumstances, you may request or an agency may require you to use accrued annual leave or accrued sick leave (if it's for a reason for which sick leave is regularly authorized). Catastrophic leave, if granted by your agency for a serious health condition, may also be used.

To be eligible for FMLA leave, you must:

- have worked for the State of Nevada for 12 months or more (need not be continuous);
- have worked at least 1,250 hours (includes paid leave) over the previous 12 months; and
- work at a location where at least 50 employees are employed by the State of Nevada within 75 miles.

FMLA leave must be granted for one or more of the following reasons:

- for the birth of a child, or to care for a child after birth;
- for placement of a child with you for adoption or foster care, or to care for a child after placement;

- to care for a spouse, child, or parent who has a serious health condition (defined in NAC 284.5239); or
- for a serious health condition (defined in NAC 284.5239) that makes you unable to perform your job.

Under some circumstances, you may take leave intermittently or reduce your normal work schedule.

You must provide at least 30 days' advance notice when the need for leave is foreseeable. If 30 days' notice is not possible, such as a medical emergency, notice must be given as soon as practicable. Less stringent notice requirements pertaining to annual or sick leave apply when used instead of unpaid leave.

Medical certification may be required to support a request for leave because of a serious health condition (employee's or family member's).

Your group health insurance coverage must be maintained during FMLA leave on the same basis as if you had been continuously working. If you normally pay a portion of the premium for your coverage or have dependent coverage, these payments continue to be your responsibility.

Upon return from FMLA leave, you must be restored to your job, or to an equivalent job with equivalent pay, benefits, and other employment terms and conditions (unless you would not otherwise have been employed in such a job).

Your agency must provide you with a written notice detailing specific expectations and your obligations after you notify them of the need for FMLA leave. (NAC 284.581 through 284.5819)

AIDS Policy

AIDS stands for Acquired Immunodeficiency Syndrome, a disease in which the body's immune system breaks down. Normally, the immune system fights off infections and certain other diseases. When the system fails, a person with AIDS can develop a variety of life-threatening illnesses.

HIV stands for Human Immunodeficiency Virus which can lead to the onset of AIDS. A virus is one of the smallest "germs" that can cause disease.

If you have sex or share needles or syringes with an infected person, you may become infected with HIV. Specific blood tests can show evidence of HIV infection. You can be infected with HIV and have no symptoms at all. You might feel perfectly healthy, but if you're infected, you can pass the virus to anyone with whom you have sex or share needles or syringes.

The State of Nevada is committed to providing fair and non-discriminatory treatment of employees. As such, it is the policy of the State that reasonable accommodations be made for the employment of persons with HIV. An employee with HIV is entitled to continue working as long as he is capable of satisfactory performance of assigned job duties.

The United States Center for Disease Control (CDC) has determined there is an insignificant risk of an employee becoming infected with the HIV virus in normal workplace situations or public encounters. Employees are, therefore, expected to perform their normal work duties with co-workers or members of the public who have HIV or may be infected. Employees working

in the health care and other high risk fields will be required to follow certain procedures when handling bodily fluids of AIDS patients.

If you have questions regarding HIV, you should consult the designated person in your agency, call the HIV Coordinator in the Health Division, or call the Nevada AIDS Hotline at 1-800-842-AIDS; or E-mail, nvhotline@aol.com.

Alcohol and Drug-Free Workplace Policy

The State of Nevada recognizes that many people in the nation are affected with alcoholism or drug problems which rank high among the country's major health problems. Both are now acknowledged to be diseases as well as social problems, subject to successful treatment. The State further recognizes that these problems have left their mark in employee suffering and anguish to family and co-workers.

Alcohol and drug abuse and the use of alcohol and drugs in the workplace are issues of concern to the State of Nevada. Accordingly, the State has established a policy based on the long-standing concept that regards each employee as an individual as well as a worker. The objective of the policy is to retain valued employees who may be developing a drinking or drug problem by helping them treat and arrest its further advance before they become unemployable.

Employees who, either voluntarily or through referral, require confidential assistance will be counseled through our Employee Assistance Program. All records developed as a result of alcohol and/or drug abuse will be handled on the same confidential basis as those associated with other health problems and will not be included in regular personnel files.

It is the policy of this State to ensure that its employees do not report to work in an impaired condition resulting from the use of alcohol or drugs; consume alcohol while on duty; or unlawfully possess or consume any drugs while on duty, at a work site or on State property. An employee who violates this policy is subject to disciplinary action. The specifics of the policy are as follows:

1. As provided by statute, any State employee who is under the influence of alcohol or drugs while on duty or who applies for a position approved by the Personnel Commission as affecting public safety is subject to a screening test for alcohol and/or drugs.
2. Emphasis will be on treatment and referral to the Employee Assistance Program when an employee is under the influence of alcohol or drugs while on duty. The appointing authority shall, however, take into consideration the circumstances and actions of the employee in determining appropriate disciplinary action.
3. Any State employee who is convicted of violating a federal or State law prohibiting the sale of a controlled substance must be terminated per NRS 193.105, regardless of where the incident occurred.
4. Any State employee who is convicted of driving under the influence in violation of NRS 484.379 or of any other offense for which driving under the influence is an element of the offense, and the offense

occurred while driving a State vehicle or a privately owned vehicle on State business, is subject to discipline up to and including termination.

5. The unlawful manufacture, distribution, dispensing, possession or use of a controlled substance in the workplace is prohibited. Any State employee who is convicted of unlawfully giving or transferring a controlled substance to another person or who is convicted of unlawfully manufacturing or using a controlled substance while on duty or on the premises of a State agency will be subject to discipline up to and including termination.
6. The term, "controlled substance" means any drug defined as such under the regulations adopted pursuant to NRS 453.146. Many of these drugs have a high potential for abuse. Such drugs include, but are not limited to, heroin, marijuana, cocaine, PCP, and "crack". They also include "legal drugs" which are not prescribed by a licensed physician.
7. State employees are required to inform their employer within five days after a conviction for violation of any federal or state criminal drug statute when such violation occurred while on duty or on the employer's premises.
8. Any agency receiving a federal contract or grant must notify the U.S. Government agency with which the contract or grant was made within ten days after receiving notice that an employee of the agency was convicted within the meaning used in paragraph 7, above

This policy is applicable to all classified and unclassified employees of agencies in State government. Specific federal guidelines, statutory provisions and regulations applicable to this policy are set forth in the Drug Free Workplace Act. Chapter 284.406-407 of the Nevada Revised Statutes and, 284.880-894 of the Nevada Administrative Code.

The policy does not restrict agencies from augmenting the provisions of this policy with additional policies and procedures which are necessary to carry out the regulatory requirements of the Drug Free Workplace Act. For additional information or questions, you may contact the Department of Personnel to review the complete Alcohol and Drug Testing Program.

Smoking Policy

State law restricts smoking in public buildings to designated areas. The person in control of a public building is responsible for designating a separate room or area to be used for smoking (NRS 202.2491).

EMPLOYMENT

Job Announcements

Public notices are used to announce the recruitment for vacant positions. These notices typically include the salary, a description of the position, the minimum qualifications, the location of the vacancy, an explanation of the

examination, and the filing period. An announcement may be published to provide for open competition, promotional competition only, or a combination of both. (NAC 284.334)

Applications

If you apply for a position, you must file an application with the State Personnel Department or its designated representative as specified in the public notice of recruitment. Applications must be in the designated office by the close of business on the last day of the filing period unless they are mailed through the U.S. Postal Service. If an application is mailed, the postmark cannot be later than midnight of the final filing day.

It is important that an application be properly completed since incomplete or improper completion is cause for rejection of the application. (NAC 284.310)

Minimum Qualifications

Minimum qualifications inform the applicant of the eligibility requirements for the position. Thoroughly document your education, training and experience. Only those applicants whose applications demonstrate that they meet the minimum qualifications and other criteria in the job announcement, are eligible to compete in the examination. (NAC 284.318)

Recruitment and Examinations

It is your responsibility, and to your advantage, to apply for any recruitment for which you are qualified, eligible and interested. Promotional recruitments are limited to employees with at least six months of continuous (full-time equivalent) employment in the classified service. If your supervisor is given reasonable notice, you will be given time off with pay in order to take an examination. The employment interview is considered part of the examination process and may qualify for time off with pay. (NAC 284.318, 284.320 and 284.322)

Eligibility and Certification

The most common types of eligible lists to which employees may be certified and their order of priority are as follows:

1. Reemployment lists of employees who have been laid off or injured on the job.
2. Divisional promotional lists.
3. Departmental promotional lists.
4. Statewide promotional lists.
5. Open competitive lists.

Or any combination of the above.

The types of lists referenced above, other than reemployment lists, are certified in either ranked or unranked order unless the list is waived. When the list is ranked, the names of eligible persons appear in the order of their total rating which they earned in the examination, including preference for

veterans and residents. The candidates receiving the five highest scores on a ranked list are eligible to be appointed to vacancies.

The list of eligible applicants may be unranked or waived: (1) for entry level classes; (2) when recruitment failed to produce more than five qualified applicants; (3) for classes where applicants for promotion are not normally available; or (4) when possession of a license or certification is required. (NRS 284.155, 284.309, 284.320, 284.265, NRS 284.255; and NAC 284.358 through 284.382)

The term of eligibility on a list is one year, but may be extended by the Department of Personnel for up to three years. (NRS 284.250)

APPOINTMENTS

Acceptance by an applicant of an offer of employment by an appointing authority and their mutual agreement to the date of hire is known as an appointment. If you are a State employee, you need to give your current appointing authority two weeks written notice before beginning service in the new position, unless both appointing authorities mutually agree to a shorter period of notice. (NAC 284.400)

Probationary Period/Status of Appointment

As a general rule, your status of appointment is called "probationary" if you are a non-permanent employee or "trial period" if you are a permanent employee.

The probationary period for classes at grade 22 and below is six months of full-time equivalent service. The probationary period for classes at grade 23 or higher is one year of full-time equivalent service. (NAC 284.442)

During the probationary period, your conduct and job performance is reviewed. Dismissals or demotions may be made at any time during the probationary period in accordance with regulations. (NRS 284.290 and NAC 284.458)

Once you have successfully completed the probationary period for a class, you will attain permanent status. (NRS 284.280 and NAC 284.384)

Types of Appointments

New Hire - When you initially accept an appointment in State government, you are considered a new hire. As a new hire, you will be required to serve a probationary period of either six months or one year.

Reemployment - Reemployment is a type of appointment which does not result in a break in service. The types of reemployment are as follows:

1. Military reemployment - any remaining portion of a probationary period must be completed upon return to State service. (NAC 284.444)

2. Reemployment of permanent employees who have been laid off - completion of a new probationary period is required if you are reemployed in a different class or in a different department (NAC 284.630).
3. Reemployment due to reclassification of a position to a lower class (NAC 284.140).
4. Reemployment of seasonal employees (NAC 284.434).
5. Reemployment due to a permanent disability arising from an injury sustained at work. (NAC 284.444)

Further information on this subject can be obtained by contacting your personnel representative or the Department of Personnel.

Reinstatement - If you have resigned from State service as a permanent employee in good standing, you may be reinstated to the same or a similar class within a two-year period following termination.

The probationary period following reinstatement may be waived, but you will not be eligible to compete in promotional examinations until you have completed six months of permanent service. You cannot be reinstated in a position which is at grade 30 or above if the position is at a higher grade level than the position you held at the time of termination. (NRS 284.330, NAC 284.386 and 284.444)

Reappointment - You may be reappointed to a class that you formerly held or to a comparable class if you meet the current minimum qualifications and receive the appointing authority's approval. Completion of a new probationary period is required if you are a probationary employee. You cannot be reappointed to a position at grade 30 or above if the position is at a higher level than the position you formerly held. (NAC 284.404)

Transfer - You may be considered for a transfer from your agency to another State agency without loss of benefits, such as retirement, insurance, sick leave and annual leave credit. A request for a transfer should be made directly to the hiring agency and/or the State Department of Personnel. If you are a probationary employee who transfers within the same class, you must serve the remaining portion of your probationary period. A probationary employee who transfers to a different class must serve a new probationary period. You cannot transfer through non-competitive means to a position at grade 30 or higher if the position is at a higher grade level than the position you currently hold. (NAC 284.390)

Demotion - An employee may request or accept a demotion to a position in a class with a lower grade level if the employee meets the minimum qualifications and if the appointing authority approves. You may not demote through non-competitive means to a position at grade 30 or higher if the position is at a higher grade level than the position you currently hold. (NAC 284.402)

Promotion - Promotion is the advancement to a position in a class which has a higher grade than the class previously held. As an employee of the State, you may compete in recruitments for promotional openings when you have served six months (full-time equivalent) of continuous classified service (NAC 284.318)

When you accept a promotion, you will be required to serve a trial period of either six months or one year. If you fail to attain permanent status in a vacant position to which you were promoted, you shall be restored to your former position. (NRS 284.300 and NAC 284.462)

Other Appointments

State government also has other appointment types such as provisional, emergency, and temporary appointments. (NRS 284.310, 284.315, 284.325; and NAC 284.414)

Nepotism

The State of Nevada has a policy that prohibits a classified employee from working under the immediate supervision or direct line of authority of an immediate family member. "Immediate family member" means a spouse, child, parent or the same relation by marriage. It also includes an aunt, uncle, niece, nephew, grandparent, grandchild or first cousin. "Direct line of authority" includes an employee's immediate supervisor, that supervisor's supervisor and each subsequent level of supervision all the way up through the employee's chain of command to the department director. These supervisory relationships are meant to be those that are officially established through management directives. They include responsibility and accountability for assigning work, evaluating performance, hiring, disciplining, and training, as opposed to temporary or ad hoc employment situations caused by an emergency or a special project of limited duration. (NAC 284.375)

EMPLOYEE PERFORMANCE/DEVELOPMENT

Work Performance Standards

Work Performance Standards are written statements of principal assignments, responsibilities, and the results expected by both the supervisor and employee when the employee's job is satisfactorily performed under existing working conditions.

It is required that each employee in classified State service be provided with a current set of work performance standards for their position. (NAC 284.468 and NRS 284.335)

Performance Evaluation

If you are serving a six-month (full-time equivalent) probationary period, your supervisor will evaluate your performance at the end of the second and fifth months. If you are on a one-year (full-time equivalent) probationary period, your evaluations will be at the end of the third, seventh and eleventh months. You will receive a copy of each performance report. Once you have attained permanent status, your performance will be evaluated annually during the month prior to your date of record.

Each evaluation will include a discussion between you and your supervisor to review and clarify goals and methods to achieve them. It will also include a written evaluation of your progress in the job. Evaluations will be made with reference to established work performance standards. (NRS 284.340)

Training

The State of Nevada supports training programs to improve the efficiency and productivity of all State employees and recognizes that continued training and development for its career employees are essential in providing quality services in State government.

Each agency is responsible for providing orientation and on-the-job training, as well as the continued development of each employee within the agency. This includes formal, specialized training in areas unique to the agency's work environment.

In order to avoid duplication of effort, the State Department of Personnel has been designated to coordinate and provide training applicable to most State employees. This training includes subjects such as supervision, management, communication and affirmative action. (NRS 284.343 and NAC 284.482)

POSITION CLASSIFICATION

Position classification is the process of grouping positions, based on the type and level of their duties and responsibilities, into classes. Positions are evaluated and compared with related positions and with class specifications to identify the most appropriate class, keeping in mind there are positions in each class which are weaker or stronger than others. The factors used to evaluate positions include: nature and complexity of work; supervisory responsibility; scope of responsibility/consequence of error; independence; authority to take action; personal contacts; and required knowledge, skills, and abilities.

A position may only be reclassified through the individual classification study process (submission of position questionnaire, NPD-19) when there has been a significant change in duties and responsibilities which could not reasonably be expected as the result of natural growth and when the incumbent meets the minimum qualifications of the class to which the position is reclassified. (NRS 284.160, 284.165, 284.170 and NAC 284.126 through 284.150).

COMPENSATION

Rate of Pay

The compensation schedule for classified employees in State service consists of salary grades. Within each grade are fifteen half steps with approximately two and one-quarter percent between each half step. As an employee in State service, your pay will be set at one of the steps within the salary grade for the class to which you are appointed.

Your pay is further determined by the compensation schedule applicable to your participation in the State's retirement system. You may be on the employee/employer-paid compensation schedule or the employer-paid compensation schedule for the purposes of contributions to the Public Employees Retirement System (PERS). If you elect to be on employee/employer-paid compensation, you may switch at any time to employer-paid compensation. Once you select employer-paid compensation, you cannot go back to employee/employer-paid compensation.

Direct Deposit Option

You have the option to forward your paycheck directly to a checking or savings account in a bank of your choice. Your agency's payroll center representative can provide you with a direct deposit authorization card.

Merit Salary Adjustments

You will receive a merit salary increase annually on your date of record if your last performance evaluation was standard or better, and you have not reached the top step in your grade. The maximum merit salary increase is an adjustment of one step, approximately four and one-half percent annually. When you receive an increase in pay because of promotion, you will be given a new date of record. (NAC 284.174)

If your date of promotion coincides with your date of record, the merit salary increase will be computed first and the promotional increase applied to your new pay rate.

If you continue to do satisfactory work, you will remain eligible for annual merit salary increases until you have reached the maximum step within your grade.

In addition to merit salary increases, your salary may be adjusted by general salary increases granted by the Legislature.

Overtime

Under State law, overtime is any time worked in excess of eight hours a day, eight hours in a 16 hour period or forty hours in a week. Employees who choose and are approved for variable workday schedules earn overtime after 40 hours in a week. Employees involved in law enforcement or fire protection may be covered by different overtime provisions as provided by statute or

agreement. All overtime must be approved in advance by your appointing authority.

An executive, administrative or professional employee who is either the head of a department, division or bureau or a doctoral level professional is not entitled to compensation for overtime. These employees are referred to as "excluded employees."

Cash payment is the principal method of compensation for overtime. Payments are computed based on the employee/employer-paid salary schedule. Agreements may be reached with your employer to provide for compensatory time off in lieu of cash payments. Compensatory time must be taken within a reasonable time after accrual at the direction of the appointing authority. If you request compensatory time off and give at least two weeks' notice, it cannot be unreasonably denied. (NRS 284.100, 284.180, NAC 284.238 through NAC 284.252)

Payment for Holiday Work

Nonexempt employees who work on a holiday receive, in addition to regular holiday pay, either time and one-half cash payment or time and one-half compensatory time off. Excluded employees who work on a holiday do not receive additional compensation, but may have their schedule adjusted during the week in which the holiday occurs or in a subsequent week to recognize the holiday or additional time worked. (NRS 236.015, NRS 223.130 and NAC 284.530)

Longevity Pay

When you have completed eight years of continuous service and have standard or better performance, you will be entitled to longevity pay based upon the following schedule:

Number of Years of Continuous Service	Semi-Annual Payment	Number of Years of Continuous Service	Semi-Annual Payment
8	$75	20	$375
9	$100	21	$400
10	$125	22	$425
11	$150	23	$450
12	$175	24	$475
13	$200	25	$500
14	$225	26	$525
15	$250	27	$550
16	$275	28	$575
17	$300	29	$600
18	$325	30 or more	$625
19	$350		

Part-time employees will be entitled to a prorated amount based on the semi-annual payment. Longevity payments are issued in July and December. The dates when employees become eligible for the semi-annual payments are December 31 and June 30. Employees who are eligible and who have not been separated from State service as of these dates will receive longevity pay. (NRS 284.177, NAC 284.262 through 284.284)

Call Back Pay

If you are a nonexempt employee and are called back to work on an unscheduled basis by your supervisor, you will be credited with two hours of call back pay at the rate of time and one-half. This applies only if you are called to work on your day off or on a holiday, or if the work begins more than one hour before or after your scheduled work shift. (NAC 284.214)

Shift Differential

If you are a full-time employee assigned to a period of work of at least 8 hours which requires that you work at least four hours after 6:00 p.m. or before 7:00 a.m., you will receive shift differential pay of five percent of your normal compensation. (NAC 284.210)

Standby Pay

If you are a nonexempt employee, you are entitled to receive additional pay or equivalent compensatory time off, at the rate of five percent of your regular hourly rate, for every hour you are in standby status. You are in standby status when you are directed to remain available to work and prepared to work if the need arises. You cease to be on standby status and must be compensated for actual hours worked when you begin the performance of your duties after receiving notice to return to work. (NAC 284.218)

Per Diem and Travel

Many State employees must travel in connection with official duties. If you travel within the State on official business, you will receive an allowance for meals and lodging. A Diners Club credit card will be issued for use in covering travel advances and expenses. Each agency head is responsible for establishing agency rules concerning hours during which an employee will be allowed to claim meals. Travel should be made by the least expensive method available. (NAC 284.258, SAM 0234)

Use of Private Automobiles

If, in the course of official duties, you are directed by your agency to use your own personal vehicle, reimbursement will be made at the current rate authorized by the State Department of Administration and published in the State Administrative Manual. If you prefer to use your private automobile for personal convenience when conducting State business, you may receive one-half of the authorized rate. (SAM 0254)

Motor Pool

It is the policy of the State that employees use motor pool vehicles rather than private automobiles whenever possible. Only State employees are authorized to drive State-owned vehicles and only persons traveling on State business are authorized to ride in these vehicles. Drivers of State vehicles must hold a valid driver's license. The Motor Pool also requires a completed vehicle requisition form signed by an authorized agency head. The Motor Pool is available to all agencies in Carson City, Reno, and Las Vegas. (SAM 0248)

EMPLOYEE BENEFITS

Insurance

State employees and their dependents are entitled to specific insurance and related benefits. Although they are summarized below, additional benefits information can be found in the "Benefits Directions" binder you will receive shortly after you enroll in a health plan. You may also call the Risk Management Division for additional information.

Health, Dental and Vision Insurance - As a State employee who works at least 80 hours per month, you will be eligible for health, dental and vision benefit coverage for yourself and your dependents beginning on the first day of the calendar month following 90 days of employment. You may choose between a self-funded medical plan or health maintenance organization. Information regarding the plans will be provided to you by the Committee on Benefits - Risk Management Division. You will be required to attend an Employee Benefits Orientation within your first 60 days of employment. Each plan should be reviewed to determine which plan and options are best suited for your needs.

For most plans, the State pays the cost of your health benefits, but you must assume the cost for dependent coverage. If dependent coverage is elected, contributions will be taken through payroll deductions. At the time of enrollment, you may elect to pay for this coverage on a pre-tax basis through the Premium Only Plan. This will result in additional take-home pay because the premium is deducted from your salary before the income tax is figured. You must make the election at the time of enrollment to take advantage of this tax savings feature. Otherwise, payments will be made with after-tax dollars. For questions on this valuable benefit, contact the Risk Management Division.

Life Insurance/Long-Term Disability/Accidental Death & Dismemberment - Every State employee who is enrolled in health benefits is also provided a $40,000 life insurance plan as part of the benefit package.

Also included in the benefit package is Long-Term Disability Insurance, Business Accident Insurance, and Accidental Death and Dismemberment Insurance.

Supplemental Life Insurance - Through this voluntary plan, qualified employees and their dependents can purchase term life insurance at attractive

group rates. The coverage is offered in $10,000 increments and payments are made through payroll deduction.

Automobile Insurance - If you are a permanent, full-time employee of the State of Nevada, automobile insurance may be purchased through a payroll deduction plan.

Long-Term Care Insurance - Long-term care insurance can be purchased by employees and family members, including parents, grandparents and in-laws which provides nursing homes, assisted living, and respite care. While premiums are not deducted through payroll, you have the advantage of group rates.

Continuation of Health Insurance Coverage - You or your dependents may continue health coverage when it would otherwise terminate due to certain "qualifying events." These events include separation from employment or certain reductions in working hours. In addition, your dependents may elect coverage if you and your spouse divorce, you die, you become eligible for Medicare as your primary coverage, or your child is no longer eligible for coverage. You or your dependent must pay the full cost of coverage. Contact your payroll center or personnel office. They will notify the Risk Management Division to provide you with information on continuation of coverage.

Reimbursement Accounts - The State has two separate reimbursement accounts in which you may elect to enroll: the Medical Reimbursement Account and the Dependent Care Reimbursement Account. These accounts allow you to set aside pre-tax dollars to pay for certain planned medical expenses and dependent care expenses.

With each plan, you must decide in advance how much money you want to set aside during the calendar year. The amount is deducted from your paycheck in equal installments before income tax is calculated. This means the amount of taxes withheld from your paycheck is lower and your take-home pay is higher. This money is reimbursed to you as you file claims during the year for medical or dependent care expenses. These expenses include services, procedures and prescriptions not covered by your group health plan, deductibles, and co-payments.

In the dependent care account, you can contribute money for dependent-care expenses you incur while you are at work. These expenses can be for child care or for dependent care for a disabled adult.

It is important to correctly estimate your planned expenses for the year. The Internal Revenue Service requires that you forfeit any money left in your reimbursement account after the deadline has passed for filing claims.

Further information about this benefit is available from the Risk Management Division.

Retirement

The State of Nevada is interested in contributing to the future as well as the present well-being and financial security of its employees. Additionally, it is our desire to provide employees with a dependable source of income when planning for retirement needs.

Membership - Membership in the retirement system is required for any employee in a position considered to be half-time or more according to the employer's full-time work schedule. The Public Employees Retirement System (PERS) has over 70,000 active members, consisting of employees from the State of Nevada, most counties and municipalities within the State, school districts, and public hospitals

Contributions - All pay earned, with the exception of overtime, all accumulated leave payments made upon termination of employment, and earnings from secondary employment, is subject to retirement contribution This includes base pay, longevity pay, shift differential pay, standby and call-back pay. Upon initial appointment, employees select one of two plans:

A) *Employee/Employer-Paid Retirement Plan (E/EPR)*: Employee and employer share equally in the contribution to PERS, currently 10.0% each for regular members and 14.75% for police/fire members. Employee contributions are subject to withholding for federal income taxes. The employee's share of the contribution is refundable upon termination of employment if the employee has not worked five full years or does not elect to receive a monthly retirement benefit. If you elect the employee/employer-paid plan, you may switch at any time to the employer-paid plan.

B) *Employer-Paid Retirement Plan (EPR)*: Employees may voluntarily choose to participate under the employer-paid retirement plan. Employees who elect this plan contribute an equal portion of the contribution on a pre-tax basis by way of a salary reduction. The employer makes the contribution to PERS, 18.75% for regular members and 28.5% for police/fire members. Contributions made by the employer under EPR are not deposited to an individual member's account and are not available for refund upon termination of employment. Once you select the employer-paid plan, you cannot go back to the employee/employer-paid plan.

Employees on employer-paid retirement contribute by way of salary reduction at a lower rate than employees on employee/employer-paid retirement and defer the payment of federal income taxes. As a result, their take-home pay is higher than similar employees on employee/employer-paid retirement. The following chart illustrates the difference in take-home pay for an employee with a gross salary of $1,500 per pay period.

SAMPLE CONTRIBUTION PLAN COMPARISON	E/EPR	EPR
Gross Salary	$ 1,500	$ 1,500
Reduction for Employer-Paid	N/A	$ 130
Adjusted Gross Salary	$ 1,500	$ 1,370
Employee Retirement Contribution	$ 150	N/A
15% Income Tax Withholding	$ 225	$ 206
Take-Home Pay	$ 1,125	$ 1,164

Estimated difference in take-home pay is $39.00 per pay period.

Contribution rates are subject to adjustment on the first pay period for retirement contributions commencing on or after July 1 of each odd-numbered year. Therefore, it is advisable that you check with your personnel or payroll representative to verify the current contribution rate based on your election.

Service Retirement - Regular members may retire at age 65 with 5 or more years of service, at age 60 with 10 or more years of service or at any age with 30 years of service. Members covered by the police/fire early retirement provisions may retire at 50 with 20 or more years of police/fire service, at age 55 with 10 or more years of police/fire service, or at any age with 30 years of service.

The computation of retirement benefits is based on two factors:

A) Average compensation — the monthly average of a member's 36 highest salaried consecutive months based on the employee/employer-paid retirement plan;

B) Years of service — members receive 2½% average compensation for each year of service for years one through 30.

The retirement allowance for a regular part-time employee must be computed from the salary which would have been received as a full-time employee if it results in greater benefits for the employee. A regular part-time employee is a person who works half-time or more, but less than full-time:

A) According to the regular schedule established by the employer for the position; and

B) Pursuant to an established agreement between the employer and the employee.

Disability Retirement - If you are a member of the Public Employees Retirement System (PERS) with at least five years of service and become totally unable to perform your current or any comparable job for which you are qualified because of injury or mental or physical illness of a permanent nature, you are eligible to apply for disability retirement allowance if you:

A) Work for a public employer at the time of application for disability retirement;

B) Provide information that the disability renders you unable to perform the duties of your present position or of any other position held within the past year;

C) File a notarized application for disability retirement with PERS prior to termination unless otherwise approved by the Executive Officer; and

D) Will be terminated from employment because of such disability.

Survivor Benefits - Pursuant to NRS 286.672, eligibility for survivor benefits is established if:

A) The deceased member had 2 years of service in the 2½ years immediately preceding death; or

B) The deceased member was employed in a part-time position at the time of death and had 2 or more years of service credit in a part-time position and at least 1 day of service within the 6 months immediately preceding death; or

C) The deceased member had ten or more years of accredited, contributing service; or

D) The death of the member was caused by an occupational disease or an accident arising out of and in the course of employment regardless of service credit; or

E) The death of the member occurs within 18 months after termination of employment or commencement of leave without pay where a mental or physical condition required the termination, or leave without pay; or

F) The death of the member occurs while on leave of absence for training and the member met requirements of 1, 2, 3, or 4 at time such leave began.

Survivor benefits may be available to an employee's dependent spouse, children or parents when the conditions noted above are met. More detailed information on qualification for receipt of benefits can be obtained by contacting PERS.

The Public Employees Retirement System can be contacted at 687-4200 in Carson City, or 486-3900 in Las Vegas, for further information or individual counseling.

Deferred Compensation - Deferred compensation programs are intended to supplement retirement plans. Under a deferred compensation program, you voluntarily defer part of your salary for investment purposes. This is a unique way to save money for the future and defer income tax. Taxes are not paid until the money is withdrawn.

The federal government strictly defines the conditions under which deferred compensation can be withdrawn. These conditions are: retirement, termination of employment, death, or an extreme financial hardship. If you need additional information, contact your personnel or payroll office.

Worker's Compensation and Disability

As a State employee, you may be eligible to receive worker's compensation benefits provided through the State Industrial Insurance System (SIIS) if you should incur a job-related injury or illness. These benefits may include medical benefits and, if you are unable to work, income maintenance benefits.

In accordance with the State's Early Return to Work Program, if you are temporarily unable to perform your normal job duties, your agency will attempt to place you in a modified duty assignment which accommodates your work restrictions for up to 90 days (NAC 284.600 through 284.6012).

If you are released to return to work, but have permanent limitations that will not allow you to perform the essential functions of your position, it will be determined whether reasonable accommodation can be made. If not, every effort will be made to place you in a vacant position for which you are qualified and that accommodates your work restrictions.

Employee Assistance Program

The State of Nevada Employee Assistance Program (EAP) is available to assist State employees and their dependents in dealing with personal problems and workplace concerns. All State employees and family members living with them are eligible to use this employee benefit. There is no charge of the services of the EAP Counselors. However, if you or a family are referred to any services in the community, you will be responsible for any charges not covered by insurance. The EAP Counselors will gladly provide you with information about preferred providers and insurance coverage for counseling services.

Employees may use administrative leave with pay for up to two visits with the EAP Counselors. Sometimes, employees choose to use sick leave, annual leave, or compensatory time to visit the EAP to preserve confidentiality. (NAC 284.589)

All services provided by the EAP Counselors are confidential.

Please feel free to call the EAP if you have a personal problem or work place concern.

Northern Nevada	495 Apple Street, Reno	688-1707
	675 Fairview Drive, Ste. 221	
	Carson City	687-3869
	Rural	1-800-398-EAP1
Soouthern Nevada	Sawyer Building, Las Vegas	486-2929

Merit Award Program

This program provides recognition and possible cash awards for suggestions which result in reducing State expenditures or improving the operation of State government. Cash awards up to $500 may be authorized by the Merit Award Board. You may submit suggestions for merit awards provided you are not a department head nor assigned the responsibility for developing suggestions as part of your normal job requirements. Suggestion forms and

further information are available from the Department of Personnel. (NRS 285.030 through NRS 285.070)

Credit Union

As an employee of the State of Nevada, you are eligible to become a member of a credit union. As a member, you may elect to have money deducted from your check and deposited to your credit union account.

Dividends are computed and paid based on the number of shares held. Money can be withdrawn at any time as you would from a bank. Contact the credit union in your area for specific details

Savings Bonds

You may purchase U.S. Savings Bonds through payroll deduction by making arrangements with your agency's payroll center representative.

Discount Benefits for Employees

The State of Nevada has become affiliated with numerous organizations that offer discounts for State employees. Examples of these are: the Magic Kingdom Club (Disneyland), Marriott's Great America, Universal Studios, the Dolphin Club (Sea World), Marineland, Zoofari Club, Knott's Berry Farm Adventurers' Club, Six Flags Magic Mountain, Movieland Wax Museum, Wax Museum Entertainment Complex, and Ripley's Believe It or Not. In addition, some local discounts are available in the Las Vegas and Carson City areas.

To find out more about these benefits, you should contact your personnel office or the Department of Personnel.

ATTENDANCE AND LEAVE

Hours of Employment

Although most offices must remain open from 8:00 a.m. to 5:00 p.m., Monday through Friday, many employees work other than the conventional 8 to 5 schedule. You may request a variable work schedule or be required to work such a schedule when it is selected by a majority of the employees in your work unit. Variable schedules may also be required in agencies where coverage is needed on Saturdays, Sundays and legal holidays.

Your supervisor will explain the work schedule for your particular department. (NRS 281.110 and 284.180)

Pay Periods

The State's official base rates of pay are bi-weekly or semi-monthly depending on the pay period used by your agency. (NAC 284.158)

Eligibility for holiday pay is covered by the provisions of NAC 284.526 and NAC 284.534. If you are a full-time nonexempt employee, you may be entitled to eight hours of holiday pay. To qualify, you must be in paid status for a portion of your scheduled shift before the holiday. As a part-time nonexempt employee, you may qualify for holiday pay if the holiday falls on your scheduled workday. Check with your supervisor or personnel representative if you have a question regarding eligibility for pay.

If you are a full-time nonexempt employee and your day off coincides with a legal holiday, your appointing authority may adjust your work schedule for the week, credit your account with eight hours of compensatory time or pay you for the holiday.

Exempt (excluded) employees receive their regular salary during a week in which a holiday occurs regardless of whether they work or have the day off.

Sick Leave

If you are a full-time employee, you earn 10 hours (1¼ days) of sick leave for each month of full-time service. Part-time employees earn a prorated amount based on full-time equivalent service. Sick leave can be used as soon as it is accrued.

Personal - Sick leave may be used only for authorized reasons. Sick leave can be used if you are unable to work because of illness or injury, incapacity due to pregnancy or childbirth, for medical and dental appointments, family illness (limited to 80 hours per year) and a death (up to 5 working days) in your immediate family.

Nonexempt employees must report any sick leave taken, even if it is for an appointment or part of the day. Exempt (excluded) employees must only account for full day absences which are chargeable to their sick leave unless they are approved for partial day absences under the Family and Medical Leave Act.

If you terminate through no fault of your own, you will be paid for any accrued sick leave in excess of 30 days (excluding leave accrued but not carried forward) as follows:

A) For 10 years of service or more, but less than 15 years, not more than $2,500.
B) For 15 years of service or more but less than 20 years, not more than $4,000.
C) For 20 years of service or more, but less than 25, not more than $6,000.
D) For 25 years of service or more, not more than $8,000.

(NRS 284.355, NAC 284.542 through 284.562)

Family Illness - If there is an illness or a medical, optometric or dental service or examination in your immediate family requiring your attendance, you may use your accumulated sick leave not to exceed 80 hours in any one calendar year. The appointing authority may approve an exception to the 80-hour limit for good cause. (NAC 284.558)

Death in the Family - If a member of your immediate family dies, you may use your accumulated sick leave not to exceed 5 working days for each death. The appointing authority may approve additional time in instances where extended travel is involved. Immediate family is defined as an employee's parents, spouse, children, brothers, sisters, grandparents, great-grandparents, uncles, aunts, nephews, grandchildren, nieces, great-grandchildren, father-in-law, mother-in-law, son-in-law, daughter-in-law, grandfather-in-law, grandmother-in-law, great-grandfather-in-law, great-grandmother-in-law, uncle-in-law, aunt-in-law, brother-in-law, sister-in-law, grandson-in-law, granddaughter-in-law, nephew-in-law, niece-in-law, great-grandson-in-law, great-granddaughter-in-law, step-parents and step-children. (NAC 284.562)

Maternity Leave

Maternity leave is not a special type of leave, but may consist of a combination of sick leave, annual leave, and leave without pay. The provisions of the Family and Medical Leave Act (FMLA) may apply to any leave you request for this purpose. (Refer to page 6, "Overview Family and Medical Leave Act," September 1997 Revision.)

Catastrophic Leave

State law permits an appointing authority to establish an account for catastrophic leave for use by employees. You may qualify for catastrophic leave if you or a member of your immediate family are affected by a serious illness or accident which is life-threatening or which requires a lengthy convalescence or there is a death in your immediate family. The maximum number of hours of catastrophic leave you can be approved to use in a calendar year is 1,040

For this purpose: "Lengthy convalescence" means a period of disability which an attending physician expects to exceed 10 weeks.

"Life threatening" means a condition which is diagnosed by a physician as creating a substantial risk of death.

"Immediate family" has the meaning ascribed to it in NAC 284.562.

The account is funded by employee donations of annual leave and sick leave. As an employee of the State, you are permitted to donate up to a maximum of 120 hours of annual leave and sick leave each calendar year. Your sick leave balance, however, must not fall below 240 hours as a result of such donation.

You may also donate leave directly to an account for use by an employee in any branch of State government who is approved to receive such leave. If the leave donated exceeds the amount approved for use by the employee, it must be returned to your account.

If you have questions regarding the donation of leave to an account or the use of leave, you should contact your personnel representative. (NRS 284.462 through 284.3626 and NAC 284.575 and 284.576)

Administrative Leave With Pay

An appointing authority may grant administrative leave with pay to employees:

1. To relieve them of duties during the active investigation of a suspected criminal violation or an alleged wrongdoing.
2. For up to 2 hours to donate blood.
3. To relieve them of duties until the appointing authority receives the results of a screening test for alcohol or drugs. (NRS 284.4065)

An appointing authority or the Department of Personnel may grant administrative leave with pay to an employee for:

1. Participation in, or attendance at, activities which are directly or indirectly related to the employee's job or employment with the State, but which do not require participation or attendance in an official capacity as a State employee.
2. Closure of office or work site caused by a natural disaster or other similar adverse condition when the employee is scheduled and expected to be at work.

An appointing authority shall grant administrative leave with pay to an employee for:

1. The initial appointment and one follow-up visit to receive counseling through the Employee Assistance Program;
2. Attendance at a wellness fair authorized by Risk Management;
3. Serving as a representative of State employees on a statutorily created board or commission; or
4. Up to eight hours to prepare for a hearing regarding the employee's suspension, demotion or dismissal.

(NAC 284.589)

Civil Leave With Pay

In most cases, if you serve on a jury or as a witness in court or at an administrative hearing, you will be given civil leave with pay. You may keep all jury or witness fees paid to you.

Exceptions: If, as a witness, you are serving in your official capacity as a State employee, and as part of your required duties, you are required to relinquish any witness fee to your agency. (NAC 284.582)

If you are a witness in an action to which you are a party, you will not receive civil leave with pay unless it is job related. (NAC 284.582)

Civil leave with pay will also be granted for the following:

1. If you meet the conditions of NRS 293.463 and need time off to vote;

2. If you meet the conditions of NRS 284.357 as a volunteer firefighter, emergency medical technician, volunteer ambulance driver or attendant, or reserve member of a police department or a sheriff's department;
3. If your absence from the job is necessary to meet a public emergency and it is approved by your appointing authority. (NAC 284.587)

Release Time for State Examinations

Release time during normal working hours is provided for a qualified employee to participate in any examination given by the Department of Personnel provided reasonable notice is given to the employee's immediate supervisor. The formal interview with the hiring agency is typically considered part of the examination process. The release time within the normal workday will be considered the same as time worked. Hours exceeding the normal workday or workweek do not, however, qualify for overtime. (NAC 284.322)

Leave of Absence Without Pay

A leave of absence without pay may be approved for not more than one year by the appointing authority for any satisfactory reason. Longer absences may be approved by the Personnel Commission based on the recommendation of the appointing authority when it is deemed beneficial to the public service. (NAC 284.578)

Military Leave

If you are a permanent or probationary employee and enter active military service, you will be granted a leave of absence without pay for the period of your military service plus a period up to 90 days. If you apply for reemployment within ninety days after your discharge from military service, you will be restored to your former position or a similar position with seniority status and pay.

You will be given a leave of absence with pay for authorized military training duty up to 15 working days in any one calendar year. (NRS 281.145 and NRS 284.365)

Reporting Absences

If you are absent from work, you are required to report the reason for the absence to your supervisor or designated representative as prescribed by your agency.

Any unauthorized and unreported absence may be grounds for disciplinary action. If you are physically unable to report your absence, you should have someone else do it for you. (NAC 284.590 and 284.594)

STATEMENT OF TOTAL COMPENSATION

The following illustration will help you better understand the value of your benefits as they relate to your total compensation. This example is designed to provide you with information concerning the cost of specific benefits which the State provides. If anything contained in this illustration is unclear, the Department of Personnel can help.

Example: Employee at Grade 28, Step 8 (Employee/Employer-Paid Retirement)
Annual salary of $30,144.66 includes time worked and paid leave as follows:

Payment for time worked:	$25,409.30
Paid Leave (based on the following):	
Annual Leave (15 days):	$1,732.45
Sick Leave (15 days):	$1,732.45
Holidays (11 days):	$1,270.46
Paid Leave:	$ 4,735.36
Other Employer-Paid Benefits*:	
Group Insurance:	$2,968.08
Retirement Insurance:	$232.11
Worker's Compensation:	$524.52
PERS Contribution:	$3,014.47
Unemployment Compensation:	$39.19
Medicare:	$ 437.10
Other Employer-Paid Benefits:	$ 7,215.47
Total Compensation:	$37,360.13

(Time worked, paid leave and other employer-paid benefits)

Benefits as a Percentage of Total Compensation:

$$\frac{\text{Paid Leave + Other Benefits}}{\text{Total Compensation}} = 32.0\%$$

Explanation of Benefits

Group Insurance:	Includes health insurance, dental insurance, vision, long-term disability, and $40,000 in life insurance.
Retirement Insurance:	Assessment from the Public Employees Retirement System (PERS) to offset cost of health insurance when you retire.
Workers' Compensation:	Assessment from the State Industrial Insurance System to fund the cost of benefits if you suffer a job-related injury or illness.
PERS Contribution:	Monies that will be available to you upon retirement after a minimum of 5 years of service.

Unemployment Compensation: Assessment from the Employment Security Division to fund benefits for employees who become unemployed for reasons beyond their control.

Medicare: Health insurance that is available to you at age 65. You may use Medicare prior to age 65 if you become disabled.

In addition to the above, the following represents other employer-paid benefits that you may be eligible to receive:

Administrative Leave	Longevity Pay
Military Leave	Tuition Reimbursement
Civil Leave	Rest Periods
Uniform Allowance	Tool Allowance

SAFETY AND HEALTH

All State of Nevada agencies have written safety programs which outline policies and procedures concerning employee safety. These programs identify specific safety training requirements and accident investigation procedures, provide for safety inspections and corrective action, and establish specific safety rules pertinent to your job. Most agencies have a safety committee which identifies and reviews employee safety concerns.

Employees are expected to follow all established safety rules, practice safe job procedures and avoid situations that can jeopardize the safety of their fellow workers. Since employees on the job are frequently more aware of unsafe conditions than anyone else, employees are expected to report these conditions immediately and to make recommendations and suggestions for improvement and corrective action.

You must notify your supervisor of any work-related accident, injury or illness, whether it is minor or major and complete the appropriate SIIS form (C-1 or C-4). If you require medical treatment, you and your physician must complete a Claim for Compensation/Physician's Report of Initial Treatment (SIIS form C-4) and your agency must complete an Employer's Report of Industrial Injury (SIIS form C-3) in order for SIIS to process your claim.

The Safety Consultation and Training Section (SCATS) is available to all State agencies for consultation regarding safety related matters. The Occupational Safety and Health Enforcement Section (OSHES) is available to respond to safety hazards that are not addressed or corrected by an agency. SCATS and OSHES are part of the Industrial Relations Division of the Department of Business and Industry. (State Administrative Manual 0521)

EMPLOYEE-MANAGEMENT RELATIONS

Employee-Management Committee

The Employee-Management Committee provides the final administrative review of grievances and serves in an advisory capacity to the Governor, the Personnel Commission, the Hearings Officer, and the State Department of Personnel with respect to all matters of personnel administration and employee relations.

This committee consists of three management representatives and three employee representatives appointed by the Governor. (NRS 284.068)

Employee Organizations

You may join and participate in employee organizations of State and government employees and take an active part in the formulation of programs and objectives of such organizations. Participation as an officer, committee member, or in any other capacity is your personal choice. (NRS 284.425)

PROHIBITIONS AND PENALTIES

There are very few limitations on your personal activities as a State employee. Some agencies have defined restrictions more exactly than others because of the nature of the agency's functions. You should check with your employing agency for precise prohibitions.

In general, you are not permitted to engage in any employment, activity, or enterprise that conflicts with your duties as a State employee. The nature of these conflicts is determined by the agency's appointing authority and a copy of these restrictions will be made available to you. You are prohibited from accepting, from any other source, payment for duties you perform as part of your regular job assignment. You are expected to devote full time to your duties during your hours of State employment. (NAC 284.738-771)

Disclosure of Improper Governmental Action

The law specifically encourages any State officer or employee to disclose improper governmental action to the extent not expressly prohibited by law. It is the intent of the legislature to protect the rights of a State officer or employee who makes such a disclosure.

"Improper governmental action" is *"...any action taken by a State officer or employee in the performance of his/her official duties, whether or not the action is within the scope of his/her employment which is:*

(a) In violation of any State law or regulation;

(b) An abuse of authority;

(c) Of substantial and specific danger to the public health or safety; or

(d) A gross waste of public money."

State officers or employees are prohibited by State law from using their authority or influence to prevent disclosure of improper governmental action by other State officers or employees. Additionally, an appeal process has been established in the event of retaliatory action or reprisal against State officers or employees who disclose improper governmental action.

> "Official authority or influence" includes "taking, directing others to take, recommending, processing or approving any personnel action such as an appointment, promotion, transfer, assignment, reassignment, reinstatement, restoration, reemployment, evaluation or other disciplinary action."

NRS 281.641 spells out the appeal process in the event reprisal or retaliatory action is taken against a State officer or employee who discloses improper governmental action. Any claim of reprisal or retaliatory action must be filed with a hearing officer of the Department of Personnel within 10 working days after the alleged reprisal or retaliation occurred. The claim must be submitted on a form provided by the Department of Personnel. You may contact the Department of Personnel for additional information. (NRS 281.611 through 281.671)

Discipline

If your performance as an employee for the State falls below standard or if your conduct is covered by one of the causes for action listed in NAC 284.650, you should be informed promptly and specifically of the deficiencies by your supervisor. Disciplinary action will typically be of a progressive nature depending on the severity of the offense.

A discussion of the specific types of disciplinary actions, including oral warnings, written reprimands, suspensions, demotions and dismissals, can be found in the Nevada Administrative Code. (NRS 284.383 and NAC 284.638 through 284.656)

Policy on Honorarium

State law prohibits public employees and public officers from accepting or receiving an honorarium, defined as the payment of money or anything of value, for an appearance or speech while acting in the capacity of a public officer or public employee. (NRS 281.553)

Political Activity

Employees may vote as they choose and express their political opinions on any or all subjects without recourse, except that no employee may:

1. Directly or indirectly solicit or receive, or be in any manner concerned in soliciting or receiving any assessment, subscription, monetary or non-monetary contribution for a political purpose from anyone who is in the same department and who is a subordinate of the solicitor;
2. Engage in political activity during the hours of State employment to improve the chances of a political party or a person seeking office, or

at any time engage in political activity to secure a preference for a promotion, transfer or salary advancement. (NAC 284.770)

The Federal Hatch Act, as amended in Title 5 U.S.C. 1501-1508, prohibits certain types of political activity on the part of State employees whose principal employment is in a federally-funded program.

GRIEVANCES AND APPEALS

Grievance Procedure

It is State policy to ensure that employees receive fair and equitable treatment. We support employee-supervisor relations by encouraging communication and reconciliation of work-related problems. The grievance procedure is available for expressing legitimate dissatisfaction without fear of criticism.

If you are aggrieved by an action that relates to working conditions, work relations, or personnel policies and procedures, and you are unable to resolve the situation through informal discussions with your supervisor, you may file a written grievance.

It is important to note that a grievance must be filed within 20 working days from the date the grievance originates or you learn of the problem. Formal grievance forms and procedures are available from the Department of Personnel and agency personnel offices.

When a grievance is submitted to the Employee-Management Committee, a hearing will take place to determine proper disposition. The provisions of the grievance procedure available to all classified employees are described in NAC 284.658 through 284.697.

Appeal of Suspension, Demotion or Dismissal

The Nevada Administrative Code requires an appointing authority, who proposes to suspend, demote or dismiss an employee, to provide the employee with at least 10 working days' written notice. A pre-disciplinary hearing with the appointing authority or a designated representative is also required. Following the hearing, the employee must be informed in writing of the appointing authority's decision regarding the proposed action on or before its effective date. If you are a permanent employee and are suspended, demoted or dismissed, you may appeal to the hearings officer of the Department of Personnel. Appeals must be submitted within 10 working days through the Director of the Department of Personnel. (NRS 284.390 and NAC 284.656)

SEPARATIONS

Separation from State service includes both voluntary and involuntary terminations. The following discusses voluntary resignations from State service and involuntary terminations as a result of a layoff or discharge.

Resignation

It is important to the State to have adequate advanced knowledge of an employee's desire to terminate. You are expected to attempt to submit your resignation at least two weeks prior to the intended termination date. When you submit your resignation, you will be asked to sign a resignation notice on the personnel/payroll action form (NPD-35). This notice advises you that there is a three-day period during which time you may rescind your resignation. (NRS 284.381 and NAC 284.602)

Layoff

In the event it becomes necessary to lay off employees due to a shortage of work or money, the abolition of a position or some other material change in duties or organization, nonpermanent employees must be laid off before permanent employees. If it becomes necessary to lay off permanent employees, the order of layoff will be based on seniority and performance.

If you are a permanent employee affected by a layoff, you will have reemployment rights. You may also be eligible for unemployment compensation for the period during which you are unemployed. The State of Nevada's Employment Security Division, Department of Employment, Training and Rehabilitation, determines eligibility and benefits for unemployment compensation. Contact the Department of Personnel regarding reemployment. (NAC 284.612 through 284.630)

Discharge

New hires who are serving probationary periods and have not attained permanent status in a class during continuing employment may be terminated at any time for any legal reason. (NRS 284.290 and NAC 284.458)

An employee who has completed the required probationary period and attained the status of a permanent employee can only be terminated for cause or as a result of a physical, mental or emotional disorder which results in the inability of the employee to perform the essential functions of the job.

Grounds for disciplinary action are set forth in NAC 284.650 and must be spelled out as part of the notice and hearing requirements in NAC 284.656 when a dismissal is proposed. In accordance with the notice and hearing requirements, an employee who is recommended for termination must be given at least 10 working days' written notice of the proposed action, with the exception as provided in NAC 284.656.2. A hearing must be scheduled between the employee and the appointing authority or a designated representative to discuss the proposed action before a final decision is rendered by the appointing authority.

STRIKES AGAINST THE STATE

Strikes against the State of Nevada are illegal. (NRS 288.230)

PUBLIC INFORMATION

The Department of Personnel maintains an official roster of employees in public service. This roster includes your name, class title and home address. If you wish to preserve the confidentiality of your home address, you may do so by designating it as confidential on the payroll personnel/change action form (NPD-35). Your business address will be shown on the public roster in its place. Contact your personnel representative to process a change of address. Upon request, the Department of Personnel is required to provide your personal mailing address to the State Controller's Office and the Internal Revenue Service.

NEVADA FACTS

NEVADA — The name, Nevada, Spanish for "snow capped", was formally adopted in 1861 by Congress when the territory was officially established. One of the first settlements was in Genoa, south of Carson City, which was permanently settled by Mormons in 1851, then called Mormon Station. In 1854, Carson County was created as part of Utah Territory and Genoa was established as the county seat the following year. Nevada was admitted to the Union as the 36th State on October 31, 1864.

STATE FLAG — Nevada's State flag has a cobalt blue background; in the upper left quarter is a five-pointed silver star between two sprays of sagebrush crossed to form a half wreath; across the top of the wreath is a golden-yellow scroll with the words, in black letters, "Battle Born." The name "Nevada" is below the star and above the sprays in golden-yellow letters. This design was adopted June 8, 1929.

STATE SEAL — Adopted February 24, 1866, Nevada's gold seal is embossed with the words, "The Great Seal of the State of Nevada" around the outer edge. Within this is a composite picture showing the mining, agriculture, industry and scenery of Nevada, under which is a scroll with State motto, "All for our Country."

STATE BIRD — Mountain Bluebird

STATE ANIMAL — Desert Bighorn Sheep

STATE FLOWER	Sagebrush; adopted March 20, 1917
STATE TREES	Single-leaf Pinon and the Bristlecone Pine
STATE SONG	"Home Means Nevada" by Mrs. Bertha Raffetto, Reno; adopted February 6, 1933.
STATE CAPITAL	Carson City; selected 1864; also territorial capital.
STATE SLOGAN	The Battle Born State; adopted March 26, 1937.
AREA	110,540 square miles; 485 miles long; 315 miles wide; seventh in size
POPULATION	July, 1997 population - 1,740,897
COUNTIES	Carson City, Churchill, Clark, Douglas, Elko, Esmeralda, Eureka, Humboldt, Lander, Lincoln, Lyon, Mineral, Nye, Pershing, Storey, Washoe, White Pine.
MINING	Among Nevada's mining products are gold, silver, copper, zinc, brucite, magnesium, magnesite, manganese, tungsten, uranium, mercury, lead, non-metallics, oil, coal, iron.
AGRICULTURE	Agricultural products include cattle, horses, sheep, hogs, poultry, hay, wheat, corn, potatoes, rye, oats, alfalfa, barley, vegetables, dairy products, some fruits.
GEOGRAPHY/ CLIMATE	With mostly mountainous and desert terrain, Nevada's altitudes vary from 1,000 feet to over 13,000 feet. It's climate is arid with abundant sunshine, light rainfall and snow. Average temperature varies from 70°F in the south to 45°F in the north.
PRINCIPAL LAKES	*Natural* lakes include: Lake Tahoe, on the California-Nevada border west of Carson City; Pyramid Lake, largest natural lake in the State, north of Reno; Walker Lake, north of Hawthorne; Topaz Lake, on the California-Nevada border, south of Gardnerville; and Ruby Lake, south of Elko. *Manmade* include: Lake Mead, east of Las Vegas, the largest manmade lake in the State, with a 550-mile shoreline which forms the southern boundary of the State, and backed up by Hoover Dam on the Colorado River; Lake Mohave,

south of Las Vegas, backed up by Davis Dam on the Colorado River; Lake Lahontan, near Fallon, and Rye Patch Reservoir, near Lovelock.

PRINCIPAL MOUNTAINS

Nevada's highest peak is Boundary Peak on the Nevada-California border south of Hawthorne, 13,145 feet; other principal peaks include: Wheeler Peak, east of Ely, 13,061; Mt. Charleston, west of Las Vegas, 11,910; North Schell Peak, north of Ely, 11,890; and 51 other peaks above 9,000 feet.

PRINCIPAL RIVERS

Nevada's longest river, the Humboldt River, travels 500 miles from the Humboldt Mountains east of Elko to the Humboldt Sink south of Lovelock; the Carson, Truckee, Walker, and Colorado River rivers are also notable.

NATURAL RESOURCES

Minerals: Gold, silver, copper, lead, zinc, tungsten, uranium, manganese, titanium, iron, mercury, opal, barite, molybdenum, magnesite, diatomite, talc, gypsum, dalomite, lime, turquoise, fluorspar, brucite, antimony, perlite, pumice, salt, sulfur oilshale. *Oil:* In central and eastern Nevada. *Forests:* Two national forests: Toiyabe, 2.5 million acres; Humboldt, 2.5 million acres divided into 19 forest areas. *Water Power:* Principal rivers (Truckee, Carson, Walker, Humboldt) provide 2,000,000 acre feet annually within the State. The Colorado River provides 300,000 acre feet annually, about 100,000 kilowatts of hydroelectric power for use in Nevada; four hydroelectric plants near Reno, and Lahontan Dam hydroelectric plant near Fallon.

UNIVERSITY AND COMMUNITY COLLEGE SYSTEM OF NEVADA

University of Nevada, Reno (UNR)	(702) 784-1110
University of Nevada, Las Vegas (UNLV)	(702) 895-3011
Community College of So. Nevada, Las Vegas	(702) 651-4000
Great Basin Community College, Elko	(702) 738-8493
Western Nevada Community College, Carson City	(702) 887-3000
Truckee Meadows Community College, Reno	(702) 673-7000

TOURISM

Tourist-connected industries (hotels, casinos, amusement and recreation facilities) make up the largest employment category. There are large resort areas, with nearby skiing as well as sunbathing, near Lake Tahoe, Reno, Las Vegas, and elsewhere. Ghost

towns, rodeos, trout fishing, water skiing, and deer hunting are other attractions and activities.

SOURCE — *"Nevada Facts" written by Terry Sullivan. Historical information and editing by Guy Rocha. Population statistics provided by the Nevada State Demographer.*

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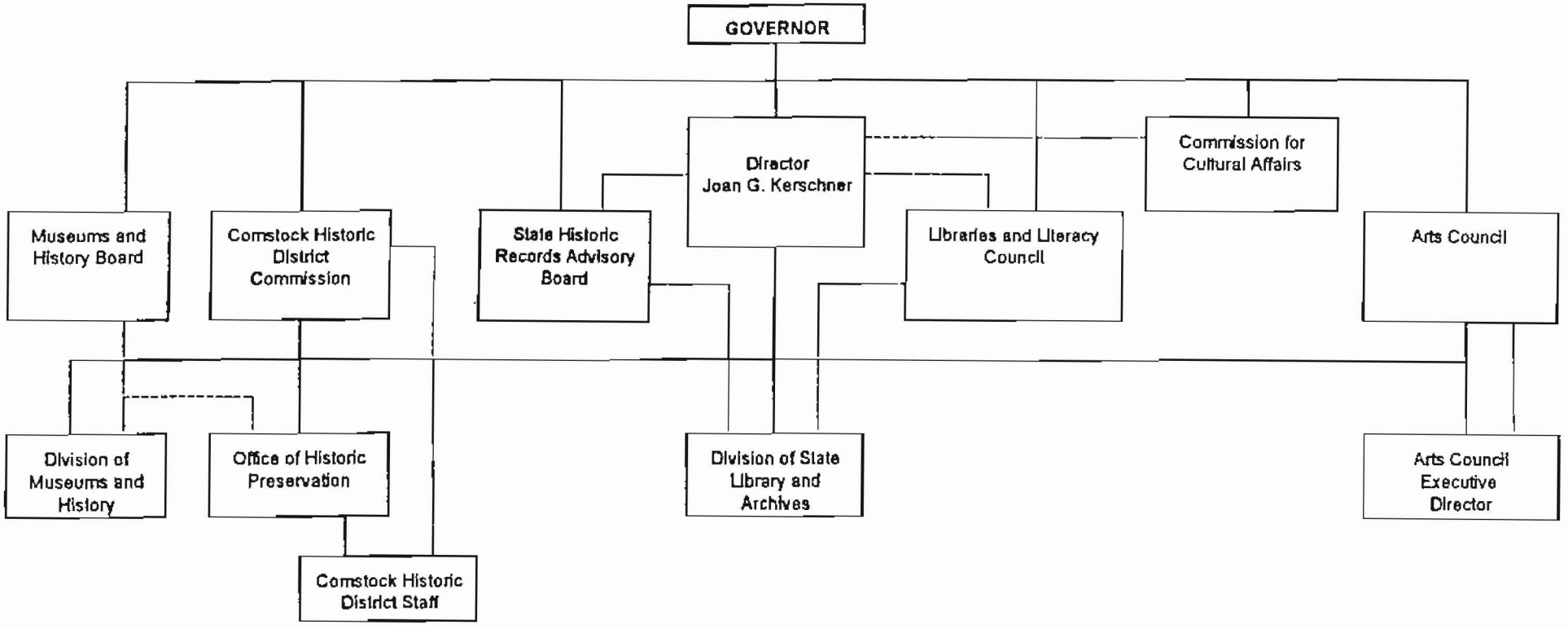
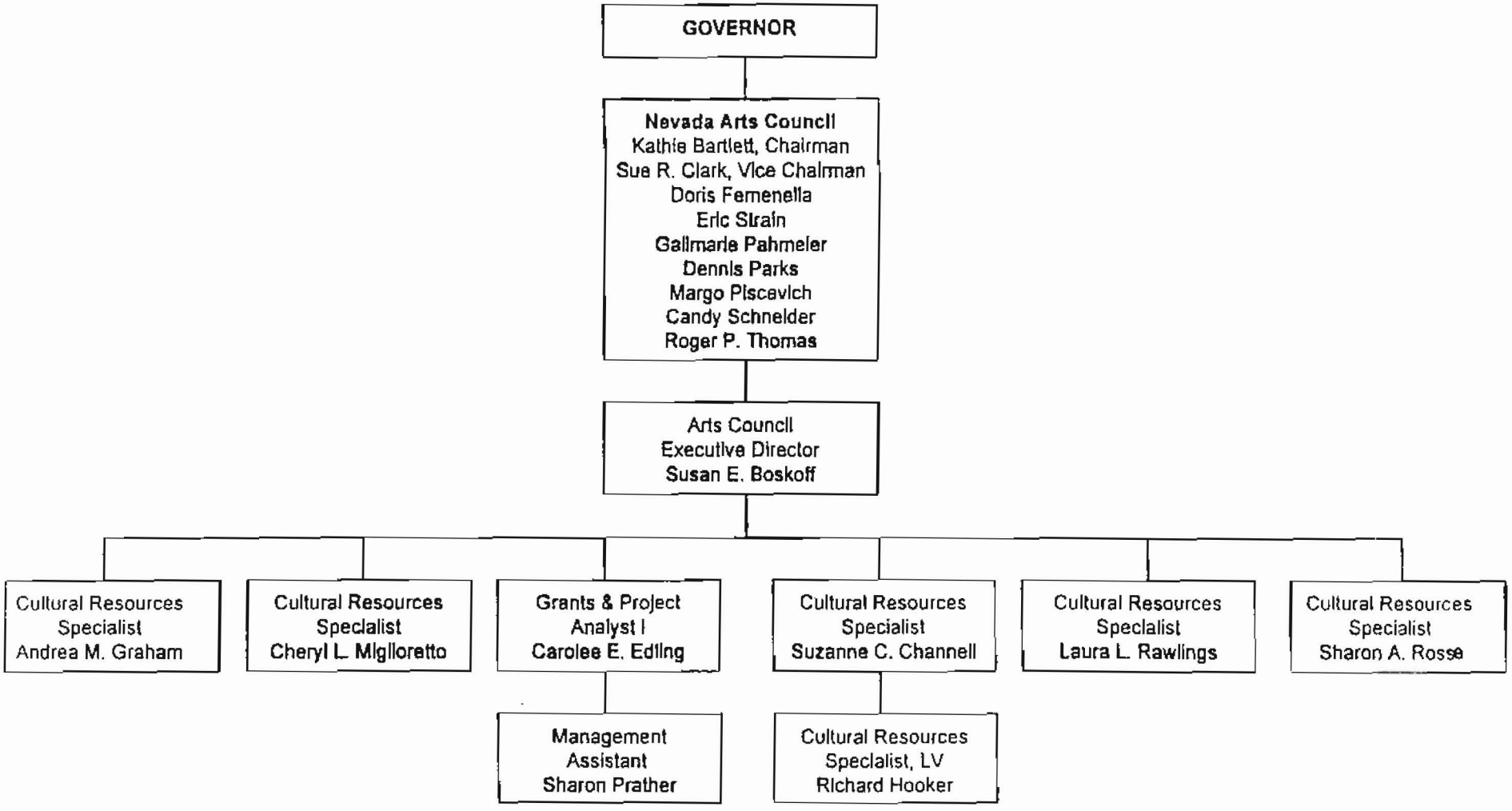
APPENDIX E

Organization Charts

Department of Museums, Library and Arts



Department of Museums, Library and Arts



APPENDIX F

Finances

Nevada State Council on the Arts Budget 1995-1996

Expenditures		
Grants Program*		$626,580
Nevada State Council on the Arts Programs		260,767
Arts in Education	$ 82,280	
Community Arts Development	60,962	
Folk Arts	59,986	
Governor's Arts Awards	3,000	
Artists' Services	54,539	
Program Coordinators' Salary/Travel		189,680
Administration		221,757
Nevada Humanities Committee**		9,000
Western States Arts Federation Dues***		22,556
Total Expenditures		**$ 1,330,320**

Revenue		
Nevada State Funds		703,990
Nevada State Legislative Appropriation	$641,990	
Department of Tourism	62,000	
National Endowment for the Arts		601,555
State and Regional: Basic State Grant	442,000	
Arts in Education	34,000	
Folk and Traditional Arts	36,080	
Locals	39,875	
State and Regional: Arts Projects in Underserved Communities	49,600	
Conference Registrations		3,748
Foundation/Nonprofit Support		21,000
National Assembly for State Arts Agencies (AIE/Goals 2000)	10,000	
Clark County Cultural Affairs (Folk Arts)	4,000	
Western States Arts Federation (Artists' Services)	5,500	
Sierra Health Network (AIE/Goals 2000)	1,000	
First Interstate Bank (AIE/Goals 2000)	500	
Folk Arts Program Sales		27
Total Revenue		**$ 1,330,320**

[Our nation] is facing a crisis of non participation and passivity....To employ the arts as a vehicle to increase participation may be the best thing that we can do at this moment in history.

John Kreidler,
Senior Program
Executive for Art &
Humanities,
San Francisco
Foundation

*This figures includes the cost of the Grants Program panel review process, which includes 8 panelists' honoraria, travel and per diem. For a county-by-county listing of Grants Program awards, please see pages 12 through 14.

** The 1990 Legislature approved pass-through supplemental funds for the Nevada Humanities Committee as part of NSCA General Funds Budget.

***The Western States Arts Federation (WESTAF) is an association of state arts agencies of twelve western states. WESTAF funding, though not included in the NSCA's actual budget, provided support for performing arts presenters throughout Nevada.

In addition to the NSCA, the following Nevada organization received a direct grant from the NEA for FY1996:

Western Folklife Center, Elko	Folk and Traditional Arts	30,000

Nevada Arts Council Budget 1996-1997

Expenditures		
Grants Program*		$530,600
Nevada Arts Council Programs		269,304
Arts in Education	$ 100,201	
Community Arts Development	68,000	
Folk Arts	49,603	
Governor's Arts Awards	3,500	
Artists' Services	48,000	
Program Coordinators' Salary/Travel		196,200
Administration		249,684
Nevada Humanities Committee**		9,000
Western States Arts Federation Dues***		12,000
Total Expenditures		$ 1,266,788

Revenue		
Nevada State Funds		737,396
Nevada State Legislative Appropriation	$675,396	
Department of Tourism	62,000	
National Endowment for the Arts		460,500
State and Regional: Basic State Grant/Arts Projects in Underserved Communities	339,931	
Arts in Education	34,000	
Folk and Traditional Arts	40,956	
Locals	45,615	
Conference Registrations		8,850
Foundation/Nonprofit Support		26,310
Donation (Folk Arts)	80	
Donation (Governor's Arts Awards)	230	
Fund for Folk Culture (Folk Arts)	18,750	
Save Outdoor Sculpture	3,750	
Western States Arts Federation (Artists' Services)	5,500	
Local Government Support for Partnership Projects		33,680
Clark County Cultural Affairs (Folk Arts)	4,000	
Washoe County School District (AIE/TALA)	29,680	
Folk Arts Program Sales		50
Total Revenue		$ 1,266,788

*This figures includes the cost of the Grants Program panel review process, which includes 8 panelists' honoraria, travel and per diem. For a county-by-county listing of Grants Program awards, please see pages 12 through 14.
** The 1990 Legislature approved pass-through supplemental funds for the Nevada Humanities Committee as part of NAC General Funds Budget.
***The Western States Arts Federation (WESTAF) is an association of state arts agencies of twelve western states. WESTAF funding, though not included in the NAC's actual budget, provided support for performing arts presenters throughout Nevada.
In addition to the NAC, the following Nevada organization received a direct grant from the NEA for FY1997:

Western Folklife Center, Elko	Folk and Traditional Arts	30,000

Thank you for putting on a great conference—(it was) stimulating, thoughtful and necessary. It meant a great deal to all who gathered in the name of art. Thanks for making us (artists) feel alive and feel part of the whole.

Shaun Griffin, poet,
Virginia City

CATEGORY	FY 99 STATE	FEDERAL	OTHER	TOTAL	NOTES	FY 00 MAINT	ENHANCE	TOTAL	NOTES
20 ARTS IN EDUCATION	$55,750.00	$47,100.00	$7,220.00	$110,070.00	REFLECTS $13,000.00 IN NEW NEA $$	$13,300.00		$123,370.00	REFLECTS 25% INCREASE IN
AIR $52,000.00									REQUESTED RESIDENCIES
SP GRANTS $30,000.00									(21 WKS X 600.00), PLUS $700.00 FOR
CONSTITUENT PROF DEV (CONFAN-SER) $9,000.00									ARTISTS' TRAVEL
PROGRAM ADMIN $9,070.00									
ARTS EDUCATION INITIATIVES $10,000.00									
23 PRIOR YEAR CHALLENGE	$0.00	$0.00	$0.00	$0.00				????	
24 CURRENT YEAR CHALLENGE	$105,246.00	$0.00	$0.00	$105,246.00				$105,246.00	
28 GRANTS PROGRAM	$313,201.00	$301,153.00	$62,000.00	$676,354.00	REFLECTS $71,424.00 IN NEW NEA $$	$71,264.00		$747,618.00	MAINT-CREATION OF 5TH O.S. CAT
ORGANIZATIONAL SUPPORT $396,100.00									@ $30,000.00 FOR ORGANIZATION
PROJECT $123,398.00									OVER $750,000.00; 6 ORGS AT
DEVELOPMENT $76,132.00									$6,000.00 = $36,000.00 INCREASE
JACKPOT $40,000.00									OVERALL APPLICATIONS USING A
DESIGN $25,000.00									FORMULA = $35,264.00
PROGRAM ADMIN $15,724.00									
29 CAD	$33,057.00	$49,473.00	$4,265.00	$86,795.00	REFLECTS $6,150 IN NEW NEA $$	$10,000.00	$0.00	$96,795.00	MAINT-NAN INCREASE IN MAILING LIST
NAN $12,000.00									$2,000.00
LOCAL SALARY ASSISTANCE $30,000.00									EXPANSION OF TOUR DUE TO
ANNUAL CONFERENCE $15,000.00									INCREASED REQUESTS $8,000.00
TRAVEL ASS'T GRANTS $7,500.00									
PROGRAM ADMIN $7,295.00									
PERF ARTS TOUR $10,000.00									
CONSTITUTENT PROF DEV/ARTS TOWN MTGS $5,000.00									

BUDGET MATRIX II	NEVADA ARTS COUNCIL									
	FY 99					FY 00				
CATEGORY	STATE	FEDERAL	OTHER	TOTAL	NOTES	MAINT	ENHANCE	TOTAL	NOTES	
01 PERSONNEL	$404,944.00	$25,931.00	$0.00	$430,875.00	INCREASE OVER FY 98 FOR 3% RAISE	$41,484.00	$76,636.00	$548,995.00	MAINTENANCE - FOLK ARTS ASSOC	
									$41,383.00	
									ENHANCEMENT - PROGRAM ASST	
									$38,318.00	
									- 2-1/2 PUBLIC INTERNS	
									$18,084 EACH	
02 OUT-OF-STATE TRAVEL	$2,000.00	$2,843.00	$0.00	$4,843.00	SAME AS FY 98			$4,843.00	INCREASE WILL REFLECT ALLOWABLE	
									COST PER NEW POSITIONS	
03 IN-STATE TRAVEL	$12,760.00	$0.00	$0.00	$12,760.00	INCREASE FOR PRO-RATION OF 2 NEW			$12,760.00	INCREASE WILL REFLECT ALLOWABLE	
					STAFF POSITIONS				COST PER NEW POSITIONS	
04 OPERATING	$82,517.00	$0.00	$0.00	$82,517.00	INCREASE FOR POTENTIAL RENTAL	$13,056.00	$7,488.00	$103,061.00	INCLUDE INCREASE FOR CARSON CITY	
					COSTS IN LAS VEGAS				AND LAS VEGAS POSITIONS	
05 EQUIPMENT	$0.00	$0.00	$0.00	$0.00	IF COMPUTER EQUIPMENT FOR			$0.00	INCREASE WILL REFLECT ALLOWABLE	
					INCREASED ACTIVITY IS NECESSARY				COSTS FOR NEW POSITIONS AND	
					WE WILL HAVE TO TAKE IT FROM				PURCHASE OF AN IBM COMPUTER	
					ANOTHER CATEGORY				FOR STATE'S NEW INTEGRATED	
									FINANCIAL SYSTEM	
14 GAA	$3,000.00	$0.00	$0.00	$3,000.00	IF SIXTH AWARD IS GIVEN THIS YEAR	$500.00		$3,500.00	ACCOMMODATE DESIGNATION OF	
					IT WILL BE TAKEN FROM CAT 33				ARTS & EDUCATION AWARD	
17 WESTAF	$10,556.00	$12,000.00	$0.00	$22,556.00				$22,556.00		

CATEGORY	FY 99 STATE	FEDERAL	OTHER	TOTAL	NOTES		FY 00 MAINT	ENHANCE	TOTAL	NOTES
32 ARTISTS SERVICES	$53,000.00	$7,500.00	$0.00	$60,500.00			$16,000.00	$35,000.00	$111,500.00	MAINT-INCREASE IN FELLOWSHIP
TUMBLEWORDS $8,000.00										APPLICATIONS 3 @ $5,000.00
LXS EXHIBIT/TOUR $10,000.00										ADDITIONAL ADMINISTRATIVE
FELLOWSHIPS $30,000.00										COSTS $1,000
CONSTITUENT PROF DEV $4,000.00										ENHANCE-CAREER FELLOWSHIP
PROGRAM ADMIN $8,500.00										1 @ $20,000.00 = $20,000.00
										ARTIST INITIATIVE GRANTS
										REVIEWED BY COMMITTEE
										$1,000.00-$2,500.00 EACH
										=$10,000.00
										HONORARIUM FOR LXS/OFFICE
										EXHIBIT ARTISTS = $3,500.00
										3 ADDITIONAL TUMBLEWORD
										RESIDENCIES @ $500.00 = $1,500.0
33 PUBLIC INFO & ART INIT	$42,000.00	$3,000.00	$0.00	$45,000.00					$45,000.00	MAY REFLECT INCREASE IN PRINTING
NEON $20,000.00										FOR PUBLICATIONS DUE TO
ANNUAL REPORT $8,500.00										INCREASE IN MAILING LIST
GAA $4,000.00										
PRINTING $5,000.00										
COUNCIL PROF DEV $2,000.00										
EXEC DIR TRAVEL $2,000.00										
DEPT MARKETING $2,500.00										
AIPP $1,000.00										

	FY 99						FY 00				
CATEGORY	STATE	FEDERAL	OTHER	TOTAL	NOTES		MAINT	ENHANCE	TOTAL	NOTES	
	$35,000.00	$73,300.00	$18,500.00	$126,800.00	REFLECTS ONE-TIME CARRY FORWARD		$6,000.00		$96,400.00	REFLECTS INCREASE IN	
APPRENTICESHIPS $23,044.00					OF NEA GRANT OF $36,400 AND $900					APPRENTICESHIP APPLICATIONS AND	
F A CONSULTANT $38,750.00					NEW NEA $$					REQUIRED STAFF MONITORING	
COMMUNITY ROOTS $48,865.00										2 @ $3,000.00 = $6,000.00	
PROGRAM ADMIN $2,347.00											
APPRENTICESHIP EXHIBIT $13,794.00											
GRAND TOTAL	$1,153,031.00	$522,300.00	$91,985.00	$1,767,316.00			$171,604.00	$119,124.00	$2,058,044.00		

FY 1998 Legislative Appropriations

LEGISLATIVE APPROPRIATIONS ANNUAL SURVEY

FISCAL YEARS 1997 & 1998 UPDATE

July 1998

art states

NATIONAL ASSEMBLY OF STATE ARTS AGENCIES

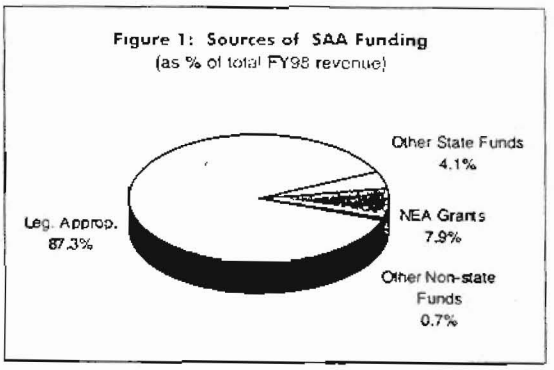
KEY FINDINGS

In this, our updated report on fiscal year 1998 state arts agency (SAA) funding, NASAA is pleased to confirm an aggregate increase in legislative appropriations to SAAs. Between fiscal years 1997 and 1998, state legislative appropriations have increased by $32.5 million. The aggregate fiscal year 1998 appropriation of $304.4 million marks the highest level of legislative funding ever reported by SAAs. Between fiscal years 1993 and 1998, total SAA appropriations have increased by $93.4 million or 44.3 percent. This increase attests to the success of SAAs in carrying out their public service mission and conveys the confidence placed in SAAs by state legislatures and the public. Again this year, SAA increases stem from the overall health of state budgets. Between fiscal years 1997 and 1998, total state government spending increased by 5.5 percent. By comparison, SAA appropriations increased by 12 percent over the same period.

SAAs continue to administer funds from many sources, chief among which are legislative appropriations. Also included are other state dollars, federal funds, corporate and foundation support, and sources of supplemental revenue. This report includes total SAA budget information as well as data on alternative rankings and total supplemental funding revenues for each state.

TOTAL SAA REVENUES

Total Fiscal Year 1998 Revenues: State and jurisdictional arts agencies currently report a total of $348.6 million in revenue. These funds are used to broaden public access to the arts and to increase cultural participation in every state.



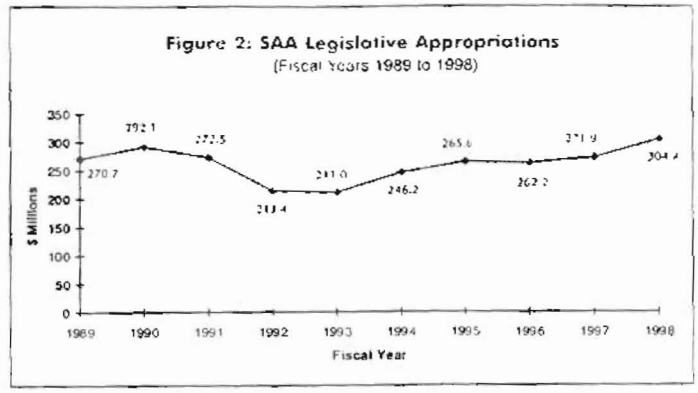
Sources of Funding: In fiscal year 1998, legislative appropriations remained the largest source of funds for state and jurisdictional arts agencies. These annual or biennial appropriations comprised 87.3 percent of all SAA revenue. Other sources of SAA funding included Partnership Grants from the National Endowment for the Arts, interest from endowment and stabilization funds, corporate and foundation support, other state government support (such as transfer funds from other state government agencies, income tax check-off dollars, license plate revenues, state lottery funds, business filing fees), as well as revenue from other supplemental funding mechanisms. Altogether, these sources outside of legislative appropriations combined to contribute $44.2 million (or 12.7 percent) of total SAA revenue.

STATE FUNDING

State Legislative Appropriations: Updated budget figures for fiscal year 1998 indicate that state legislatures appropriated an aggregate of $304.4 million to state and jurisdictional arts agencies. This represents a 12 percent increase from aggregate fiscal year 1997 appropriations (see Figure 2 on facing page). Nationwide, state governments spend more than $1.12 per capita on the arts to support SAA programs and activities. The rise in appropriations from fiscal years 1997 to 1998 is driven by increases in funding to 43 agencies, with increases of over fifteen percent reported by eighteen agencies. Nine SAAs reported decreases in their legislative appropriations; four of the nine reported cuts of under two percent. Only two SAAs reported no change in legislative funding.

Line Items: In fiscal year 1998, line items accounted for $21.9 million, or 7.1 percent of total legislative appropriations. Nineteen SAAs report line items this year.

Other State Funds: Many SAAs realize additional revenue from state programs such as transfer funds, percent for art programs, license plate sales, interest from endowments and others. This category of state funding, separate from legislative appropriations, accounted for an aggregate of $14.3 million or 4.2 percent of total SAA revenue.



OTHER FUNDING

NEA Funding: In fiscal year 1998, NEA partnership and other grants to SAAs comprised 7.9 percent ($27.4 million) of total SAA revenue overall. However, for individual states, the proportion of NEA funds to total budget size varies, depending on the state's revenue mix (see Table 2). NEA grants continue to provide an important and consistent revenue source for all SAAs.

Other Funding: Thirty one SAAs receive funds from a variety of non-state revenue sources. These include foundation support, corporate support, individual donations and gifts, federal funds other than NEA grants, interest from privately run endowments and others. This category of funding accounts for $2.6 million of total SAA revenue.

METHODS AND DEFINITIONS

Survey data presented in this publication have been gathered from the 56 state and jurisdictional arts agencies between April and May, 1998. Each agency was asked to confirm or adjust its total fiscal year 1998 budget figure (originally reported in November 1997), itemized legislative appropriation, line items, NEA funds and supplemental funding mechanisms.

Per Capita Calculations: Per capita calculations for the 50 states and the District of Columbia are based on 1997 population estimates from the Bureau of Census, and for Puerto Rico, American Samoa, the U.S. Virgin Islands, Northern Marianas and Guam, from the most recent figures available.

Per capita spending for the arts in this report is calculated in several ways, depending on the funds being considered. These are explained below:

a) Per capita spending based on legislative appropriations is calculated by dividing the total legislative appropriation by the estimated population total for the state.

b) Per capita spending based on all state government funds is calculated by dividing the total of all state government funding by the estimated population total of the state.

c) Per capita spending based on total SAA revenue is calculated by dividing the sum of all SAA revenue by the estimated population total of that state.

METHODS AND DEFINITIONS (continued)

Additional Information: Percent figures are rounded to the nearest hundredth of a percent, and in Table 1 represent the change in appropriations from fiscal year 1997 to fiscal year 1998.

An itemized list of line items is available for every state that recorded line items in fiscal year 1998. Historical information on appropriations, line items, per capita rankings and federal arts funding may be found in NASAA's *State Arts Agency Public Funding Sourcebook*, by contacting our research staff, or by using the on-line appropriations database available to NASAA's members on our web site (*http://www.nasaa-arts.org*). For an up-to-date list of publications, please contact the NASAA office at (202) 347-6352.

Notes from Table 1

[1] Increase partially due to line items and partly to additional funding specially designated for grants programs.

[2] Reported decrease caused by removal of funds designated for the SAA's cultural endowment in FY97.

[3] Increase caused by addition of $6,375,900 in line items.

[4] Increase in dollar amount comes from the state's Education Enhancement Fund.

[5] Percent change figure includes a $3 million (30%) increase in agency funds, coupled with the removal of $1,050,000 in line items.

Table 1: SAA Legislative Appropriations for Fiscal Years 1997 and 1998

States and Special Jurisdictions	Per Capita Spending (Cents) FY98	FY98 Rank All SAAs	FY98 Rank States Only	Appropriations Including Line Items (Dollars) FY97	FY98	Percent Change
[1] Alabama	93.46	26	21	3,008,423	3,993,423	32.74
Alaska	83.64	28	23	456,958	507,700	11.10
American Samoa	64.71	38		80,000	40,000	-50.00
Arizona	71.14	33	28	2,547,100	3,150,200	23.68
Arkansas	53.19	43	37	1,286,651	1,335,014	3.76
California	41.68	51	45	12,432,000	13,287,000	6.88
Colorado	47.39	49	43	1,791,077	1,811,534	1.14
Connecticut	114.50	19	14	3,675,652	3,748,990	2.00
[2] Delaware	191.34	10	6	2,315,600	1,386,900	-40.11
District of Columbia	313.69	5		1,724,000	1,704,000	-1.16
Florida	170.93	14	9	27,299,672	24,613,564	-9.84
Georgia	61.23	40	34	4,420,782	4,502,137	1.84
Guam	564.15	2	1	705,101	906,000	28.49
Hawaii	510.20	3	1	6,429,988	6,039,390	-6.07
Idaho	70.15	36	31	808,500	834,300	3.19
[3] Illinois	114.23	20	15	7,502,300	13,532,300	80.38
Indiana	52.90	44	38	3,002,971	3,089,429	2.88
Iowa	54.80	42	36	1,430,229	1,562,860	9.27
Kansas	52.33	45	39	1,346,123	1,346,123	0.00
Kentucky	102.48	24	19	3,392,200	3,979,900	17.33
Louisiana	100.81	25	20	4,135,742	4,385,742	6.04
Maine	42.01	50	44	524,567	522,292	-0.43
Maryland	161.72	15	10	7,726,374	8,201,878	6.15
Massachusetts	241.15	7	3	14,646,541	14,691,657	0.31
Michigan	225.93	8	4	21,730,100	21,676,500	-0.25
Minnesota	279.49	6	2	6,936,395	13,018,000	87.68
[4] Mississippi	78.28	30	25	1,533,437	2,126,078	38.65
Missouri	188.59	11	7	10,016,130	10,105,839	0.90
Montana	20.80	56	50	121,233	182,923	50.89
Nebraska	84.61	27	22	1,281,918	1,397,822	9.04
Nevada	170.92	34	29	648,060	1,137,042	75.45
New Hampshire	47.49	48	42	482,951	552,113	14.32
[5] New Jersey	171.56	13	8	11,657,000	13,704,000	17.56
New Mexico	103.39	23	18	1,822,700	1,771,500	-2.81
New York	225.74	9	5	32,375,000	41,050,400	26.80
North Carolina	74.76	32	27	5,421,473	5,474,382	0.98
North Dakota	60.08	41	35	288,309	386,650	34.11
Northern Marianas	643.49	1		344,600	344,600	0.00
Ohio	129.90	18	13	11,867,073	14,513,312	22.30
Oklahoma	105.89	22	17	3,036,037	3,495,267	15.13
Oregon	38.41	53	47	1,142,322	1,230,605	7.73
Pennsylvania	76.99	31	26	9,100,000	9,282,000	2.00
Puerto Rico	457.69	4		16,041,766	17,474,000	8.93
Rhode Island	68.12	37	32	619,920	674,587	8.82
South Carolina	107.47	21	16	3,603,519	3,974,911	10.31
South Dakota	63.80	39	33	395,943	467,252	18.01
Tennessee	40.93	52	46	2,631,300	2,177,200	-17.26
Texas	27.00	55	49	3,323,816	5,165,129	55.40
Utah	132.16	17	12	2,561,700	2,643,900	3.21
Vermont	79.84	29	24	410,000	470,000	14.63
Virgin Islands	176.47	12		195,000	171,600	-12.00
Virginia	47.66	47	41	2,668,552	3,181,194	19.21
Washington	36.83	54	48	2,025,409	2,038,036	0.62
West Virginia	136.00	16	11	2,000,000	2,483,000	24.15
Wisconsin	48.84	46	40	2,551,600	2,520,000	-1.24
Wyoming	70.25	35	30	331,561	338,204	2.00
Total	112.96			$ 271,853,375	$ 304,400,379	11.97%

Table 2: Total SAA Revenue for Fiscal Year 1998

States and Special Jurisdictions	Total SAA Revenue	Legislative Appropriations		Other State Funds		NEA Grants		Other Non-State Funding	
		Dollars	% Total	Dollars	% Total	Dollars	% Total	Dollars	% Total
Alabama	4,481,719	3,993,423	89.10	11,296	0.25	477,000	10.64	-	0.00
Alaska	960,100	507,700	52.88	-	0.00	452,400	47.12	-	0.00
American Samoa	307,000	40,000	13.03	-	0.00	267,000	86.97	-	0.00
Arizona	3,780,700	3,150,200	83.32	-	0.00	601,500	15.91	29,000	0.77
Arkansas	1,745,014	1,335,014	76.50	-	0.00	410,000	23.50	-	0.00
California	14,152,000	13,287,000	93.89	-	0.00	865,000	6.11	-	0.00
Colorado	3,334,004	1,811,534	54.34	1,059,820	31.79	421,800	12.65	40,850	1.23
Connecticut	10,981,786	3,748,990	34.14	6,730,141	61.28	486,300	4.43	16,355	0.15
Delaware	1,833,600	1,386,900	75.64	-	0.00	406,700	22.18	40,000	2.18
District of Columbia	2,158,600	1,704,000	78.94	-	0.00	404,600	18.74	50,000	2.32
Florida	25,189,764	24,613,564	97.71	-	0.00	576,200	2.29	-	0.00
Georgia	5,055,637	4,502,137	89.05	-	0.00	503,500	9.96	50,000	0.99
Guam	1,225,541	906,000	73.93	-	0.00	247,600	20.20	71,941	5.87
Hawaii	6,736,795	6,039,390	89.65	-	0.00	682,405	10.13	15,000	0.22
Idaho	1,274,500	834,300	65.46	-	0.00	394,700	30.97	45,500	3.57
Illinois	14,226,948	13,532,300	95.12	-	0.00	603,500	4.24	91,148	0.64
Indiana	3,548,029	3,089,429	87.07	-	0.00	458,600	12.93	-	0.00
Iowa	2,065,260	1,562,860	75.67	-	0.00	502,400	24.33	-	0.00
Kansas	1,973,081	1,346,123	68.22	-	0.00	626,958	31.78	-	0.00
Kentucky	4,446,500	3,979,900	89.51	-	0.00	461,600	10.38	5,000	0.11
Louisiana	4,829,242	4,385,742	90.82	-	0.00	443,500	9.18	-	0.00
Maine	952,292	522,292	54.85	-	0.00	403,700	42.39	26,300	2.76
Maryland	8,846,578	8,201,878	92.71	-	0.00	469,700	5.31	175,000	1.98
Massachusetts	15,208,057	14,691,657	96.60	-	0.00	516,400	3.40	-	0.00
Michigan	22,198,000	21,676,500	97.65	-	0.00	521,500	2.35	-	0.00
Minnesota	13,598,400	13,018,000	95.73	75,000	0.55	485,400	3.57	20,000	0.15
Mississippi	2,806,078	2,126,078	75.77	-	0.00	680,000	24.23	-	0.00
Missouri	10,571,339	10,105,839	95.60	-	0.00	465,500	4.40	-	0.00
Montana	1,591,019	182,923	11.50	847,520	53.27	547,576	34.42	13,000	0.82
Nebraska	1,879,022	1,397,822	74.39	-	0.00	481,200	25.61	-	0.00
Nevada	1,702,324	1,137,042	66.79	62,000	3.64	399,500	23.47	103,782	6.10
New Hampshire	1,038,304	552,113	53.17	25,996	2.50	410,100	39.50	50,095	4.82
New Jersey	14,467,200	13,704,000	94.72	200,000	1.38	563,200	3.89	-	0.00
New Mexico	3,229,100	1,771,500	54.86	1,000,000	30.97	457,600	14.17	-	0.00
New York	41,738,400	41,050,400	98.35	-	0.00	688,000	1.65	-	0.00
North Carolina	6,169,631	5,474,382	88.73	-	0.00	648,204	10.51	47,045	0.76
North Dakota	836,850	386,650	46.20	-	0.00	435,200	52.00	15,000	1.79
Northern Marianas	614,509	344,600	56.08	8,309	1.35	261,600	42.57	-	0.00
Ohio	15,208,897	14,513,312	95.43	77,085	0.51	594,000	3.91	24,500	0.16
Oklahoma	4,262,690	3,495,267	82.00	325,523	7.64	441,900	10.37	-	0.00
Oregon	2,322,830	1,230,605	52.98	225,000	9.69	406,700	17.51	460,525	19.83
Pennsylvania	9,880,800	9,282,000	93.94	-	0.00	598,800	6.06	-	0.00
Puerto Rico	18,419,428	17,474,000	94.87	198,328	1.08	423,100	2.30	324,000	1.76
Rhode Island	1,376,987	674,587	48.99	170,600	12.39	450,400	32.71	81,400	5.91
South Carolina	4,841,691	3,974,911	82.10	-	0.00	589,500	12.18	277,280	5.73
South Dakota	954,108	467,252	48.97	-	0.00	478,000	50.10	8,856	0.93
Tennessee	3,951,660	2,177,200	55.10	1,305,560	33.04	468,900	11.87	-	0.00
Texas	5,793,029	5,165,129	89.16	-	0.00	627,900	10.84	-	0.00
Utah	3,873,647	2,643,900	68.25	532,724	13.75	467,600	12.07	229,423	5.92
Vermont	1,117,900	470,000	42.04	25,000	2.24	432,900	38.72	190,000	17.00
Virgin Islands	425,400	171,600	40.34	-	0.00	253,800	59.66	-	0.00
Virginia	3,680,394	3,181,194	86.44	-	0.00	479,200	13.02	20,000	0.54
Washington	3,583,275	2,038,036	56.88	1,026,533	28.65	514,661	14.36	4,045	0.11
West Virginia	2,920,575	2,483,000	85.02	-	0.00	424,700	14.54	12,875	0.44
Wisconsin	3,362,559	2,520,000	74.94	399,059	11.87	443,500	13.19	-	0.00
Wyoming	909,886	338,204	37.17	26,796	2.94	529,202	58.16	15,684	1.72
Total	$ 348,638,679	$ 304,400,379	87.31	$ 14,332,290	4.11	$ 27,352,406	7.85	$ 2,553,604	0.73

Table 3: Alternative Per Capita Rankings* for State Arts Agencies, FY 1998

States and Special Jurisdictions	Legislative [1] Appropriation	Per Capita Cents	Rank	Total State [2] Funding	Per Capita Cents	Rank	Total SAA [3] Revenue	Per Capita Cents	Rank
Alabama	3,993,423	93.46	26	4,004,719	93.72	27	4,481,719	104.88	37
Alaska	507,700	83.64	28	507,700	83.64	31	960,100	158.17	24
American Samoa	40,000	64.71	38	40,000	64.71	41	307,000	496.61	4
Arizona	3,150,200	71.14	33	3,150,200	71.14	38	3,780,700	85.38	41
Arkansas	1,335,014	53.19	43	1,335,014	53.19	48	1,745,014	69.53	49
California	13,287,000	41.68	51	13,287,000	41.68	55	14,152,000	44.39	55
Colorado	1,811,534	47.39	49	2,871,354	75.11	35	3,334,004	87.22	40
Connecticut	3,748,990	114.50	19	10,479,131	320.05	5	10,981,786	335.40	8
Delaware	1,386,900	191.34	10	1,386,900	191.34	11	1,833,600	252.97	10
District of Columbia	1,704,000	313.69	5	1,704,000	313.69	6	2,158,600	397.38	7
Florida	24,613,564	170.93	14	24,613,564	170.93	15	25,189,764	174.93	21
Georgia	4,502,137	61.23	40	4,502,137	61.23	43	5,055,637	68.75	50
Guam	906,000	564.15	2	906,000	564.15	2	1,225,541	763.13	2
Hawaii	6,039,390	510.20	3	6,039,390	510.20	3	6,736,795	569.12	3
Idaho	834,300	70.15	36	834,300	70.15	39	1,274,500	107.17	35
Illinois	13,532,300	114.23	20	13,532,300	114.23	23	14,226,948	120.09	31
Indiana	3,089,429	52.90	44	3,089,429	52.90	49	3,548,029	60.75	53
Iowa	1,562,860	54.80	42	1,562,860	54.80	47	2,065,260	72.42	48
Kansas	1,346,123	52.33	45	1,346,123	52.33	50	1,973,081	76.71	44
Kentucky	3,979,900	102.48	24	3,979,900	102.48	25	4,446,500	114.49	32
Louisiana	4,385,742	100.81	25	4,385,742	100.81	26	4,829,242	111.00	34
Maine	522,292	42.01	50	522,292	42.01	54	952,292	76.59	45
Maryland	8,201,878	161.72	15	8,201,878	161.72	17	8,846,578	174.43	22
Massachusetts	14,691,657	241.15	7	14,691,657	241.15	8	15,208,057	249.63	11
Michigan	21,676,500	225.93	8	21,676,500	225.93	9	22,198,000	231.37	12
Minnesota	13,018,000	279.49	6	13,093,000	281.10	7	13,598,400	291.95	9
Mississippi	2,126,078	78.28	30	2,126,078	78.28	32	2,806,078	103.31	38
Missouri	10,105,839	188.59	11	10,105,839	188.59	12	10,571,339	197.27	14
Montana	182,923	20.80	56	1,030,443	117.18	21	1,591,019	180.93	20
Nebraska	1,397,822	84.61	27	1,397,822	84.61	29	1,879,022	113.74	33
Nevada	1,137,042	70.92	34	1,199,042	74.79	36	1,702,324	106.19	36
New Hampshire	552,113	47.49	48	578,109	49.73	51	1,038,304	89.32	39
New Jersey	13,704,000	171.56	13	13,904,000	174.06	14	14,467,200	181.11	19
New Mexico	1,771,500	103.39	23	2,771,500	161.75	16	3,229,100	188.46	18
New York	41,050,400	225.74	9	41,050,400	225.74	10	41,738,400	229.52	13
North Carolina	5,474,382	74.76	32	5,474,382	74.76	37	6,169,631	84.25	42
North Dakota	386,650	60.08	41	386,650	60.08	44	836,850	130.04	29
Northern Marianas	344,600	643.49	1	352,909	659.00	1	614,509	1147.50	1
Ohio	14,513,312	129.90	18	14,590,397	130.59	20	15,208,897	136.12	26
Oklahoma	3,495,267	105.89	22	3,820,790	115.75	22	4,262,690	129.14	30
Oregon	1,230,605	38.41	53	1,455,605	45.43	53	2,322,830	72.50	47
Pennsylvania	9,282,000	76.99	31	9,282,000	76.99	33	9,880,800	81.96	43
Puerto Rico	17,474,000	457.69	4	17,672,328	462.89	4	18,419,428	482.46	5
Rhode Island	674,587	68.12	37	845,187	85.35	28	1,376,987	139.06	25
South Carolina	3,974,911	107.47	21	3,974,911	107.47	24	4,841,691	130.90	27
South Dakota	467,252	63.80	39	467,252	63.80	42	954,108	130.27	28
Tennessee	2,177,200	40.93	52	3,482,760	65.47	40	3,951,660	74.28	46
Texas	5,165,129	27.00	55	5,165,129	27.00	56	5,793,029	30.29	56
Utah	2,643,900	132.16	17	3,176,624	158.79	18	3,873,647	193.63	15
Vermont	470,000	79.84	29	495,000	84.09	30	1,117,900	189.91	16
Virgin Islands	171,600	176.47	12	171,600	176.47	13	425,400	437.47	6
Virginia	3,181,194	47.66	47	3,181,194	47.66	52	3,680,394	55.13	54
Washington	2,038,036	36.83	54	3,064,569	55.39	46	3,583,275	64.76	52
West Virginia	2,483,000	136.00	16	2,483,000	136.00	19	2,920,575	159.97	23
Wisconsin	2,520,000	48.84	46	2,919,059	56.57	45	3,362,559	65.17	51
Wyoming	338,204	70.25	35	365,000	75.82	34	909,886	189.01	17
Total	$ 304,400,379	112.96		$ 318,732,669	118.28		$ 348,638,679	129.38	

* Per capita **rankings based on:** [1]Funds from appropriations including line items, [2]Sum of appropriations plus all other state dollars to SAAs, [3]Sum of legislative appropriations, state transfers, federal grants and supplemental revenues

The National Assembly of State Arts Agencies (NASAA) is the membership organization of the nation's state and jurisdictional arts agencies (including American Samoa, District of Columbia, Guam, Northern Marianas, Puerto Rico and the U.S. Virgin Islands). The members, through NASAA, participate in the establishment of national arts policy and advocate the importance of the diverse arts and cultures of the United States. NASAA's mission is to provide its member agencies with the information, resources and representation they require to engage issues proactively and to serve the public effectively.

$15/ A NASAA member benefit

Legislative Appropriations Annual Survey Update June 1998—Fiscal Years 1997 & 1998

Written by Ann McLarty Jackson

National Assembly of State Arts Agencies
Jonathan Katz, Executive Director
Dennis Dewey, Managing Director

Kelly J. Barsdate, Information Services Director
Thomas L. Birch, Legislative Counsel
Johanna Misey Boyer, Member Services Director
Kimber Craine, Communications Manager
Jill Hauser Field, Executive Assistant and Program Associate
Vanessa A. Johnson, Office Manager
Y. Kelly Liu, National Standard Associate
Eric S. Olsen, Research Associate
Glorious A. Pitt, Program Assistant

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NASAA
1029 Vermont Avenue, N.W., 2nd Floor
Washington, D.C. 20005
202.347.6352 Fax 202.737.0526
TDD 202.347.5948
E-mail: nasaa@nasaa-arts.org
http://www.nasaa-arts.org

Grant Program Awards

Challenge Grants are designed to strengthen Nevada's arts organizations' long range financial stability through funding capital expenditure projects such as purchasing permanent equipment, building rehabilitation and restoration projects, establishing reserve accounts or endowments. Applicants must raise new money at a three to one match for projects that are capital expenditures. Grants totalling $105,246 were awarded to:

Nevada Museum of Art	Reno	$34,390
The Theater Coalition	Reno	$34,390
Very Special Arts Nevada	Reno	$34,390
Wing and a Prayer Dance Co.	Reno	$2,076

Design Arts Grants are intended to support community based project which focus on design issues through planning processes. Grants totalling $25,000 were awarded to:

Allied Arts Council	Las Vegas	$10,000
S Lake Tahoe Arts Commission	S Lake Tahoe	$10,000
Sierra Arts Foundation	Reno	$5,000

Development Grants (up to $4,000 each) are designed for new and emerging organizations. Grants totalling $76,132 were awarded to:

Boys Chorus of S Nevada	Las Vegas	$3,200
Carson City Chamber Orchestra	Carson City	$4,000
Contemporary Arts Collective	Las Vegas	$3,200
Elko Te-Moak Pow Wow	Elko	$4,000
Lake Tahoe Shakespeare Festival	Incline Village	$2,800
Las Vegas Art Museum	Las Vegas	$3,200
Las Vegas Brass Band	Las Vegas	$3,200
LaserVida Arts Cooperative	Las Vegas	$1,332
Left of Center Art Gallery	N Las Vegas	$3,200
Lincoln County Arts Council	Panaca	$4,000
Moapa Valley Arts Council	Logandale	$3,200
Myron Heaton Chorale	Las Vegas	$2,800
N NV Black Cultural Awareness Society	Reno	$4,000
Nevada Theatre Company	Las Vegas	$2,800
Sierra Nevada Master Chorale	Reno	$3,200
Signature Productions	Las Vegas	$2,800
Tahoe Tallac Association	S. Lake Tahoe	$2,800
The New Works Company	Las Vegas	$4,000
Tonopah Arts Council	Tonopah	$3,200
Washiw 'itlu Gawgayay	Gardnerville	$4,000
Washoe Tribe of NV & CA	Gardnerville	$4,000
Wing & A Prayer Dance Co	Reno	$4,000
Yerington Grammar School #9	Yerington	$3,200

Organizational Support Grants are available in four levels of funding and are designed to support established arts organizations. Grants totalling $396,100 were awarded to:

Pershing County Fine Arts Council	Lovelock	$5,850
Wells Presenters	Wells	$5,850
Allied Arts Council	Las Vegas	$6,400
Comstock Arts Council	Virginia City	$6,400
Desert Chorale	Las Vegas	$6,400

Las Vegas Jazz Society	Las Vegas	$6,000
Mesquite Arts Council	Mesquite	$6,400
Nevada Chamber Symphony	Henderson	$7,200
Northern NV Concert Orchestra Assn	Elko	7,200
Pioneer Center Youth Programs	Reno	$6,400
Southern Nevada Musical Arts Society	Las Vegas	$7,200
Tahoe Arts Project	S Lake Tahoe	$6,000
Yerington Theatre for the Arts, Inc.	Yerington	$6,400
Actors Repertory Theatre	Las Vegas	$12,800
Arts For The Schools	Tahoe Vista	$12,800
Brewery Arts Center	Carson City	$12,000
Churchill Arts Council	Fallon	$14,400
Reno Chamber Orchestra	Reno	$12,000
The Theater Coalition	Reno	$12,000
Very Special Arts Nevada	Reno	$12,000
KNPR-FM NV Public Radio Corp	Las Vegas	$21,600
Lied Discovery Children's Museum	Las Vegas	$24,000
Nevada Dance Theatre	Las Vegas	$19,200
Nevada Festival Ballet	Reno	$19,200
Nevada Museum of Art	Reno	$24,000
Nevada Opera Assn	Reno	$19,200
Nevada School of the Arts	Las Vegas	$18,000
NV Institute for Contemp Art	Las Vegas	$16,800
Reno Philharmonic Association	Reno	$19,200
Sierra Arts Foundation	Reno	$21,600
Western Folklife Center	Elko	$21,600

Project Grants (up to $6,500 each) are designed to support arts activities of community organizations and public institutions. Grants totalling $123,398 were awarded to.

Charleston Heights Arts Center	Las Vegas	$5,850
CITY 2000	Reno	$4,875
City of Ely	Ely	$6,500
City of Las Vegas	Las Vegas	$4,940
City of Las Vegas-Gallery Program	Las Vegas	$4,500
City of Sparks	Sparks	$3,124
Clark County Cultural Outreach	Las Vegas	$5,850
Clark County Galleries Program	Las Vegas	$5,200
Elko Basque Club	Elko	$6,500
Nevada Humanities Committee	Reno	$6,500
Nevada Opera Theatre	Las Vegas	$5,200
New West Theatre	Las Vegas	$4,875
Red Rock Review	Las Vegas	$3,743
Reed Whipple Cultural Center	Las Vegas	$4,635
Reno Police Department	Reno	$6,500
S Lake Tahoe Arts Commission	S Lake Tahoe	$4,550
Sheppard Fine Arts Gallery	Reno	$6,500
TMCC Community Service Division	Reno	$2,356
UNLV Donna Beam Gallery	Las Vegas	$5,850
UNLV Performing Arts Center	Las Vegas	$6,500
UNR Reno Jazz Festival	Reno	$6,500
UNR/TMCC Performing Arts Series	Reno	$5,850
Winchester Community Center	Las Vegas	$6,500

APPENDIX G

Samples of My Assignment

State Arts Agency Phone Calls

Alabama State Council on the Arts
201 Monroe Street
Montgomery, AL 36130-1800
334-242-4076

Alaska State Council on the Arts
411 West 4th Ave, Ste. 1E
Anchorage, AK 99501-2343
907-269-6610

Arizona Commission on the Arts
417 West Roosevelt street
Phoenix, AZ 85003
602-255-5882

Arkansas Arts Council
1500 Tower Building
323 Center Street
Little Rock, AR 72201
501-324-9770

California Arts Council
1300 I Street
Suite 930
Sacramento, CA 95814
916-322-6555

Colorado Council on the Arts
750 Pennsylvania Street
Denver, CO 80203
303-894-2617

Connecticut Commission on the Arts
Gold Building
755 Main Street
Hartford, CT 06103
860-566-4770

Visual Art Venues

Public Art Gallery

Alan Bible Visitors Center
U.S. Highway 93 between Boulder City &Hoover Dam
702-293-2138

Art of Entertainment
MGM Grand
3799 Las Vegas Blvd.
702-891-3935

The Arts Factory Complex
101-107 E. Charleston Blvd.
702-676-1111

Artists Co-op Gallery of Reno
627 Mill St.
Reno, NV 89502
702-322-8896

Boulder City Art Guild Gallery
Boulder Dam Hotel
1305 Arizona Street
702-293-2138

Charleston Heights Arts Center Gallery
800 S. Brush Street
702-229-6383

Contemporary Arts Collective Gallery (CAC)
103 E. Charleston #102
Las Vegas, NV 89104
702-382-3886

Contemporary Arts Gallery & Artisans' Store
Brewery Arts Center
449 W. King Street
Carson City, NV 89703
702-883-1976

NEVADA ARTS COUNCIL

Staff Meeting Date: JULY 17 1998

Chair: RICHARD

AGENDA

1. SUSAN: DIRECTOR'S REPORT
   - BUDGET
   - ADMINISTRATION
   - CONFERENCE CALL
2. CAROL: NATP PROCESS
   Let's find Travel agents - who will work w/ NAC
   03 In-State
3. ANDREA: GREAT BASIN TRIBAL GATHERING
4. SUZANNE: NAN UPDATE
5. ARTS ALWAYS
   - PRE CONFERENCE REPORT - SHARON LAUER
   - CONFERENCE OVERVIEW - SUZANNE
     - SESSIONS
     - PARTICIPANTS
     - BROCHURE
     - TIME LINE
     - FOLLOWUP: "WHAT NEEDS TO BE DONE BY WHOM ... BY WHEN"
6. staff comings and goings
7. INFORMATION:

WEEKLY UPDATE: JULY 6-10, 1998
Las Vegas Office
Richard Hooker, Community Arts Development

Operations:

We are still waiting for a response from Chris Chairsell, CCSN Provost, regarding our request for a letter of agreement with the college for our field office to remain on campus for two years.

We requested today through the Provost office, a second phone line for our fax machine. The site manager said it may have to be an outside line, so it is unclear at this point if it would be billed to us.

CAD Program:

On Wednesday, I met with Annette Mullins, Rec. Coordinator of Henderson Parks and Rec. Dept. to discuss their cultural programming for the year.Other topics discussed: the ArtsReach application; their working with the local Arts Council; travel assistance; our annual arts conference; their redevelopment plan.

Met with Doug Mishler, local Humanities Coordinator, on Tuesday. Interviewed him for NAN article. Other topics discussed: his participation at the annual conference; the Chautauqua program; the NCSL upcoming event; ideas (and partnership) for a future symposium dealing with issues regarding the arts, popular culture, and entertainment.

Arts Always: called regarding participation..... Nancy Deaner, Constance DeVereaux, Ellen Reed, Myron Martin, Carol Goldstein, Mark Masuoka, Vicki Richardson, Jennifer McGee. Confirmation of participation pending.Still to call: Christian Kolberg & Harris.

NAC activities:

NCSL components: tote bags ordered, will confirm shipping details; pins ordered; neon sign order pending; lights of Las Vegas tour details being worked out (Mandy Rafool, Greg Crosby, Vance Cannon (Yesco) & Coach Tours; (Susan working on payment/disbursement process); have received promo materials from about 6 state agencies; need to get TV monitor and stand for Kimber Craine to install on Monday; working on schedule for booth: set up Monday pm, Tues. 9-5, Wed. 9-5, Thur. 8-1. Thurs. 3:30 meeeting on Tourism Alliance with Kimber.

Susan's meeting schedule, July 21, 22, 23 for Susan: Joan Lolmaugh, Joanne Nivison, Myron Martin; Jennifer McGee..confirmation of dates & times pending; Chris Chairsell not available that week.

Had preliminary discussion with Lloyd Matheson, American Planning Association about developing a Public Art tour for their conference in Sept.

National Conference of State Legislators Events Schedule

Monday, July 20

12 pm	Convention opens with plenary lunch
1 pm	Kimber Craine arrival Suzanne arrival Set up booth at Convention Center: promotional materials; tote bags & pins; tv monitor & vcr; neon sign

Tuesday, July 21

8 am	Susan arrival
9 am-5pm	Convention booth (Richard 9-1; Suzanne 1-5 pm)
1:45-3:30	NCSL session: Revitalizing communities by promoting culture: John Villani
7:30-10:30	"Lights of Las Vegas" cultural tour: Greg Crosby & Vance Cannon; Convention Center; Rio Hotel, Las Vegas Blvd., Arts Factory, Neon Museum, Freemont Street Experience

Wed. July 22

9 am-5pm	Convention booth (Jewdeia 9-1; Laura 1-5)
9 am-11am	Susan meeting with Joan Lolmaugh at Parks & Rec
2 pm-3pm	Susan meeting with Myron Martin at UNLV

Thur. July 23

9 am-1pm	Convention booth
10:30-noon	Susan meeting with Jennifer McGee at her office
1 pm	Take down booth
3:30 pm	Tourism Alliance strategy meeting with Kimber Craine

Nevada Arts Council

State of Nevada
Bob Miller
Governor

Department of Museums
Library and Arts
Joan G. Kerschner
Department Director

Nevada Arts Council
Kathie Bartlett
Chair
Sue R. Clark
Doris Femenella
Gailmarie Pahmeier
Dennis Parks
Marpo Pucevich
Candy Schneider
Eric Strain
Roger P. Thomas

Susan Boskoff
Executive Director

Jackpot Evaluation

Date
7/16/98

Name of Artist/Organization Charles and Syronia Laurence of Laurence Enterprise,Inc.

Location Desert Lane Care Center at 660 Desert Lane in Las Vegas,NV

Evaluator Jewdeia Williams

Number of people attended
30

Rate of Performance poor fair excellent

Evaluation Summary: Richard Hooker and I went to a nursing home for a music concert at 2:00 PM. The venue was unique, but a perfect place to spread music in the community. The patients, staff and guests were guided to the dining room for the entertainment. An elderly couple loaded with equipment were ready to share their talents. The cheerful duet sang gospel, folk, and pop songs (This Lil' Light of

602 North Curry Street
Carson City, Nevada 89703
TEL (702) 687-6680
FAX (702) 687-6688

Mine, God Bless America, and Won't You Be My Sweetheart). The audience was often asked to sing along with them. The patients enjoyed the interaction because they felt needed and involved. This activity was well needed because the patients were given an opportunity to leave their rooms. The patients were very excited and did not want the program to end at 3:00 PM.

I admired this couple because they were very energetic and loved what they are doing. It is hard to believe that they are in their mid-seventies. Their voices were very strong and spiritual. This concert was a perfect answer to brighten up the patients' day. This program was worth seeing the joy of the audience .

The only problem I saw was that Mr. Laurence had a lot of equipment and he needed help carrying and setting it up.

evada Arts Council

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Gailmarie Pahmeier
Dennis Parks
Margo Piscevich
Candy Schneider
Eric Strain
Roger P. Thomas

Susan Boskoff
Executive Director

AGENDA

Las Vegas Community Roots--West Las Vegas Arts Center
Meeting: August 5, 1998

I. Interviewing
   Which are done?
   How many left to do? Who'll do them?
   Who'll log them? What do we do with the interviews once done & logged?

II Scrap Book
   What's done so far?
   Who'd working on it?
   In what ways does Community Roots Group need assistance with (from Jeanne or Marcia and David) --regarding the book?

III. Arts All Ways Conference
   Who is going to attend?
   What are you presenting?

IV. School Programs
   Let's talk more about teaching possibilities for youth

V. Other

602 North Curry Street
Carson City, Nevada 89703
TEL (702) 687-6680
FAX (702) 687-6688

Council Focus

The newest appointment to the Nevada Arts Council, made by Governor Bob Miller, is Margo Piscevich, an attorney from Reno..

Presently a partner in Piscevich & Fenner, Attorneys at Law, she was the first female president of the State Bar of Nevada, 1994 through 1995; a member of the International Association of Defense Counsel, master in the American Inns of Court-Bruce Thompson Chapter; and member of the American Board of Trial Advocates. Margo served on the Board of Trustees for the Nevada Museum of Art from 1988 to 1993, holding a variety of executive offices and chairing the accreditation committee. Since 1983 she has served on the Board of Directors for the Great Reno Balloon Race. Her appointment on the Nevada Arts Council, a four-year term, runs through June, 2001.

"I've always felt that the best we could hope for in Nevada is growth in the arts. And, here it is. . . happening," said Margo.

Margo thinks she has a somewhat selfish view of being on the Council. While understanding that she has contributed to the Council, during her first year she said she is amazed and excited about the information she has absorbed concerning the arts in the state. "I have learned so much since my appointment. We Council members and staff at NAC really are in sync with the pulse of cultural activity all across Nevada," she said, "and as we are taking a part in the growth and stabilization of the arts and culture, I see the quality maintained. Case in point—Uptown, Downtown, Artown in Reno—where I participated in seven excellent arts events in seven days."

As a young woman, Margo wanted to be an artist. "You can see my last piece of art work hanging in my law partners office. Someday I know I'll go back to sketching," she said.

The Nevada Arts Council is proud to have the following members serving as well:

Kathie Bartlett is the Chair of NAC and lives in Reno. A community activist with a focus on arts and education, she recently served on the National Endowment for the Arts Dance Planning and Stabilization Grant Panel in Washington, D.C.

Sue Clark has been a teacher, designer, writer, fundraiser and arts administrator. She is the Vice-Chair of the Nevada Arts Council and lives in Las Vegas and Lake Tahoe

Doris Femenella lives in Henderson. She is a retired educator presently serving as Vice-Chair of the Henderson Blue Ribbon Commission on Educational Excellence and Youth Opportunity.

Gailmarie Pahmeier is a widely published writer and teaches creative writing and contemporary literature at UNR. Her most recent collection of poetry is *The House on Breakaheart Road.*

Dennis Parks is a ceramic artist and writer. He founded the Tuscarora Summer Pottery School in 1966. Dennis has served on the National Council on Education for the Ceramic Arts and on the Nevada Humanities Committee.

Candy Schneider is presently the Assistant Director for the Partnership Programs with the Clark County School District. Candy works with businesses to include innovative programming, including arts programming, in the schools.

Eric Strain lives in Henderson and owns the Eric Strain Architectural Firm. He is a board member of both the Las Vegas Arts Commission and the Neon Museum.

Roger Thomas is the Vice President and Director of Interior Design for Atlandia Design, subsidiary of Mirage Resorts, Inc. Roger is the past Chair of NAC and the founder of the Bank of America Nevada Fine Art Collection, the largest art collection in the state. He has lived most of his life in Las Vegas.

Interns and Volunteers: NAC's Quiet Workforce

Throughout the past decade, and as the NAC workload increases, our office has often resembled a village, with interns and volunteers working with program coordinators on a myriad of tasks that range from answering the phone to collating hundreds of pages of grant applications for panel review books. For their hard work, often times donated or acknowledged with a minimal stipend, these individuals gain first hand experience by rolling up their sleeves and digging in to the work of a state arts agency, arts administration and program management. Occasionally you may meet or speak to one of our extended

family members. However, for the most part, they are anonymous heroes, working in the office to help us do our job better for you

These individuals include:

Peggy Riley, Intern & Volunteer/Agency Programs 1987-1989

Kathy Rose, Intern/Arts in Education Program, 1989-1990

Helen Stephan, Volunteer/Agency Programs, 1990

RSVP/Reno, Volunteers/*neon* mailings, 1990-1993

Margie Marshall, Intern/Arts in Education: Volunteer/Agency Programs, 1991-1996

Lori Waller, Intern/Volunteer/Agency Programs, 1994-1998

Erin Basta, Intern/Artists' Services & Agency Programs, 1995-1996

Bob Hyland, Database/Mailing List, 1996

LaVerne & Herman Goldberg, Volunteers/Agency Programs, 1996-1997

Jean Brundidge, Volunteer/Agency Programs, 1996-1997

Linda & Jack Middleton, Volunteer/Agency Programs, 1996-1997

Carol Allen, Volunteer/Agency Programs, 1996-1998

Alvina Sprowl, Volunteer/Arts in Education, 1997

Sandra Ward, Intern/Artists' Services, 1997-1998

Amber Glynn, Intern/Artists' Services, 1997-1998

Elizabeth Bartlett, Volunteer/Governor's Arts Awards, 1998

Marlean Bowling, Intern/Arts in Education & Community Arts Development, 1998

Liz Devencenzi, Volunteer/Artists' Services & Grants Program,1998

Loren Staley, Volunteer/Governor's Arts Awards, 1998

Jewdeia Williams, Intern/Las Vegas office, 1998

Many others have generously assisted through donations of professional services such as graphic design, printing, and advocacy; and through the donation of time to fix things, move things and provide food and beverages for Council events

The staff and council thank all of you whose hard work and commitment to the arts have contributed so greatly to the success of the Nevada Arts Council.

NAC Publications: Information and Art

Nevada Arts News, a quarterly publication of the Nevada Arts Council, offers readers an opportunity to gather the news of the arts industry from the state, regional and national perpsectives. Information about NAC programs and activities; updates on opportunities for arts managers, artists and advocates; and articles from and about the field are included to provide an overview of today's cultural environment.

The arts are undeniably a twelve month industry, and here at the Nevada Arts Council our work continues at a steady pace. This issue of Nevada Arts News honors the recipients of a number of grants for the fiscal year 1999, including Folk Arts Apprenticeships, Artists' Fellowships and Artists in Residence awards. There are also reports on a number of agency partnership projects, including the Reno and Las Vegas Folklife Festivals, the Great Basin Tribal Gathering, Community Roots and the upcoming *Arts All Ways III* in Elko. It is important to remind readers that our programs and services grow out of the *Nevada Cultural Blueprint: NAC's Strategic Plan* that a number of you helped us develop in 1996 during the Arts Town Meetings, the first *Arts All Ways* in Las Vegas and through your surveys, phone calls and letters.

As always we genuinely appreciate your comments and remind you that the outcome of the work we do can only improve when we work in partnership rather than in isolation.

neon, the artsletter of the Nevada Arts Council, is provided twice a year. *neon* publishes a variety of relevant artists who celebrate and examine the arts both from within and outside Nevada's geographic borders. It is *neon*'s primary intent to present the best contemporary work by and about Nevada and Nevadans, and works of interest to Nevadans, which reflects the growing diversity of our region and its people. To achieve its mission, *neon* incorporates essays, articles and critical reviews about the performing, visual and literary arts.

Both *Nevada Arts News* and *neon* are free to the public. If you are interested in being added to or removed from the mailing for NAN and/or *neon*, call Sharon Prather at 702/687-6680. As well, we welcome your comments for both publications.

NEVADA ARTS COUNCIL
Las Vegas field office

CHANGING THE WAY WE DO BUSINESS
& matching resources to needs

The Las Vegas office opened in response to constituency needs.
changing demographics: growth in population (over 80% of Nevadans live in the state's southern counties,) changes in local cultural organizations; increased demand for cultural services

The office was created as a result of the strategic plan and arts town meetings
a planning process based on assessing needs and resources

The office opened through Legislative action and Council Directive.

The facility--as a resource--is a physical place and an operational system of administrative and programmatic functions.
exists in working and functional relationship to NAC main office and its statewide mandate to plan and deliver cultural services

The facility is:
home to CAD Associate administering the program in the southern part of the state
serves as an NAC field office
a resource for all NAC programs and staff

Should the office be a resource to enhance planning and delivery of NAC services?

How can the office be a resource to enhance planning and delivery of services?

community arts development
artists services
folk arts
arts in education
grants program
Governor's Arts Awards

What systems need to be put into place for effective coordination and use of the Las Vegas office by the Carson City office, staff, and program functions?

What responsibility does each NAC staff member have to ensure effective and creative use of the Las Vegas office?

Notes

West Las Vegas Community Roots
Aug. 5

Name	Phone
Jeanne Johnson	702-687-6080
Alfreda Ferrell	399-0396
Gerrye Gallagher	385-3262
Mattie Martin	437-9479
Ethel Roberts	648-9531
Isadore Washington	648-8959
Patricia Davis	655-2666
Roseveit Davis	655-2666

Need P.R. = press release

- Scrap book w/ a message or story
- 20 min(s) for presentation
- family stories
pioneers
Jackson Street was Freedmount St.
for Blacks in 50's
Ma La Rouge (55's)
Jackson Street → Historial Landmark
1st Housing Complex (Ida B. Wells)
Stamps

Program news

Nevada Alliance for Arts Education

A group of TALA (Teaching and Learning the Arts) participants and other trailblazers in Nevada arts education programs will meet during the AIE portion of *Arts All Ways III* on October 17, 1998. This gathering is being convened to discuss the possibilities of reviving the Nevada Alliance for Arts Education which was active more than 10 years ago. Topics may include the review of other regional and state Alliances for Arts Education, current arts in education programs in Nevada, national and statewide issues relating to arts education including assessment and evaluation, and the design and development of a Nevada Alliance for Arts Education.

If you would like to attend this gathering or would like to be included in future discussions on the Nevada Alliance for Arts Education, please call Laura Rawlings.

Secretary Riley Reports at the Getty

U.S. Secretary of Education Richard W. Riley visited the Getty Center on February 11 for a gathering of K-12 and higher education leaders. Riley has been lauded for his leadership in calling for the arts to be included in the National Education Goals. "Art has so much to teach us about so many areas. The rhythms and beats that set the structure for music come from mathematics. The design of these spectacular new buildings—or any other building—can teach us about physics. The paintings on display inside the museum can tell us about the time and place in which the artist lived. For all those reasons and more, it is important for students to study art and develop their own artistry. National standards for arts education provide schools with guidelines that make up a sound arts education programs at every level of schooling."

What are Arts Education Standards? A consortium of arts education associations developed the following national standards that provide criteria for student proficiency in the arts.

1. Communicate at the basic level in the four art forms—dance, music, theater, and the visual arts;
2. Communicate proficiently in at least one art form;
3. Develop and present basic analyses of works of arts;
4. Be acquainted with exemplary works of art from a variety of cultures and historical periods; and
5. Relate arts knowledge and skills within and across art forms.

NAC Links Artists and Organizations to Web

The Nevada Arts Council is redesigning its web page. If you are a past/current grantee recipient through NAC (this includes organizations, schools, individual and AIR roster artists) and have a web page, you will be able to link your address to NAC's web site. Please send your web page address to Laura Rawlings at llrawlin@clan.lib.nv.us

Community Arts Development News

501(c)3 Alert

Elections are just a few months away and planning for the 1999 Legislative session has already begun. Now is the time for organizations to begin planning advocacy strategies, individually and collectively. For artists and individuals who are arts advocates, joining a nonprofit 501(c)3 arts organization offers you the important opportunity to have an active role in supporting the arts in Nevada.

As a nonprofit 501(c), you can:

- Educate public officials— Federal law allows you to write, call and meet with legislators and other government officials.
- Engage employees, donors and audiences— Federal law allows you to advocate on issues to the public via letters to the editor, paid advertising,

brochures to your audiences, speeches before other groups, and appearances on TV and radio programs. These are all considered grassroots advocacy efforts.

- Advocate for or against ballot initiatives—Federal law allows you to participate in campaigns on propositions, tax levies, bond issues and other ballot initiatives before the public.

BUT, a nonprofit 501(c)3 cannot:

- Take sides in an election (except on ballot referenda)—Federal law prohibits you to endorse or oppose any candidates for office or any political parties. Nor can you use the organization's resources to advance a candidate.

Update on Arts Town Meetings

This past spring, 260 residents from Reno, Carson City, Hawthorne, Tonopah, Las Vegas, Boulder City, Panaca, Mesquite, Gardnerville, Overton, Eureka and South Lake Tahoe joined the NAC staff and council members at Arts Town Meetings in discussions about their communities and the arts in Nevada. Cosponsored by local arts organizations, ATM's provide NAC with information that is used to update issues and action steps of *The Nevada Cultural Blueprint: Nevada Arts Council's Strategic Plan*.

"These meetings are a very valuable way in which we stay informed of our constituents' and the general public's needs and ideas. Using an informal format of open dialogue, we receive more than just answers to our questions. And traveling throughout the state reminds us of the vast breadth of our stakeholders and their remarkable commitment to their communities. It's the best part of my job," said Susan Boskoff, executive director.

This fall, Arts Town Meetings will continue in Winnemucca, Elko, Wells, Battle Mountain, Lovelock, Wendover and Incline Village. Stay tuned for the ATM schedule in your town.

Las Vegas Office Report

Earlier this year the Nevada Arts Council opened the Las Vegas field office to serve the growing cultural needs of the southern part of the state. Now, after five months, the office—located at Community College of Southern Nevada, 6375 West Charleston Blvd., WM 2— is responding to an increasing number of local requests for information, technical assistance and referrals related to the arts. Many of the requests are from artists and individuals seeking more specific information about NAC programs and granting cycles. Other inquiries relate to such issues as the availability of local exhibition and performance spaces, funding sources, professional development opportunities, and information about other state and regional arts organizations.

This summer, Jewdeia Williams, an Administrative Program Intern, is providing staff support for the Las Vegas office. Williams, a Master's Candidate from the University of New Orleans, is fulfilling a thesis requirement in an Arts Administration Program. She is assisting in preliminary efforts to collect materials for the Arts Resource Library for the Las Vegas office. Our second summer intern, Jon Arakaki who is a communications major at UNLV, is working on a research project to gather information about corporate and business philanthropic activities in southern Nevada, including the issue of funding for arts and cultural organizations.

In recent weeks the field office has provided support and coordination for a number of initiatives including the submission of an NEA ArtsREACH grant application. The ArtsREACH project—a collaboration involving Allied Arts Council, the City of Las Vegas and Clark County—is based on the 1994 Community Cultural Plan for the Las Vegas Metropolitan Area. If funded, the $50,000 project will develop a community-wide marketing plan and advertising campaign to focus awareness on the arts in Southern Nevada. Joan Lolmaugh, Clark County Cultural Affairs Manager who helped write the grant said, "We appreciate the opportunity to make application to the NEA. With the tremendous growth in the Valley, we're forced to play catchup with essential services and cultural amenities. We feel cooperative marketing is a smart growth policy for our developing arts community."

In July, when more than 6,000 legislators, staff and professionals attended the National Convention of State Legislatures in Las Vegas, NAC teamed up with the National Assembly of State Arts Agencies (NASAA) as a "cultural exhibitor." The collaborative booth, dispensing cultural materials and arts information from state arts agencies around the country, was

hosted by Kimber Craine, NASAA Public Information Officer. NAC staff and a number of volunteers from the Nevada Arts Advocates. As a special event, the NAC staff developed and coordinated a "Lights of Las Vegas" cultural tour for about 80 legislators that included a narrated tour of the animated neon streetscape of Las Vegas Boulevard, a visit to the Arts Factory, the Neon Museum and the Freemont Street Experience.

As plans proceed for *Arts All Ways III* in Elko this fall, the Las Vegas office is coordinating the participation of southern Nevada participants which includes a number of invited panelists from the Las Vegas area. A conference session related to community cultural planning will bring focus to Las Vegas by providing a case study of the city's effort to create a public art plan for the downtown area.

In September, the NAC field office will provide support for a conference of the American Planning Association by developing and coordinating a "mobile art workshop" which will involve site visits to publicly accessible art works in the Las Vegas Valley.

Folk Arts Program News

Folk Arts Apprenticeships Awarded

Eight apprenticeships in traditional arts for 1998-99 were awarded by the Arts Council in May; this is the eleventh year of the program. Master artists and apprentices will work together from July through next February teaching and learning the intricacies of art forms passed down within their communities for generations. This year's apprenticeships are as follows: Andrew Allen of Schurz to teach Paiute stories and legends to Marlin Thompson of Yerington; Joey Allen of Fallon to teach Jon Armstrong, also of Fallon, Paiute tule duck decoy making; Fred Buckmaster of Fallon to teach Robert Anderson of Lovelock rawhide and leather braiding; Leona Dick of Coleville, California to teach Paiute willow basketry to Grace Dick of Wadsworth; Wesley Dick to teach Paiute rabbit skin blanket making to Donna Cossette—both are from Fallon; Charlotte Dunnett to teach Paiute twined basketry to Charissa Dunnett—both are from Schurz; Barbara Glinski of Las Vegas to teach Polish papercutting to Magdalena Glinski; and Mary McCloud of Schurz to teach Shoshone songs to Manuel Mount of Schurz and Lois Whitney of Elko. Apprenticeships are funded by the National Endowment for the Arts and the state of Nevada.

A major exhibit celebrating the first ten years of the Apprenticeship program is currently in the planning stages, and is scheduled to open at the Nevada State Museum on May 6, 1999. A series of performances, lectures and demonstrations by the artists from the program will take place during the year-long run of the exhibit in Carson City. The exhibit will then travel to Las Vegas and Elko in 2000. A $35,000 grant from the National Endowment for the Arts is supporting the exhibit and programs.

Great Basin Tribal Gathering

The first Great Basin Tribal Gathering, held on July 9 through 12 on the South Fork Reservation in Elko County, attracted 200 participants and was deemed a great success by the organizers and attendees. NAC was a co-sponsor of the event, in partnership with the Inter-Tribal Council of Nevada, the South Fork Shoshone Tribe, and an intertribal planning committee from around the state. Events included presentations on language preservation, crafts marketing and environmental issues; demonstrations and hands-on workshops by basketweavers, cradleboard makers, beadworkers, buckskin tanners and sewers, arrowhead makers, and drum makers; youth activities such as handgames and tule house making; and storytelling, singing and round dancing under a fire-lit willow arbor in the evenings.

Most of Nevada's Indian communities were represented, as well as a few from California and Utah, and the consensus of the group was to make the Gathering an annual event. Many old friendships were rekindled (including the reunion of two people who had not seen each other since their days at the Stewart Indian School in the 1930's) and many new ones made as Washoe, Northern Paiute, Southern Paiute, Western Shoshone and Goshute people came together to share traditions that unite them as indigenous Great Basin people. The Arts Council

education programs for their communities. Because of this commitment, many students have had the opportunity to engage in new creative experiences. We would like to recognize and thank the following individuals and their organizations for continuing to strive for quality arts education opportunities for Nevada youth.

Schools See Nevada Festival Ballet

Through this initiative, NFB has presented professional regional and national dance companies to more than 24,000 students from the Washoe County School District. While promoting cultural awareness and sensitivity, students were given the opportunity to experience the world of dance.

Artist's Studio Comes to Preschool

This program embraces the importance of early childhood exposure to the arts with monthly visits by professional artists. Visual artist Marta Wallof, poet Shaun Griffin and musician Amy Malekos, have all shared their talents with more than 100 students, families and the community in Virginia City.

Western Folklife Center Cowboy Poetry Youth Gathering

This project provides an opportunity for students in both Elko County and Battle Mountain to experience the arts through local history and cultural heritage. Just last year, more than 3,600 participated in exhibits and demonstrations, school performances, and student art shows with an emphasis on western traditions.

Writers in Residence Electronically (WIRE) Receives Grant

The Churchill Arts Council, Comstock Arts Council and NAC's Arts in Education program have received a grant from the William H. and Mattie Wattis Harris Foundation to implement the first artist in residence program via the Internet/email. Writers in Residence Electronically (WIRE) will team professional creative writing artists Shaun Griffin and Kirk Robertson via email to two schools in Northern Nevada for 8 weeks. Shaun will work with 5th grade students and teacher Chris Hansen at Fallon Elementary School and Kirk will work with high school students and teacher Karen Kreyeski in Virginia City. Students will submit creative writing samples to the artists who then develop a dialogue with the students to give input and ideas to improve their writing skills. A free workshop for teachers and artists detailing the program will be offered this spring. For more information on this program or if you are a creative writing artist interesting in being a WIRE artist please contact Laura Rawlings.

Community Arts Development

Report from Las Vegas

This fall, a priority of the Las Vegas field office was to ensure a strong southern Nevada presence at the *Arts All Ways* Conference in Elko, and indeed, fifty constituents representing Las Vegas, Henderson, Boulder City, Overton, North Las Vegas and Pahrump were in attendance. Conference workshops highlighted a number of southern Nevada activities: Las Vegas Public Art Plan, Neon Museum, Nevada Community Foundation, and the Community Roots Project.

In December, the Nevada Arts Council participated in the first Fundraising Fair organized by Allied Arts Council of Southern Nevada. The event brought together corporate funders and cultural organizations seeking a mutual dialogue related to corporate giving and fundraising strategies. Grant writing techniques, relationship building, and matching donor resources to local cultural needs were discussion topics. Many local nonprofit organizations were represented at the event which also drew key donor representatives from Sprint, AT&T and the Howard Hughes Corporation.

The Nevada Arts Council was well represented at the Governor's Conference on Tourism in December at the new Bellagio Hotel in Las Vegas. The Arts Council worked with the Nevada Department of Museums, Library and Arts to create an exhibitor's booth reflecting the theme of Courting the Cultural Tourist. The exhibit included information and artifacts from Lost City Museum, Nevada State Railroad Museum, Nevada State Museum and Historical Society, State Library and Archives,

Nevada Humanities Committee, Nevada Arts Council and a number of art works from local artists.

Upcoming Activities

- The Las Vegas office is coordinating planning activities related to a National Millennium Residency project in Nevada planned for the year 2000.
- We will also coordinate a second round of applications from southern Nevada for the NEA's ArtsReach program.
- In early March, the Community Arts Development program will coordinate a regional meeting in Las Vegas for local arts councils in southern Nevada. The first of several in statewide gatherings will focus on the needs of local councils and development of the Nevada Association of Local Arts Councils.
- Throughout the next nine months, NAC staff, working through the Las Vegas office, will be planning the *Arts All Ways IV*, scheduled for Las Vegas, November 6 & 7, 1999.

Attention Please

Any organization that brings local or out of state performers to their community for events in theaters, halls, schools or outside venues is called a presenter. And NAC is in the process of updating its presenters' data base. Please take time to answer the following questions.

1. Name of Organization. 2. Name of person in charge of booking. 3. When does your season start and end? 4. If you don't have a "season" when do your performing events occur? 5. How long has your organization been presenting?

Fax information to Suzanne Channell, 775-687-6688; or email schannel@clan.lib.nv.us

Statewide Arts Assemblies Survey

United Statewide Community Arts Association (USCAA) has published the results of its 1998 survey on Statewide Arts Assemblies. An Assembly is membership organizations made up of all local arts councils in a state.

- There are 40 statewide assemblies. Sixteen (40%) have fulltime, paid staff (staff size ranges from one to six).
- The average statewide assembly represents 50 local arts agencies and 35 other arts organizations.
- Statewide assembly dues range from $25 to $45,000.
- Nine statewide assemblies are the primary advocacy organization in their state. Two retain a paid lobbyist.
- The average budget for statewide assemblies with paid staff is $233,708 (the range is from $79,000 to $800,000).
- Nine statewide assemblies have web sites.
- Fifteen statewide assemblies provide peer mentoring services.
- California is home to the greatest number of Local Arts Agencies (180).
- Statewide assemblies in Arizona and New York have the highest level of organizational dues ($5,000 and $2,000 respectively).
- New York is the home of the statewide assembly with the largest full time staff at six.
- Four statewide arts assemblies regrant money.

Gifts Galore

Arts All Ways attendees who took the time to fill out evaluation forms at the conference closing session were thanked by the opportunity to participate in a drawing for a wide variety of items that were graciously donated by a number of individuals and organizations. This year the "prizes" were extraordinary.

- Rio Casino Resort offered four tickets to the Treasures of Russia Exhibition.
- Golden Nugget Casino gave four tickets to the History of Sex Revue.
- Circus Circus Casino Resort offered two nights hotel accommodations.
- Liberace Foundation for the Performing & Creative Arts gave two tickets to the Liberace Museum.
- Nevada Commission on Tourism donated a Nevada rhinestone pin.
- Las Vegas Convention & Visitors Authority gave away a Calloway golf bag and a crystal die.
- Contemporary Arts Collective offered a Lost Vegas T-Shirt and a CAC Mug.
- Sierra Arts gave away two sets of Sierra Folklife Festival T-shirt and Brew Ha Ha glasses.
- Susan Boskoff donated a signed copy of Gailmarie Pahmeier's new collection of poetry, *The House on Breakaheart Road*.

- Nevada Arts Council gave three sets of Governor's Arts Awards posters and a signed poetry broadside by Gary Short.
- Pioneer Center for Performing Arts gave two tickets to *A Funny Thing Happened on the Way to the Forum*.
- Western Folklife Center gave a William Matthews poster from the Cowboy Poetry Gathering.
- Shakespeare Festival at Lake Tahoe gave two tickets to one of its productions.

We offer our sincere thanks to all who donated such fabulous gifts and thanks to all who gave us important information on the evaluation forms to help us plan *Arts All Ways IV* in Las Vegas, Nov. 6 & 7, 1999.

Folk Arts

Community Roots

Participants in all four Community Roots groups, from Las Vegas, Wells and Tonopah, met together in Elko during the Arts All Ways Conference to share their work so far in documenting and presenting their community's folk arts. We would like to emphasize how pleased the arts council staff was with the support and collegiality they showed for each other. The groups had similar experiences in each of their communities, a shared love of the culture and arts they were documenting, as well as a strong interest in the arts of other communities. In the final six months of the NEA-funded project, the groups will be preparing their final public presentations (which include a cookbook, videos, and a scrapbook) and will be contributing their experiences to a handbook for community-based folklife projects which NAC will publish this summer.

Apprenticeship Exhibit in May

A major exhibit celebrating the first ten years of Nevada's Folk Arts Apprenticeship Program is currently being prepared for a May 1999 opening at the Nevada State Museum in Carson City. A joint project of the Arts Council and the museum, the exhibit will present a vast range of traditional arts from the state's many cultures---everything from Japanese drumming to buckaroo saddles to Ukrainian Easter eggs. The work of over 50 master artists and their apprentices from the program will be featured in hand-crafted artifacts, photos, and video performances, and a series of public programs by the artists themselves will be scheduled during the yearlong run of the show. The exhibit is funded by a major grant from the National Endowment for the Arts, a grant from the Nevada Humanities Committee, and by the two cosponsoring agencies, both part of the Nevada Department of Museums, Library and Arts. For more information, contact the Folk Arts Program.

Folklife Festivals Continue to Grow

The fourth annual Sierra Folklife Festival, held September 12 in Reno's Wingfield Park, started off with a lively and musically fluid concert by a Bay Area Latin jazz band led by Rebeca Mauleon. It was followed the next day with the park full of crafts demonstrators, food booths and music, dance and storytelling performers on two stages. Nine different ethnic food vendors cooked and served cuisine while a variety of traditional performances grabbed the attention of locals and tourists. In addition to cowboy, Basque, African-American, Norwegian and other annual regulars of the festival, East Indian storytelling and dance, and Thai musicians and dancers were among the newcomers that enhanced this year's festival.

In Las Vegas, the sixth annual Folklife Festival moved to the Rainbow Library amphitheater on October 3, preceded by two half days of folklife activities for nearly a thousand school children on October 1 and 2. Kids made Mexican paper flowers of all colors, asked questions about painting Ukrainian decorative eggs, dressed in Scottish kilts, learned Hawaiian string games, and did Tahitian drumming. They also watched performances of Scottish bagpiping, Samoan firedancers, African-American storytelling, and Irish step dancing.

The theme of the festival was wedding traditions, and several special additions were made to this year's event to highlight the wedding theme. Two special concerts framed the Saturday festival. On Friday night the Los Angeles Iranian Pars National Ballet performed a dance based on traditional elements of a Persian wedding ceremony, and on Saturday night a

Las Vegas klezmer band, Meshuginna Klezmorim, performed a series of upbeat tunes which became the perfect finale to the day. On Saturday two stages held alternating performances throughout the day. Performing groups included the Mexico Vivo dancers, Chinese Lion dancers, Taiko drummers, cowboy poetry readings and songs, Native American dancing, a Scottish wedding skit, belly dancing, and a Hawaiian Royal Court demonstration, among others.

Some of the first-time groups joining the festival were the Las Vegas Iranians who created a large, detailed ceremonial wedding display, Indian mehendi artists (wedding day hand painting done with henna), and Jewish ketuban painters (wedding scrolls). These were integrated into the festival's crafts demonstration area alongside veterans such as the Polish papercutter, cowboy hat maker, and Native American silversmith. Another first this year was a crafts market, where participating crafts artists sold their original work.

Great Basin Tribal Gathering

After the success of the first Great Basin Tribal Gathering last July, plans are underway by NAC, the Inter-Tribal Council of Nevada (ITCN) and the event's volunteer steering committee to hold the gathering again in the summer of 1999. NAC folklorist Andrea Graham and ITCN director Daryl Crawford reported on this year's gathering to the ITCN board in November, and ITCN and NAC are currently researching sources of funding to continue the Tribal Gathering as an annual celebration of traditional tribal arts and culture.

Apprenticeship Deadline April 1

The deadline for applications to the 1999-2000 Nevada Folk Arts Apprenticeship Program will be April 1 for apprenticeships beginning July 1, 1999. The Apprenticeship Program supports master traditional artists who want to teach their skills to one or two experienced students. Apprenticeship grants include a fee for the master teacher, and for such things as materials, tools, supplies, and travel. Apprenticeships in the past have included Native American basketry, Thai and Basque dance, saddlemaking, Polish papercutting, and many other forms of ethnic, tribal and occupational arts, both performing and visual. Application instructions and forms will be available in February; for more information or to be added to the mailing list, call Andrea Graham at the Arts Council, 775-687-6680.

Master Artist Minnie Dick Dies at Age 95

Master Shoshone basketweaver Minnie Dick of Lee died on October 6, 1998 at the age of 95. Minnie received the Governor's Arts Award in Folk Arts in 1988 for the excellence of her willow basketry, and for her willingness to pass on her knowledge to the younger generation. Although never a part of our Apprenticeship Program, she was a master teacher in a similar program run by the Idaho Commission on the Arts. She was seen at the Great Basin Tribal Gathering in her home community of Lee this July, sitting in the shade and taking in the activity around her. She was well loved and respected by her community, and her contributions to the survival of Shoshone culture will have a lasting effect.

Folk Arts Program Freebee

Beginning January 1999, Folk Arts Consultant Jeanne Harrah Johnson will offer a free 30 minute presentation about Nevada folk arts to any requesting group in the Reno/Carson City and Las Vegas areas. The presentation includes a general description of folklife and specifically addresses the traditional arts and cultures of Nevada.

The presentation can be adjusted to fit shorter or longer time slots. It includes a discussion along with slides, photos and other examples of traditional Nevada dance, music, visual arts, crafts, legends and foodways.

If you are interested in a Nevada Folk Arts presentation, please contact Jeanne at 775-687-6680.

APPENDIX H

Out-Going Correspondence

June 22, 1998

Angie Wallin, Executive Director
Nevada Arts Advocates
7555 Spanish Bay Drive
Las Vegas, NV 89113

Dear Angie,

I enjoyed our lunch meeting last week. I appreciated hearing about the work that you and the Advocates are doing for the arts in Nevada.

Your role in promoting the arts as a member of the Nevada Humanities Communities is an important one. As you may know, one of the sessions scheduled for our annual statewide arts conference will address issues related to the partnership of the arts and humanities. That conference will be held in Elko on October 17,18, and 19. I will be sending you more information about the conference in the near future.

Please keep me posted on any advocacy issues that you feel would be important to the Nevada Arts Council and our Las Vegas office.

Sincerely,

Richard Hooker
Community Arts Development Associate

DRAFT

June 22, 1998

Candy Schneider, Councilor
Nevada Arts Council
3720 Howard Hughes Pkwy, Suite 240
Las Vegas, NV 89109

Dear Candy,

Thanks for taking the time to meet with me earlier in the month. I thought it might be important to review the points that we discussed.

First, I appreciated your help with the "Coming Up Taller" nomination process. The NAC nominated the ArtsSmart program of Lied Children's Discovery Museum and the ArtsTrain/Ragtime Roadsters program of Clark County Outreach. In July we should know if either one is a finalist for the award.

Second, Your advice was helpful regarding the City Life Magazine article. The writer did include remarks from our local constituency.

Third, you provided information about the upcoming Peterhof exhibit at the Rio Hotel. I agree that we ought to pursue thoughtful and productive ways for the local arts community to engage and benefit from this important event taking place in our own cultural backyard.

Finally, you reiterated your view that our field office location at CCSN is a good one. In fact, we expect very shortly to have an agreement from the college that will formally commit them to providing us a space on campus for at least two years.

Thanks again. I enjoyed our meeting. Call me at 651-5807 anytime.

Sincerely,

Richard Hooker
Community Arts Development Associate

June 1, 1998

Larry Friedman
Grants & Research Manager
Nevada Commission on Tourism
5151 South Carson
Carson City, Nevada
89701

Dear Larry,

I enjoyed our meeting in Las Vegas. I appreciated hearing more about rural tourism and the grants program that you administer for the Commission on Tourism.

You may recall that I spoke briefly with you about our annual statewide arts conference taking place this year in Elko on Oct 17, 18, and 19. We have organized a session on issues related to cultural tourism on Sunday, October 18, and we would be delighted to have you participate as a panelist. At the end of June, we will have more information available about the conference.

I appreciated hearing more about the Governor's Conference on Tourism being held in Las Vegas on December 13-15. As you know, our agency is very interested in promoting the arts as an integral component in the dialogue that is taking place in Nevada regarding cultural tourism.

Finally, I want to thank you for your insights regarding Nevada Magazine and your offer to help arrange a meeting with the publisher. We hope that the magazine might consider expanding its coverage of the arts in Nevada to bring more visibility to the cultural landscape in which we live.

Thanks again for the meeting and for the good work that you are doing for rural tourism in Nevada.

Sincerely,

Richard Hooker
Community Arts Development Program

Nevada Arts Council

State of Nevada
Bob Miller
Governor

Department of Museums,
Library and Arts
Joan G. Kerschner
Department Director

Nevada Arts Council
Kathie Bartlett
Chair
Sue R. Clark
Doris Femenella
Gailmarie Pahmeier
Dennis Parks
Margo Piscevich
Candy Schneider
Eric Strain
Roger P. Thomas

Susan Boskoff
Executive Director

July 7, 1998

Sherri Wozniak
2044 Lordsburg Lane
Las Vegas, NV 89134

Dear Ms. Wozniak:

I would like to thank you for your interest in the Nevada Arts Council. I have enclosed information about our organization that explains what we can offer the community.

If there is anything I can help you with please contact me at (702) 651-5807.

Sincerely,

Jewdeia Williams
Community Arts Development Intern

Enc.

602 North Curry Street
Carson City, Nevada 89703
TEL (702) 687-6680
FAX (702) 687-6688

June 16, 1998

Ken Ruffin
116 Zenith Point
North Las Vegas, NV 89030

Dear Mr. Ruffin:

I would like to thank you for your interest in the Nevada Arts Council. I have enclosed information about our organization that explains what we can offer the community.

If there is anything I can help you with please contact me at (702) 651-5807.

Sincerely,

Richard Hooker
Community Arts Development Program Associate

Enc.

Memo

DATE: 6/17/98

TO: Nevada Arts Council Staff
FROM: Jewdeia Williams, Administrative Program Intern
SUBJECT: first week of work
CC: Richard Hooker

This memo is just an announcement of my arrival at the Nevada Arts Council field office in Las Vegas. As you know, Suzanne Channell and Richard Hooker arranged this summer internship through the Community Arts Development Program. As an Intern I will work directly with my supervisors to provide general office and program support and lend a creative hand to help the Las Vegas office evolve to better serve constituents.

My hours are tentatively scheduled to be 10 am to 3 pm, Monday through Friday.

I am no stranger to the arts; I am an Arts Administration graduate student from the University of New Orleans .

I have a visual art background and dance background. I have worked for other arts organizations such as the Louisiana State Museum and the Arts Council of New Orleans.

I enjoy working in the arts community and learning from professionals. I look forward to working with the Nevada Arts Council this summer and look forward to meeting all of you. I hope that I will be a great asset to the organization and the community that we serve.

Memo

DATE: 6/19/98

TO: Frank Lassus, Site Manager
FROM: Richard Hooker, Community Arts Development Program Associate
SUBJECT: phone line WM2
CC: Nevada Arts Council
Christine Chairsell, Provost

The Nevada Arts Council field office at the CCSN Charleston campus is growing and receiving an increasing number of phone calls. The Nevada Arts Council would like to request two phones on the same line (702-651-5807). Currently our new intern, Jewdeia Williams, is providing office support and this additional phone service will ensure better service to our constituents. Thank you for your help.

Nevada Arts Council

July 9, 1998

State of Nevada
Bob Miller
Governor

Department of Museums,
Library and Arts
Joan G. Kerschner
Department Director

Nevada Arts Council
Kathie Bartlett
Chair
Sue R. Clark
Doris Femenella
Guilmarie Fahmeier
Dennis Parks
Margo Piscevich
Candy Schneider
Eric Strain
Roger P. Thomas

Susan Boskoff
Executive Director

Chris Mike, Stamp Department
2790 East Del Amo Blvd.
Compton, CA 90221

Dear Ms. Mike:

The Nevada Arts Council would like to order a rubber endorsement stamp. We would like to use the stamp on business envelops. I am interested in Stamp D (SHA-N26) on p. 905. We would like:

1)Type Style
ROMAN TIMES
2) Alignment
FLUSH LEFT
3) Our logo and address on the stamp. Our address at the Las Vegas office is:

6375 West Charleston Blvd. WM2
Las Vegas, Nevada 89146

4) For the stamp to look like this (in size and appearance) :

602 North Curry Street
Carson City, Nevada 89703
TEL (702) 687-6680
FAX (702) 687-6688

If there is anything I can help you with please contact me at (702) 651-5807 or 651-5843. Thank you for your help. My account number is 056673/1.

Sincerely,

Jewdeia Williams
Administrative Program Intern

Enc.

July 27, 1998

DRAFT

To: Joan Kerschner
Department of Museums, Library and Arts

From: Richard Hooker
Nevada Arts Council

Re: Meeting regarding the Treasures of Russia Exhibition at the Rio

---

On July 22, I attended the meeting at the Rio Hotel concerning the Russian Art Exhibition that is opening in November. In attendance were: Robert Nargassans, Encore Entertainment & Special Events (the person who brought the exhibition to the Rio); Tom Roberts, Rio V.P. Development ; Bobbie Ann Howell, Rio Educational Coordinator for the exhibition; Randy Aguilar, Rio Marketing Manager; Tyri Squyres, Rio Public Relations; and Mary Peterson, Nevada Superintendent of Public Instruction.

The main part of the hour long discussion concerned the effort to provide Nevada school children with access to the exhibition. Bobbie Ann Howell is developing and coordinating plans to provide 25,000 free passes to students. She and others are trying to find sponsors (corporate, business, government, etc) for the tickets as well as for transportation.

The primary issue seems to be the process by which tickets would be available to students.While Clark County has a majority of schools, Mary Peterson and others talked about how students in other parts of the state might be able to attend. Other details: announce the project to superintendents; middle and high school students would be targeted; individual teachers would probably be the ones making the decision about going to the exhibition; two hours set aside weekday mornings for the student tours.

Bobby is developing a curriculum guide (two pages) as an educational tool for students that would be available prior to and at the time of the exhibition.

There was some discussion about the internet as a tool for the exhibition. Mr. Nargassans said they may be producing a virtual gallery (a presentation with images and narration) that would be available on the web to schools, libraries, and others. Bobby was going to meet with Judy Steel of the Public Education Foundation to discuss this more fully.

The discussion turned to how the Department of M, L & A might be involved. The main issue seemed to be one of our agency providing information to constituents about the exhibition as a cultural resource. Keeping in mind the private nature of this enterprise, the Department could identify a number of appropriate ways to be involved:

providing information (fielding calls and inquiries that may come in to our agency regarding the project)

distributing brochures & posters

writing about the exhibit in agency publications

MLA agency internet links to virtual gallery

serve as resource for the exhibition organizers by providing helpful information related to cultural matters

Bobby Ann Howell asked that our agency get back to them by the end of July with any specific strategies that we have for participation and support of the exhibition.

APPENDIX I

Incoming Correspondence

F.Y.I.

Nevada Arts Council

State of Nevada
Bob Miller
Governor

Department of Museums
Library and Arts
Joan G. Kerschner
Department Director

Nevada Arts Council
Kathie Bartlett
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Dennis Parks
Margo Pucevich
Candy Schneider
Eric Strain
Roger P. Thomas

Susan Boskoff
Executive Director

DATE: August 13, 1998

To: Members, West Las Vegas Community Roots Group

Fr: Jeanne Johnson Jeanne

Re: Minutes to August 5 meeting

In attendance: Patricia Davis, Roosevelt Davis, Alfreda Ferrell, Gerrye Gallagher, Richard Hooker, Jewdeia Williams, Jeanne Johnson, Mattie Martin, Ethel Roberts, Marcia Robinson, Sir (Isadore) Washington, David Wright.

Richard Hooker and Jewdeia Williams used the first few minutes of the meeting to introduce themselves and the functions of the Nevada Arts Council office in Las Vegas. Richard and Jeanne encourage the community roots members and others in West Las Vegas to call or visit the Las Vegas office and to use the office for concerns about artists and art organizations.

The following people are interested in attending the Arts All Ways meeting in Elko, NV. October 17-19: Patricia Davis, Roosevelt Davis, Mattie Martin, Isadore Washington. Invited also are Marcia Robinson and David Wright.

Jeanne has to check on the amount of financial support available for travelers to the conference. She will call and write those interested in attending once she finds out the availability of funds.

The presentation at the Arts all Ways conference will be 20 minutes long. Videotapes of interviews will be spliced together, a facsimile of the proposed community roots scrapbook will be presented, and the key accomplishments for the past year will be discussed. If the Davis' attend, they may bring the exhibit of Patricia's "Africa" model.

602 North Curry Street
Carson City, Nevada 89703
TEL (702) 687-6680
FAX (702) 687-6688

Several people suggested that 20 minutes is an inadequate amount of time to present the accomplishments of the group. There was a request that Nevada Arts Council and the organizers of the Arts All Ways conference consider expanding that time allotment.

Mattie Martin is leading the effort to design the scrapbook.

Interviews are already logged and completed. There is enough material to fill a spiral bound scrapbook presently. The scrapbook will be finished between January and June 1999.

The idea of having training workshops in folklife for children came up again, but nothing was confirmed. Several members thought that another Leadership Workshop would be valuable.

Sir Wash explained the history of Jackson Street in the West Las Vegas community. He and others would like to preserve the street with commemorative plaques, and other historical markers.

Marcia mentioned the Atlanta Black Arts market. She would like to have a folk arts festival just for the West Las Vegas community, and possibly expand it to a general arts festival for the West Las Vegas community--with folk arts being just one of the components.

Ms. Ferrell described her exhibit materials from the Ida B. Wells collection. Ms. Ferrell is Ms. Wells' granddaughter.

The meeting was adjourned at 8 pm. No further meeting dates/times were established. Jeanne will write and call members to set up the next meeting.

Clark County School District
HOTLINE

Public Information Office Direct comments to 799-5304 August 17, 1998

*THE NEVADA ARTS COUNCIL presents Arts All Ways: A Convening of Nevada's Cultural Community, Oct. 16-17, in Elko, NV. A preconference for the Arts in Education Program will be held Friday, Oct. 16, 5-9 p.m., and on Saturday, Oct. 17, 8 a.m.-5 p.m. Participants will explore hands-on workshops with master roster artists, learn about exciting and innovative arts and technology programs, fine tune their grant writing skills (while learning where to seek funds), learn about youth at-risk programs, and receive recertification credits or college credits. For more details, contact LAURA RAWLINGS, 687-6680 (llrawlin@clan.lib.nv.us) or RICHARD HOOKER, 651-5807.

*SPECIAL PROJECT GRANTS FOR INDIVIDUAL TEACHERS (music, dance, visual arts, graphic design, theater, technology and creative writing teachers) are available through the Nevada Arts Council's Arts in Education Program. Projects may include but are not limited to conferences or workshops, exhibits or performence of your own art work, travel, and purchase of consumable materials or supplies. Please note the grant award, up to $1,000, does NOT require a cash match. Nevada Arts Council staff is available to assist you with project development and technical assistance on writing the grant application. For guidelines and application forms, contact LAURA RAWLINGS or RICHARD HOOKER at the above phone numbers.

*SPECIAL PROJECT GRANTS FOR SCHOOL/COMMUNITIES are available through the Nevada Arts Council's Arts in Education program. Projects may include but are not limited to sponsorship of a regional performing arts group, special arts exhibits, projects designed for at-risk populations, and workshops. Nevada Arts Council staff is available to assist schools and organizations with project development and technical assistance on writing the grant application. For details, call LAURA RAWLINGS or RICHARD HOOKER at the above telephone numbers.

*ANY INTERESTED STUDENT GROUPS are welcome to tour the Goodwill Industries Processing Center located at 6171 McLeod Dr., Suite E. All donated items are brought to the Processing Center to be sorted, graded, tagged and priced. From there, they are routed to our four retail stores. Goodwill Industries of Southern Nevada, Inc. is a nonprofit organization whose mission is to provide training, employment and job placement services for people with disabilities and other special needs. For more details, call MARILYN MING 597-1107, Ext. 12.

*CLASS REUNIONS: **Chaparral HS** - Class of 1988, 10-year reunion, Aug. 21-23; **Clark HS** - Class of 1988, 10-year reunion, Sept. 5-6; **Vo-Tech HS** - Class of 1978, 20-year reunion, Sept. 18-20; **Western HS** - Class of 1978, 20-year reunion, Sept. 25-27; **Bonanza HS** - Class of 1988, 10-year reunion, Oct. 23-24; **Calumet HS (Gary, IN)** - Class of 1958, 40-year reunion, Oct. 23-24; **Bonanza HS** - Class of 1978, 20-year reunion, Nov. 13-15. The contact number for all the reunions is 876-6700.

*THE LAS VEGAS ACADEMY has for trade *Perspectives on the Past*, 1992, and Wilson *American Government*, 1992 editions. If interested, call JIM AKINS, 799-7800.

*A PART-TIME PRESCHOOL ASSISTANT IS NEEDED at the Winchester Community Center, Monday, Wednesday, and Friday, 9 a.m.-3:30 p.m. Call the center at 455-7340.

*HOOVER DAM VISITOR CENTER NEEDS VOLUNTEERS. You will see all the inside and down-under parts of the dam, power plant, three-way revolving theater, and exhibitry. Four hours once a month is all it takes. Come down for an individual orientation to see what the volunteers do and get a free tour. Call 294-3522.

*DON'T TRADE IT - DONATE IT to the American Lung Association's Vehicle Donation Program. You may be eligible for a tax deduction when you donate your used car, truck, motorcycle, boat or RV to the American Lung Association. The vehicle doesn't need to be in perfect condition, as long as it has an engine and four tires! Your donation is picked up for free. Depending on the vehicle's condition, it is either sold at auction or sent to the salvage yard, all proceeds go to lung health programs here in our community. To donate your vehicle, call 431-6333.

*COMMUNITY COLLEGE COHORTS PROGRAM - If you are a support staff employee of the CCSD and if you have always yearned to go back to school in order to become a classroom teacher, then the time is right. CCSN will provide a scholarship for your first class. An open meeting (with complete registration) will be held Thursday, Aug. 20, 4 p.m., at Chaparral HS. Even if you want to begin college in another area, this meeting is for you. Any questions, call DR. WARREN SHILLINGBURG, 651-5084, or KEVIN LAXALT-OLSON, 651-5086.

*THE LAS VEGAS ALLIANCE OF BLACK SCHOOL EDUCATORS (LVABSE) will hold its first 1998-99 school year general meeting on Wednesday, Aug. 26, 5 p.m., in the meeting room at the West Las Vegas Library, 951 W. Lake Mead Blvd. Plan to attend the Seventh Annual Fall Fling Social (New Teacher Recognition Program) on Saturday, Sept. 19, at the Nellis Air Force Base Officers Club, 8 p.m.-12:30 a.m. Donation $20. There will be live music, hors d'oeuvres, door prizes, cash bar, and entertainment. For more information about either the meeting or the social, call JERI COOPER, 391-3580.

*RETIREMENT - CONNIE GELDBACH, director of Pupil Personnel Services, will retire Sept. 4. A reception will be held Wednesday, Aug. 26, 3-5 p.m., at Horizon HS East, 3810 E. Washington. Questions, call 799-7481, 799-8625, or 799-8630.

*LVHS needs a girls' soccer coach, a cross country coach, and a cheerleading adviser. Call JOE GALLIA, 799-0180, Ext. 244.

TO: Nevada Teachers/Schools & Organizations

FROM: Laura Rawlings, Nevada Arts Council's Arts in Education Program Coordinator

RE: Grant application guidelines

DATE: August 24, 1998

Sorry if this seems rather impersonal but I have received many phone calls regarding Special Project Grants, the Arts in Education Program and the upcoming Arts in Education conference. I know this is a busy time with school starting this week and I am trying to return phone calls but most of you are in the classroom. In order to expedite things a little bit I am enclosing the information that you requested.

Please look over the guidelines and application procedures for the Special Project Grants (pages 46-59) and call me if you have any questions. Remember that I am here to provide any technical assistance you may have including program design and help filling out the grant application.

Also, FYI - our main office is located in Carson City but I make trips to Las Vegas the last Tuesday, Wednesday and Thursday of each month. (I will actually be in route when you get this put we can plan for September 29, 30 and October 1) I work in Nevada Arts Council's Southern office at the West Charleston Community College Campus - the 651-5807 number you called - and am available to meet with you during those times. Just call me at the beginning of the month that you would like to meet with me.

Thank you for your interest in the Arts in Education Program. I look forward to talking with you further about the Arts in Education Program in the near future.

evada Arts Council

State of Nevada
Bob Miller
Governor

Department of Museums,
Library and Arts
Joan C. Kerschner
Department Director

Nevada Arts Council
Kathie Bartlett
Chair
Sue R. Clark
Doris Femenella
Guillaume Fahrenes
Dennis Parks
Margo Piscevich
Candy Schneider
Eric Strain
Roger P. Thomas

Susan Boskoff
Executive Director

MEMORANDUM

To: Nevada Arts Council Grantees

From: Suzanne Channell, Community Arts Development Coordinator

Re: Professional Development Stipends for attending Out-of State Conferences & Workshops

Date: FY 99

Professional Development Stipends to aid with travel costs to regional and national conferences, workshops or seminars are available for FY 99. (July 1, 1998 — June 30, 1999)

A total of $7,500 for Professional Development Stipends is available on a first-come, first-served basis. ***We can only offer one (1) stipend per year per organization in the amount of $250 for non-profit organization or $200 for public institutions.***

*** If you have requested support for conference travel registration in your recent NAC Development or Organizational Support grant application, and have been fully funded, you ***may not*** request a Professional Development Stipend for the same conference. If your grant award is less than your request, you may submit a copy of your revised budget which should demonstrate that you will not be using NAC grant money to attend the conference. This is to avoid "double dipping," or the use of more than one source of NAC funding for the same project.

If you are interested in applying for a Professional Development Stipend, please fill out the enclosed form and mail or fax it to me. ***Remember, these funds are available on a first-come, first-served basis.***

When your request is accepted, instructions on the procedure will follow. The stipend will be available to you after completion of the appropriate forms and after the conference, workshop or seminar.

If you have any questions, please call me at 702/687-6680

602 North Curry Street
Carson City, Nevada 89703
TEL (702) 687-6680

MONTANA **ARTS** COUNCIL

Date: June 23, 1998

Subj: Request for Information

From: Della Pinkerton, Admin. Asst.

To: Nevada Arts Council Field Office,

Information Request

We are pleased to provide the information you requested.

If you are submitting one of our grant applications, please insure that all submission requirements are met and accompany your application by the postmark deadline. Due to staffing constraints, we have had to streamline our grant process and we will not be able to accept materials after the deadline.

If we can be of additional assistance, please let us know.

Again, thank you for your interest and support.

Enclosures: Requested Information

316 North Park Avenue, Suite 252
Helena, Montana 59620-2201
Telephone: (406) 444-6430
Fax: (406) 444-6548

cc:Mail for: Richard Hooker

Subject: Re: hello and trying address
From: "Laura L. Rawlings" <llrawlin@lahontan.clan.lib.nv.us> at SMTP-CCSN 6/30/98 2:02 PM
To: Richard Hooker at CCSN

R & J,

I have added Christina to the mailing list. When these come in do you want me to send an AID booklet or will you send from LV. I had Marlean send a whole box of AIE booklets last week to the office so keep an eye out. Anwya, let me know how we want to do this. I am flexible and can do either.

Laura

Text Item 1

cc:Mail for: Richard Hooker

Subject: Re:NCSL
From: Kimber Craine <kimber@nasaa-arts.org> at SMTP-CCSN 7/7/98 10:52 AM
To: Richard Hooker at CCSN

Richard,
Thanks for the note. You caught me at the end of a newsletter deadline and 2-days of meetings.

NCSL:
Exhibitor registration does not include conference sessions, that is a separate registration fee, which we don't ante up for .

I do have floor passes for everyone who will be staffing the booth. If you have names and times, that would be good so that I can goive that to the registration desk.

Great job on the the bags and pins! Speaking of which I sent another note out regarding the sending of materials. You know people don't read, so you should be getting some more stuff soon. Also the NEA will be sending materials as well.

I'll fax you a diagram of the booth. It is 10x10. Number 322. We are near the main entrance on the main drag near something big, which should give us good traffic.
My schedule:
I arrive Mon a little after 1 PM. I'm staying at the LaQuinta on Paradise Rd. I leave on Fri early 7:30 AM. If you want to schedule a tourism strategy meet for Thursday afternoon, after we tear down, from 3:30 on that would be fine by me.

Other items ....
I'll need help Monday afternoon setting up the booth and moving materials.
Video monitor and & VCR, if you have one that would be great.
Susan B was talking Art for the booth. If so let me know how big.

Last item..
I've asked the NEA for their display which is 8x10 and is concave, its iscollapsible. We have a bunch of pixs, signs and messages w/ velcro tabs that we artfully arrange.
I don't have an answer yet but I'll let you know.

Let me know if you have questions. Thanks for your help on this project.

best regards

Text Item

Nevada Arts Council

FAX COVER SHEET

State of Nevada
Bob Miller
Governor

Department of Museums,
Library and Arts
Joan G. Kerschner
Department Director

Nevada Arts Council
Kathie Bartlett
Chair
Sue R. Clark
Doris Fennemella
Gailmarie Fahmeier
Donna Parks
Margo Piscevich
Cindy Schneider
Eric Strain
Roger P. Thomas

Susan Boskoff
Executive Director

DATE: 7-21-98

FAX #: 870-0052

TO: Jessica
Nevada Arts Council

FROM: Sharon Lopez

Number of pages, including cover sheet: 5

Telephone confirmation requested? Yes_____ No _____

note: The LV-CC Sahara West lib gallery ~~space~~ space still exists but the LV Art Museum not administrate that gallery

call me if you have any questions

I'll send you a "pretty" copy of this list soon.

Sharon

602 North Curry Street
Carson City, Nevada 89703
TEL (702) 687-6680
FAX (702) 687-6688

Two "Faces" to Corporate Giving

Contributions: Cash gifts, donation of products or services, or volunteer time.

Sponsorship. Much more focused on marketing and sales; heavy exposure of logo; brand building; enhance market position; seek to help build earnings; use sponsorships for customer entertainment; match cash paid for sponsorship with advertising and promotion dollars.

Companies strategically focus their donations by:

- supporting programs that concern customers
- encouraging more employee volunteerism, especially in an area where a company is making donations
- giving more non-cash forms of support, such as products, services and employee expertise
- aggressively publicizing company donations
- giving in localities were employees live and work

Differences between corporate and public funding:

1) Influenced by the particular business' agenda and interest in recognition
2) Business looking to assist the local community or the country where it does business
3) Will match contributions given by its employees, regardless of quality, geography or art form
4) Give little or no money directly to artists
5) Businesses tend to influence each other's giving. So if a business is located in a city where other businesses give a lot of money to the arts, it's inclined to give more than if it's in a city where business gives less to the arts.

Different types of corporations tend to give to different groups. For example, commercial banks prefer arts programs that bolster regional development; publishers fund literary projects; petroleum firms favor public tv and radio; makers of film products prefer photographic exhibits.

Corporate Philanthropy in General

- Who gives?
- How much?
- Why do they give?
- What do they want in return?
- How is giving allocated?
- Should they give more?

Corporate philanthropy and art/cultural organizations

Corporate philanthropy in Las Vegas

Donations from gaming establishments for art/cultural organizations

1995 Distribution of Corporate Contributions

Education	35%
Health/Human Services	26%
Unallocated	12%
Civic/Community	11%
Culture/Art	10%
Other	8%

1996 Sources of Contributions

Individuals	79.6%
Non-corporate Foundations	7.8%
Bequests	6.9%
Corporations/ Corporate Foundations	5.6%

Top 10 Industries Giving to U.S beneficiaries.

1) Pharmaceuticals
2) Computers and Office equipment
3) Telecommunications
4) Food, beverage and Tobacco
5) Transportation equipment
6) Soaps and cosmetics
7) Electrical Machinery
8) Scientific, photographic and control equipment
9) Petroleum, gas and mining
10) Retail and Wholesale trade

American corporations made $676.6 billion before taxes in 1996. The $8.5 billion donated to charity was only 1.2% of those profits.

Corporations with incomes over one billion donate about 0.7%. By contrast, average Americans donate about 1.9% of their household income to charity

Why Corporations Give

- when the request is relevant to business agenda and had the potential to enhance corporate reputation
- when the contribution can associate company's name with a good cause and generate goodwill for the company
- when by giving, an audience can be reached that has some influence on business
- to build employee pride

APPENDIX J

Festivals and Exhibits

GATEWAY ARTS & MUSIC EXPERIENCE

Gateway Arts and Music Experience-
Call for artists

This is a first time event for the new Gateway District, the area North of Charleston Blvd. between Main Street and Casino Center in Downtown Las Vegas. This event is a co-sponsorship between the City of Las Vegas, the Arts Factory and the Contemporary Arts Collective. The Contemporary Arts Collective is a non-profit, artist run, arts presenter. The festival will present up to 100 artists booths, bands will perform on two stages, food and beverages from some of the finest restaurants wil be offered and exhibits will be open in the Arts Factory. This event promises to establish the Gateway district as the art center of Las Vegas.

Exhibit Space
Exhibitors are responsible for providing exhibition space (canopy, tent, display, etc.) and be prepared to set-up and tear down. Vehicles are not allowed within the festival enclosure during festival hours. Exhibit space will be assigned at the discretion of the CAC. Applying in more than one category: applicants in more than one category must submit a separate application along with the application fee and slides for each category. This application may be photocopied.

Calendar

July 25	Application Deadline
July 31	Acceptance Notification
August 15	Fees Due
September 25	Festival Check-in 6 pm- 9pm. Register in the lobby of the Arts Factory, on the ground floor, North side of building.
September 26-27	Gateway Arts & Music Experience Sat: 10a.m. - 10p.m. Sun: 10a.m. - 5 p.m.

Contemporary Arts Collective

Beyond the Neon
CITY OF LAS VEGAS
PARKS AND LEISURE ACTIVITIES
Cultural & Community Affairs

The Arts Factory

Festival Regulations

1. Temporary business licenses for exhibitors are available from the festival sponsors. All exhibitors are responsible for collecting Nevada State Sales Tax (7%) A ONE TIME SALES TAX RETURN FORM will be issued at registration. All participants are responsible for submiting this form to authorized festival personnel at the festival office in the Lobby of the Arts Factory Building before the close of the festival, whether they have had sales or not. Please enclose form and money in the colored envelope handed out at registration. All forms must be accounted for.

2. Only accepted artists displaying their own, original artwork are eligible to participate. Accepted artists must be present both days of the festival.

3. No artwork other than that which has been accepted by the jury may be promoted or marketed from your booth.

4 Booths must be set up by 9:00 a.m. and stay open until 6 p.m (Sat.) and 5 p.m. (Sun). Each exhibitor's space must be claimed by the exhibitor no later than 8 a.m. Saturday or be forfeited.

5 Exhibitors display art work at their own risk. The fesival is not responsible for damage, loss or theft of the exhibitor's artwork or display facilities.

6. Exhibitors are responsible for their own display. Each display needs to be firmly secured in the event of wind. Shade from the sun should should be considered. No stakes may be driven into the road surface. Participants are responsible for insurance of their artwork ans said person. Exhibitors are responsible for the security of their own work. 24-hour security will be provided.

7 Exhibitors are responsible for removing debris from their space each day.

8. No pets are allowed at the festival.

9. The festival takes place rain or shine. Be prepared.

10. Exhibitors must abide by festival parking regulations and adhere to festival traffic routes.

11. Any special requests must be received in writing on or before September 1, 1998.

12. The festival sponsors reserve the right to remove any exhibitor from the festival with all fees forfeited for any violation of Festival regulations.

Art Selection

Original works of fine art in all media will be considered by the exhibition committe. We are looking for artists who demonstrate a desire to break new ground. This show emphasizes one of a kind original work. Only signed and numbered limited edition works of photography will be accepted.If an artist is accepted in the print category, only prints that are hand pulled, hand-signed and numbered by the artist are allowed. Iris prints are also acceptable. The CAC exhibition committee will review all submissions and select no more than 100 artists to participate. The exhibition committee is made up of CAC Board members, they are all working artists. The committee's sole responsibility is to develop an appropriate exhibit and maintain the character of the event.

Fees

Non-refundable application fee	$10
12' x 12' Exhibit Space	$150
12' x 24' Exhibit Space	$275

Note:
1. One artist or organization per space
2. Exhibitors MUST participate on both days.
3. Returned checks result in IMMEDIATE cancellation.
4. No food or drinks may be sold or distributed by any other than designated food vendors. Playing of music is prohibited. (Bands will be performing on the stages during most of the event)
* 2 passes per booth will be provided.

Courtesy of **kinkos** · Downtown • 830 South 4th Street • Las Vegas, NV 89101 • (702) 383-7022

Slides

Artwork will be selected based on three 35mm slides, or prints. Slides are used to determine style and craftmanship . Your slides should be professionally produced whenever possible. Your artwork should be displayed without any other objects or decorations. Artwork looks best displayed against a solid gray or black background. Accepted exhibitors' slides become the property of The CAC. Others will be returned within 30 days of the festival. Slides must clearly represent work intended for the festival. Slides should show only one item or set of similar items in each slide. Slides should be clearly labeled with: artist's name, medium, slide number in right-hand corner, a red dot on the bottom left-hand corner.

Name of Artist _____

add'l artist _____
(must be co-creater)

Company _____

Address _____

City _____ State _____ Zip _____

Day phone ( ) _____ Evening phone ( ) _____

I have read the attached information and regulations. In consideration of the Contemporary Arts Collective's acceptance of my application, I agree to accept all decisions of the exhibition commitee as final. I have read, understand and agree to abide by the rules and regulations of the Downtown Arts Sreet Festival.

Please include with your application: ____ three 35mm slides, or prints ____ $10 non-refundable application fee (make payable to The Contemporary Arts Collective) ____ #10 envelope $.64 self-addressed, stamped envelope.

_____ _____
Signature(s) date

Select only one category:

2-D Mixed Media	Fiber-other	Metal	Printmaking
3-D Mixed Media	Glass	Painting-acrylic	Photography-traditional
Ceramics	Jewelry	Painting-oil	Photography-manipulated
Drawing	Leather	Painting-watercolor	Sculpture
Fiber-clothing	Performance Art	Wood	

slide #1 slide #2 slide # 3

dimensions_____ dimensions_____ dimensions_____

_____ _____ _____

performance art description:_____

_____

_____

Mail to: The Contemporary Arts Collective 103. E. Charleston Ste 102 Las Vegas Nevada 89104
Phone: (702) 382 3886 Contact: David S. Curtis

(Accepted artists will be provided with a resource sheet for rental info, etc.)

Hello, my name is_____, and I'm calling on behalf of the Contemporary Arts Collective, the Arts Factory and the City of Las Vegas to remind you about the upcoming Gateway Arts & Music Experience being held downtown on Sept 26 & 27.

You probably already received a mailing from us with an application for a booth space. We hope you will consider applying for a space or letting other artists know about the event. There will be 100 spaces available to display and sell work during the two day festival and the deadline for submitting is July 25. We expect 5 to 10 thousand people to attend the two day festival which also cerebrates the developing Gateway Arts District downtown.

CAC - 382-3886

RICHARD

PUBLIC ART IN THE LAS VEGAS VALLEY
SEPTEMBER 27, 1998

A GUIDED TOUR
SPONSORED BY THE NEVADA CHAPTER OF THE AMERICAN PLANNING ASSOCIATION
AND
THE NEVADA ARTS COUNCIL

Tour Guides
Richard Hooker, Nevada Arts Council
Lloyd Matheson, Conference Chair, American Planning Association

1:30 depart Sams Town, conference site
1:45 arrive Henderson, Green Valley Library, Civic Center & Professional Center

Serpent Mound, Lloyd Hamrol, 1988
Waterpower, J. Seward Johnson, 1984
Obelisk, Lita Albuquerque, 1989
Library Window, (interior,) Ed Carpenter, 1987
Edifice Brace, Lee Sido, 1987
The Linden Tree, Isaac Witkin 1983

2:20 depart Green Valley

2:45 arrive Neon Museum, 4th and Freemont Streets

Nancy Deaner, Las Vegas Cultural & Community Affairs Division
The Neon Museum
Freemont Street Experience
Downtown Arts District

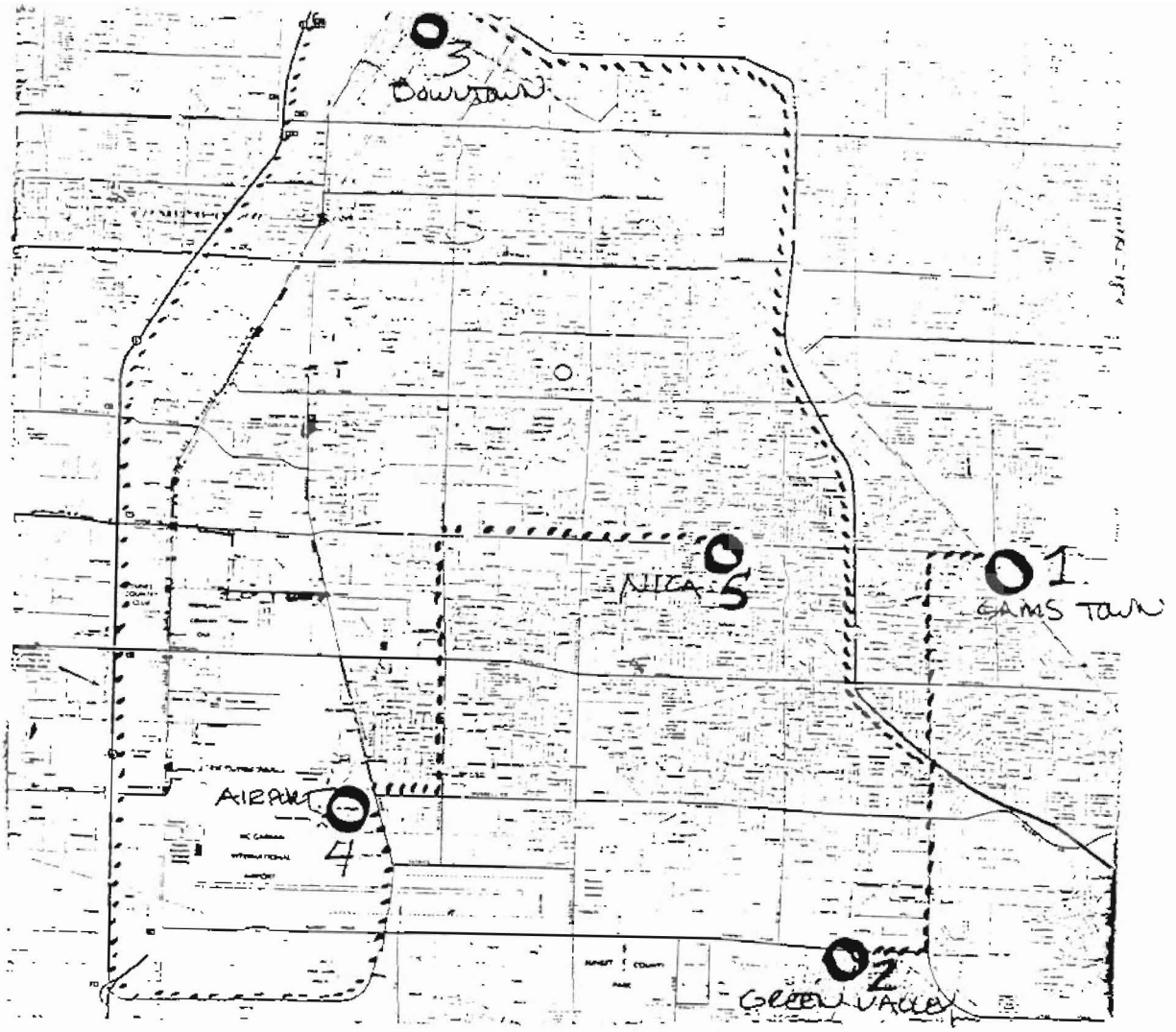
3:25 depart downtown

3:45 arrive McCarran Airport

Terminal 1
Vaquero, Luis Jiminez, 1990
Ghost Gems, John Torreano, 1992

Terminal 2, D Gates

5:00 arrive NICA Gallery



Public Art in the Las Vegas Valley

Discussion issues for the site visits:

what is the " public-ness" of the work?

what is the relationship of the work to the site?

what might have been pertinent planning issues for the commissioning or purchasing of the work and its installation?

is the work site-specific?

how does the work create or define a sense of place?

what does the work symbolize; what values does it broadcast?

how does the work impact the experience of the pedestrian or passerby?

PUBLIC ART IN THE LAS VEGAS VALLEY
SEPTEMBER 27, 1998

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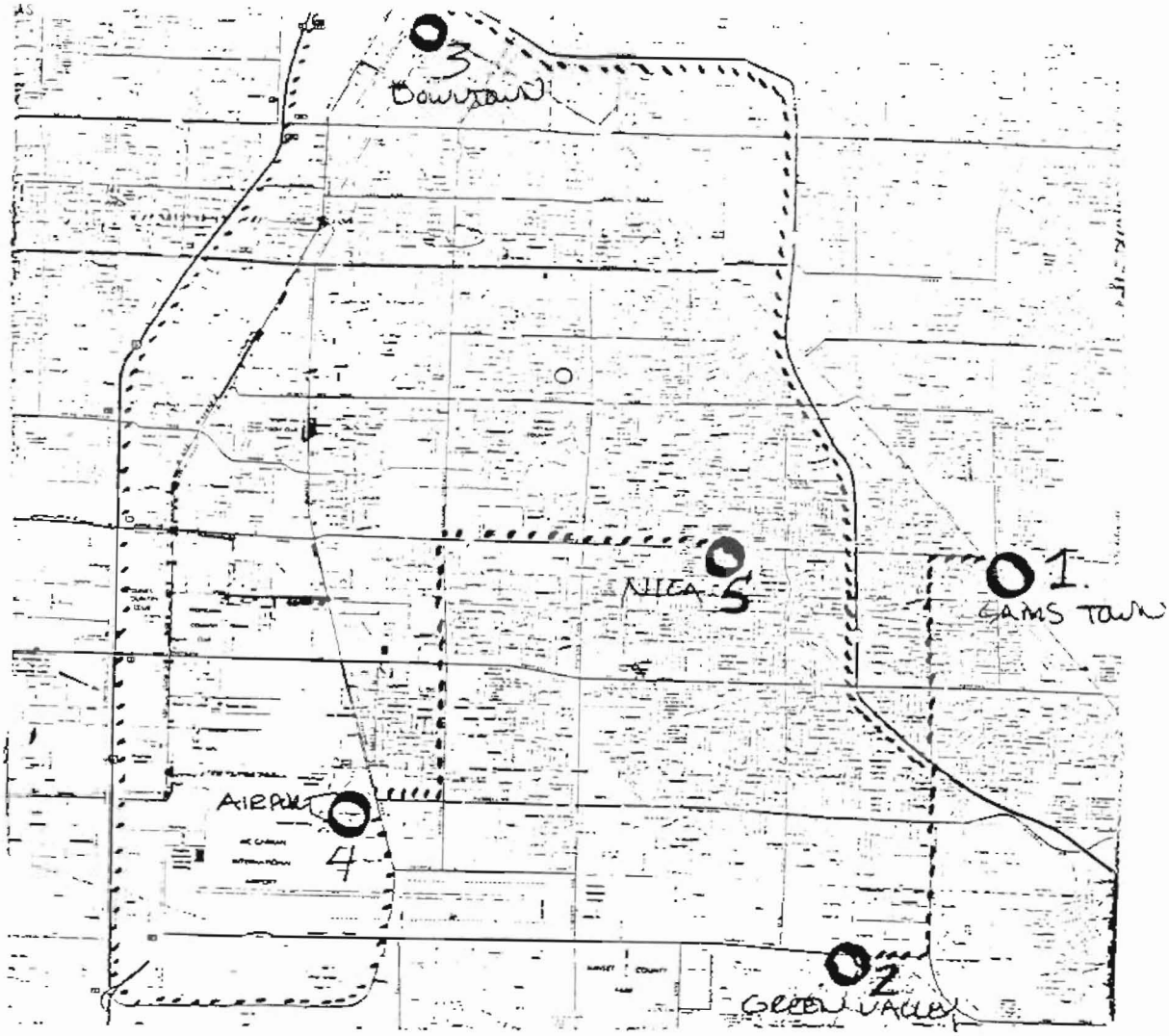

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Mobilize Your Support for the Arts!

Order Your Arts License Plate Now

The new Nevada Arts License Plate will make its debut as soon as the Department of Motor Vehicles receive 250 or more requests for this special plate.

NAC and Very Special Arts Nevada hosted a statewide competition for students to create the "Rich in Art" license plate. From a field of 805 entries from 62 schools in ten counties, a selection committee chose the colorful image of deserts, mountains, flora and fauna created by Beth Finta, a fifth grader at Harvey Dondero Elementary in Las Vegas.

When the required number of requests for the arts plate are received, DMV will modify Beth's design to accommodate law enforcement's requirements for license plates. A statewide advertising campaign is planned after the final design is approved.

The plates will cost $51, with a yearly renewal fee of $20. $15 from the purchase price and $20 from each renewal will be placed in the NAC budget for Arts in Education programming.

To place your order, please fill out the form, detach it from NAN and send it to DMV as soon as possible. For more questions, please call Susan Boskoff at NAC.

If you are interested in purchasing a "Rich in Art" license plate, please complete the information requested below and return the form to: State of Nevada, Department of Motor Vehicles and Public Safety, Registration Division, Special Plates, 555 Wright Way, Carson City NV 89711-0875.

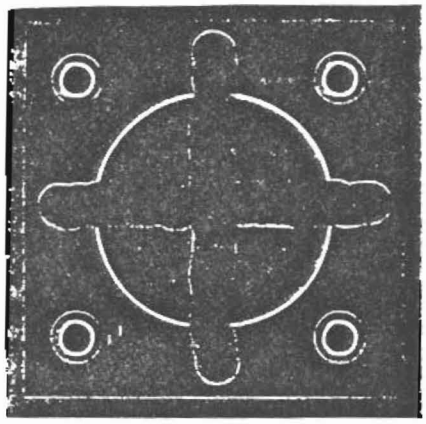
Printed Name: _____

Address: _____

City, State, Zip Code: _____

Daytime Phone: _____

I understand this form of intent indicates my desire to obtain the "Rich in Art" license plate.



LAS VEGAS

FOLKLIFE FESTIVAL 1998

TRADITIONAL CROSSROADS

Celebrate the traditional arts of Las Vegas' diverse cultures!

music dance crafts stories food

& childrens' activities!

African American
American Indian
Arab
Celtic
Chinese
East Indian
Egyptian
Hawaiian
Iranian
Japanese
Jewish Heritage
Korean
Mexican
Philippine
Polish
South American
Thai
Ukrainian

FRIDAY
OCTOBER 2
7:00 P.M.
Special Guest: Pars National Ballet

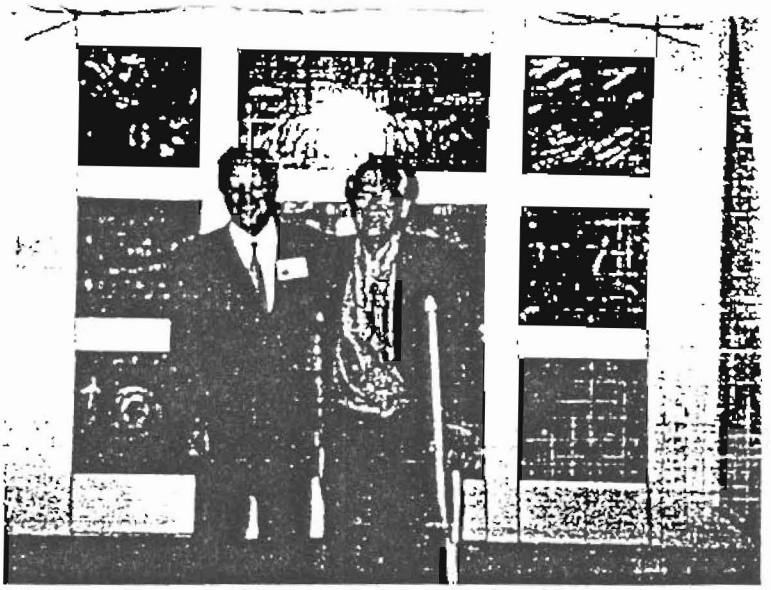
&

SATURDAY
OCTOBER 3
10A.M. - 7:30 P.M.
6:30 p.m Featured Performers
Meshuggina Klezmorim

• FREE •

RAINBOW LIBRARY AMPHITHEATER
Buffalo & Cheyenne

Sponsors: Clark County Parks & Recreation • City of Las Vegas Department of Parks & Leisure Activities • Las Vegas-Clark County Library District • Nevada State Museum & Historical Society • Nevada Arts Council • Clark County School District Project MCE



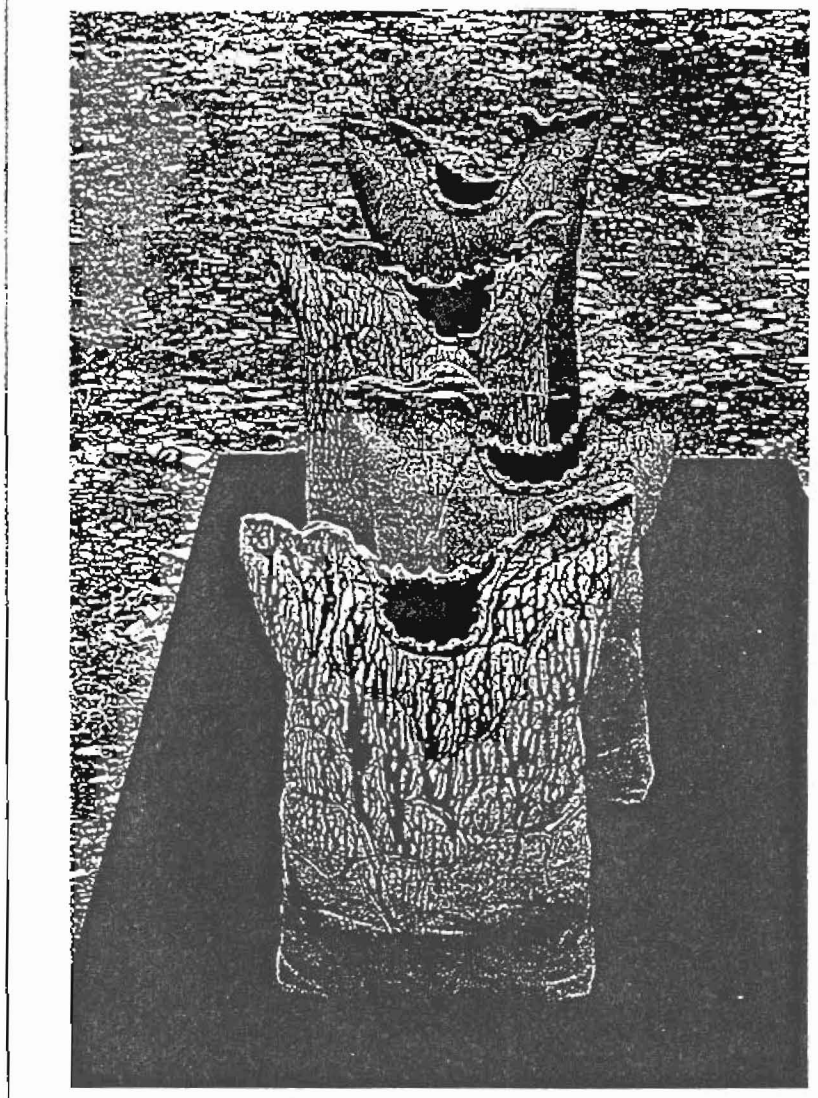
William Thomas Thompson and LVAM Curator Dr. James Mann in front of Thompson's work for *Holocaust Exhibition* at opening reception, April 22nd. Thompson's huge one-man exhibition opens at LVAM June 24th

William Thomas Thompson

The exhibition opening June 24th of Thompson's work is a huge undertaking for LVAM. Thompson is a self-taught, visionary artist just on the threshold of real fame. His 300-ft. canvas mural on the Book of Revelation has been on view at the new American Museum of Visionary Art in Baltimore for the past year, and the national press in folk-art circles is beginning to buzz loudly over his work. He takes up more pages than any other artist in a forthcoming book called *The End Is Near*, based on a large exhibition at the Baltimore museum, and he is the subject of intense study to be published by a professor at Memphis State University. The LVAM exhibition will feature the entire 300-ft. mural, as well as over 100 paintings that represent the best of Thompson's work (according to the artist himself), before the distraction of public attention began to be a factor in his life and work.

CLARK COUNTY GOVERNMENT CENTER

"Clay Anticipates:
Ceramic Sculpture by Dennis Parks"



[13]

Clark County Department of Parks & Recreation
2601 East Sunset Road • Las Vegas, NV 89120

BULK RATE
U.S. POSTAGE
PAID
LAS VEGAS, NV
PERMIT NO 8

"Clay Anticipates: Ceramic Sculpture by Dennis Parks"

August 3 to October 24, 1998 • Reception August 3, 5:00 pm to 7:00 pm

Dennis Parks is an internationally known ceramicist who lives in Tuscarora, Nevada. He has an M.F.A. from Claremont College, and has exhibited and lectured nationally and internationally. He has published many articles, and his works are in collections all over the world, including the Victoria and Albert Museum in London, and museums in Italy, Russia, Japan, Turkey and many more.

The Clark County Government Center • 500 South Grand Central Parkway, Las Vegas, Nevada

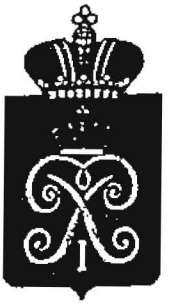
BOARD OF COUNTY COMMISSIONERS: Yvonne Atkinson Gates, Chair • Lorraine T. Hunt, Vice-Chair
• Erin Kenny • Mary J. Kincaid • Lance M. Malone • Myrna Williams • Bruce L. Woodbury
• Dale W. Askew, County Manager • Michael R. Alastuey, Assistant County Manager
• Bonnie Rinaldi, Assistant County Manager
• Glenn Trowbridge, Director of Parks & Recreation

Clark County does not discriminate on the basis of race, color, national origin, sex, religion, age or disability in employment or the provision of services.
Postcard design by Diane S. Pink, Clark County Graphic Arts

CAT BUS ROUTE #207 WEST/401

This project is supported by a grant from the Nevada State Council on the Arts, a state agency.

Dennis Parks is a Council member.



Treasures of Russia

from PETERHOF · PALACES of the CZARS

EDUCATIONAL MISSION

The perspective of education today is expanding beyond the classroom -- involving parents, teachers, community leaders, cultural organizations and businesses working together to create educational opportunities designed to meet the diverse needs of the future.

Innovation is a key element surrounding the endeavors of the Rio All-Suite Hotel & Casino. The Rio's commitment of educational development is to create innovative ways to discover the scope of human experiences, to understand cultural heritage, provide exposure to the arts, and to connect with the past as well as the future.

The *Treasures of Russia* exhibition opens the door to these aspirations and extends the invitation to a world-wide community.

Treasures of Russia

from PETERHOF · PALACES of the CZARS

THE GALLERIES

The exhibition reflects the 200 years of Imperial Rule from Peter the Great to Nicolas II and illustrates the exceptional quality of the dynasty's fine and decorative arts in pre-Revolutionary Russia. On display will be priceless works of art in 13 galleries that duplicate the original palace rooms at the world-famous Peterhof. These include:

- The Romanov Gallery - Peter the Great to Nicolas II
- History of Peterhof in Art
- Chapel of Peterhof
- Faberge
- Abdication of Nicolas II (interior)
- The White Banqueting Hall (interior)
- Bedroom of Alexander I (interior)
- Assembly Hall (interior)
- The Drawing Room (interior)
- Art Gallery of Monplaisir (interior)
- Sculptures from the Park of Peterhof
- Sculptures from the Grand Staircase
- Dining with the Czars

APPENDIX K

Conference

August 7, 1998

The Honorable Mike O'Callahan
President, Nevada Gaming Foundation for
Educational Excellence
1785 East Sahara Avenue, Suite 335
Las Vegas, NV 89104

Dear Mr. O'Callahan,

The Nevada Arts Council will be presenting its annual statewide conference *Arts All Ways: A Convening of Nevada's Cultural Community* on October 17-19, 1998, in Elko, Nevada. The Nevada Arts Council is trying something completely new and different by combining *Arts All Ways* with two other Nevada Arts Council program conferences: Artists' Services and Arts in Education. We hope that this strategy will encourage our varied constituencies - arts educators, artists, arts administrators and arts advocates - to engage in meaningful discussions about the role of the arts in education and the importance of incorporating the arts into the lives of all Nevadans. We are asking the Nevada Gaming Foundation for Educational Excellence for travel support for ten master artists who will lead teacher workshops. The amount requested is $1,000.

The Arts in Education pre-conference, now in its third year, will take place October 16 and October 17. Past Arts in Education conferences and pre-conferences have been held in Reno and in Las Vegas. The Nevada Arts Council is pleased to announce the Elko location for this year's Arts in Education pre-conference - a first time event for this community. The Elko location will enable the the Arts in Eduction Program to better serve our rural constituents while providing professional development for teachers through a wide variety of arts education activities.

The first set of workshops are designed to meet the interests and needs of art educators. Classroom teachers and art specialists throughout the state of Nevada will study with twelve master artists in hands-on, process oriented workshops. The disciplines of visual arts, music, dance, theater, storytelling and creative writing will be featured

The goals of these sessions are:

- -to increase student learning through arts education programs
- -for teachers to participate in hands-on activities that enable teachers to present effective arts education programs in their classrooms
- -to develop a dialogue between roster artists, teachers and art specialists
- -to learn how the arts can be used in interdisciplinary curriculum

The second set of workshops/sessions will feature state, regional and national speakers including:

- -Jonathan Katz, Executive Director for the National Assembly of State Arts Agencies, Washington, D.C.
- -Wendy Bredehoft, Arts in Education Program Coordinator, Wyoming Arts Council
- -Jill Berryman, Program Director at Sierra Arts Foundation in Reno, Nevada.

Topics will include programs for At Risk Youth, state and regional Arts and Technology issues, evaluation and assessment for arts education programs and grant writing sessions.

The Arts in Education Program strives to provide opportunities for artists, teachers, administrators, art specialists, parents, students and communities to benefit through arts education programs and activities. The arts are fundamental to the full education of all children, and they are also, as key educators are now pointing out, fundamental to school improvement and the development of a student's full potential.

Please find enclosed materials regarding the AIE program for your review. The conference brochure will be available in September and I will mail to you directly.

Sincerely,

Laura Rawlings
Arts in Education Program Coordinator

Arts All Ways III
Calling One, Calling All
October 16-19, 1998

Artists, arts educators, arts administrators and volunteers answer the call! With the beautiful Ruby Mountains as backdrop, Elko is the host community for this year's statewide arts conference, *Arts All Ways III*. Our partners in the sponsorship and design of the conference—Western Folklife Center, Elko Convention Center, Northeastern Nevada Museum and Wells Presenters—are working overtime to ensure your visit to northeastern Nevada will be unforgettable.

Conference Focus

With a focus on *Looking At the Way We Do Business*, conference issues include cultural facilities, cultural tourism, rural and small organizational planning, philosophy of program development, fundraising-research and grant writing, the arts and humanities link defining artistic excellence and marketing. The Community Roots Project participants from Wells, Tonopah and Las Vegas will showcase their fieldwork and presentations, and discuss the rewards and pitfalls of undertaking local folk arts projects.

New to *Arts All Ways* are the NAC Cyber Cafe and Open Space Chat Sessions-discussions about topics that affect us daily. This fall we begin with the 'P' factors—planning, programming, publicity, partnerships, persistence & personalities and politics. Also scheduled are Interest Area Roundtables on Nevada Presenters' Network, Neon Museum in Las Vegas, Commission on Cultural Affairs, and the Nevada Community Foundation.

Conference Faculty

Nationally recognized dancer and keynote speaker Liz Lerman has been invited to Elko.

In addition to making frequent keynote appearances at major conferences across the county, Liz Lerman is the Artistic Director of the Liz Lerman Dance Exchange, a national touring contemporary dance company which she founded in 1976. Her choreographed works for stage and site-specific environments have pioneered new approaches to the spoken word, community participation, and cross-generational ensemble work in dance. Her numerous awards include seven choreographic fellowships from the National Endowment for the Arts, the American Choreographer Award, and the American Jewish Congress "Golda" award.

Jonathan Katz, chief executive officer of the National Assembly of State Arts Agencies In Washington D.C. looks forward to another "western experience." Prior to NASAA Jonathan was executive director of the Kansas Arts Commission and has served on the National Endowment for the Arts Theater Panel.

Robert Bush, Arts Consultant from North Carolina returns to Arts All Ways.

Robert Bush is a nationally known consultant in the areas of fundraising, arts education, grant making, organizational development and strategic planning for arts organizations and communities. He is a published author in the field of arts administration. Robert presently serves on the board of Americans for the Arts.

Hospitalities and Special Events

-Nevada Performing Arts Showcase, featuring a variety of performers from northern Nevada.

When in Elko, transportation will be available from the Elko Convention Center and the Museum to the conference hotel which is within walking distance of the Western Folklife Center and downtown shopping and restaurants

Pre-Conference Components

October 16-17, 1998

Artists Services

Artists are invited to make art and discuss the business side of art on Friday, October 16. Spend time in the studio with other professional artists doing improvisational writing, improvisational performing or making book arts. Learn why and how to create a dynamic portfolio; learn about getting published; learn about attending casting calls, learn grants writing skills and meet with professional publicists to discuss building a marketable press kit.

The registration fee is $20 which includes two continental breakfasts, one lunch and reception.

For more information, contact Sharon Rosse, Artists' Services Program, 702/687-6680.

Arts in Education

Artists, art specialists, teachers and administrators—are invited to explore the important links in arts and education Friday, October 16, from 5 p.m. to 9 p.m. and Saturday, October 17, from 8 a.m. to 5 p.m.

Join artists from the Artist in Residence roster in experiential workshops in creative writing, dance, music, theatre, visual arts and storytelling. Revitalize your commitment to the field with sessions facilitated by Wendy Bredehoft, AIE Program Coordinator, Wyoming Arts Council; Jill Berryman, Sierra Arts Foundation program director; Ellen Reed, senior librarian for the Clark County Library District; and Jonathan Katz, executive director of the National Assembly of State Arts Agencies.

The registration fee is $20. Recertification credits will also be available. For more information contact Laura Rawlings, Arts in Education Program.

Conference Fees

$20 Arts in Education Pre-Conference: October 16 - 17
$20 Artists' Services Pre-Conference: October 16 - 17
$45 Arts All Ways III: October 17 - 19
$60 Arts All Ways III and either Pre-Conference

Look for your Conference Registration Form in the mail in late August. Conference registration deadline is September 30. Please book road transportation with NAC by September 18.

Lodging

Stockman's Hotel is providing a special rate for all conference attendees. Single-$32.50 plus tax; double-$38.50 plus tax. Make your reservation no later than September 18 at (702) 738-5141.

Calling One, Calling All!

Arts All Ways III

A Convening of Nevada's Cultural Community

October 17–19, 1998, with preconference workshops on October 16 & 17

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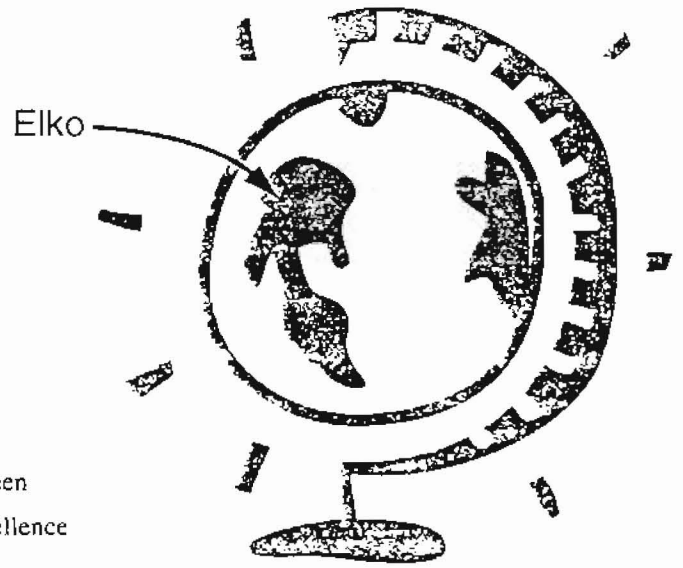

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Pre-Conference Components, October 16-17, 1998

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Conference Fees

$20 – Arts in Education Pre-Conference: October 16–17
$20 – Artists' Services Pre-Conference: October 16–17
$45 – Arts All Ways III: October 17–19
$60 – Arts All Ways III and either Pre-Conference

Arts All Ways III Conference fees include continental breakfasts, lunches, Fiesta de Artistas, reception at the Northeastern Nevada Museum and conference materials.

Look for your Conference Registration Form in the mail in late August with complete schedules including preconference workshops. Conference registration deadline is September 30 Please book road transportation with NAC by September 30 as well.

Lodging

Stockman's Hotel is providing a special rate for all conference attendees Single-$32.50 plus tax; double-$38.50 plus tax. Make your reservation no later than September 25 at (702) 738-5141.

September 1, 1998,

Joan Lolmaugh
Clark County Cultural Affairs Manager
2601 E. Sunset Road
Las Vegas, NV 89120

Dear Joan,

This letter is to confirm your participation in the Nevada Arts Council's annual *Arts All Ways Conference* that will take place in Elko on October 17 and 18. This two day event--preceded by two pre-conferences on Arts in Education and Artists' Services--will convene the cultural communities of the state to actively discuss a variety of issues including arts planning and management, cultural facilities, fund raising, artistic excellence, philosophy of program development, advocacy, and other topics related to the arts.

We would like to confirm your participation as follows:

what: *facilitator for an Arts Dialogue session on the topic of Planning. This is one of six hour long concurrent sessions that will report out to the conference body immediately following the discussion.*
where: *Elko Convention Center, room to be announced*
when: *Saturday, 2-3 pm; with the report out session 3-3:45 pm*

what: facilitator for a lunch round table on the topic of Cultural Planning. this is one of six (or more) concurrent round table discussions.
where: Elko Convention Center
when: 11:30-12:45

As a panelist, your conference registration, travel, lodging, and meals will be covered by the Nevada Arts Council. You will need to decide as soon as possible the dates of your arrival and departure in Elko and your method of travel. Preferably, you can arrive by Friday evening, October 16 to attend the opening reception at 7 pm. The conference concludes at 4:45 on Sunday.

Please review the following:

You can get to Elko by flying, driving or taking our Chartered Arts Bus.

If you would like to fly, please review the enclosed flight schedule and call me with your itinerary so that we can arrange for your plane ticket--which will be mailed to you.

If you drive to Elko, you can submit your mileage/gas receipts to us for reimbursement after the conference.

If you decide to take the Chartered Arts Bus (leaving Las Vegas on Friday, 11 am , Oct. 16 and returning Sunday evening Oct. 18,) please call me to reserve a seat.

Once you decide on your travel plans, we will make your room reservations at the Stockmen's Hotel in Elko.

After the conference, you will be reimbursed for food expenses (not covered by the conference) based on a daily per diem.

You will receive a $50. honorarium as a conference participant.

Please be advised that you will need to provide us with your social security number.

Please call me at 651-5807 by September 9 with the information as requested in this letter.

We are looking forward to your being a part of this important statewide meeting. Your knowledge, expertise, and commitment can be of great value as we discuss and plan together the future of the arts in Nevada.

Sincerely,

Richard Hooker
Community Arts Development Associate

Nevada Arts Council

convening Nevada's cultural community

Arts All Ways III

AGENDA, OCTOBER 17 & 18, 1998

All conference sessions take place at the Elko Convention Center, 700 Moren Way.

Transportation is provided to airport after the closing ceremony. You must sign up for airport shuttle at registration desk.

We encourage you to schedule one-on-ones with Ken Foster, Robert Bush, Carol Goldstein and Jonathan Katz. Sign-up sheets are available at conference registration desk.

Friday, October 16, 1998

6 – 8 p.m. Opening Reception
Northeastern Nevada Museum, 1515 Idaho Street
Hosted by the Wells Presenters for all pre-conference and conference attendees.

Saturday, October 17, 1998

8 a.m. – 3:45 p.m.
Conference Registration – Elko Convention Center Lobby, 700 Moren Way

9 – 11:30 a.m.
Community Roots Participants Meeting
CEDAR ROOM
Community Roots Project participants from the West Las Vegas Arts Center, Las Vegas Hispanic Group, Wells Presenters and Tonopah Arts Council will meet with NAC Folk Arts and Community Arts Development staff to review their work over the last 18 months in documenting and presenting local traditional arts.

10 – 11:30 a.m.
The Two Steps of Fundraising
THEATER
How can you match your project with the right funder? After you've done your homework, how do you write a proposal that is passionate and persuasive? Meg Glaser, Steven High and Constance DeVereaux will discuss research approaches, proposal development, evaluation, budget design and writing techniques.

12:00 – 1:45 p.m. Opening Session
TURQUOISE ROOM
Lunch/Welcome: Charlie Seemann, Executive Director, Western Folklife Center
Keynote Address: *Changing the Way We Do Business in the Art World Today*, Ken Foster, Executive Director UA Presents, University of Arizona.

2 – 3 p.m.
Art Dialogues. . .
THEATER
Receive a number as you register that corresponds to one of six arts dialogues. Groups will be facilitated and designed to be free-wheeling in terms of structure and dialogue. Topics and Facilitators: Planning – Joan Lolmaugh; Publicity – Ken Foster; Programming – Dorothy Wright; Personalities and Persistence – Robert Bush; Politics – Steven High; Partnerships – Jonathan Katz.

3 – 3:45 p.m.
Report-Outs from Art Dialogues
THEATER

3:45 - 4:00p.m.
Soda Break
LOBBY

4 – 5:15 p.m. Plenary Session
Advocacy Matters
TURQUOISE ROOM
Public awareness of the arts can only lead to public investment in the arts. A discussion about building, mobilizing and sustaining a coalition of arts advocates to work on local, statewide and nationa levels, with Jonathan Katz, Michael Hillerby and Susan Boskoff

* Vans will meet outside the convention center at 5.15 p.m for those needing rides to Stockmen's Hotel The Dinner/Dance is at Western Folklife Center. Out the front door of the Hotel to the right—corner of 5th & Railroad See Map.

6:30 – 10:30 p.m. Evening Hospitality
Western Folklife Center, 501 Railroad
6:30 p.m. No Host Bar and Gallery Exhibit: *The Ties That Blind: Wild Ties and Wild Rags of the Wild West*
7 - 8 p.m. Mexican Dinner. Pre-purchased tickets or conference badge required for entry.
8 - 10:30 p.m. Fiesta de Artistas, music by *Ventarron Norteño.* Tickets or conference badge required for entry. Tickets for the dance may be purchased at the door.
Wear your favorite Tie, Bandana or Western Outfit. Prizes will be given for the best!

Sunday, October 18, 1998

7:30 a.m.
Continental Breakfast – Elko Convention Center Lobby

8 – 9:30 a.m. Concurrent Sessions

Arts as Headline News: Strategic Marketing
SILVER ROOM
Changing the public mindset, building audiences, increasing visibility, coalition building, engaging the media. Ken Foster facilitates this session on practical tools and insider information regarding strategic marketing for organizations.

Community Roots: Documenting Nevada's Traditional Artists
TURQUOISE ROOM
Community Roots Project participants from Las Vegas, Wells and Tonopah will showcase their fieldwork and community presentations and discuss the rewards of documenting local folk artists.

A Study in Community Cultural Planning: The Las Vegas Public Art Plan
RUBY ROOM
Learn how the City of Las Vegas and its Arts Commission worked with a planning team to develop a framework for integrating public art into the growth of the city. Panelists: Lisa Stamanis, Nancy Deaner and Joanne Nivison.

9:45 – 11:15 a.m. Concurrent Sessions

Philosophy of Program Development
GOLD ROOM
How do arts organizations create and sustain programs that are successful in terms of community support, funding, quality and outcome. This discussion will move beyond presentation of success stories and focus on ideas, strategies and problem-solving. Panelists: Nancy Boskoff, Myron Martin, Vicki Richardson and Terry Yagura.

Artistic Excellence: In the Dictionary, is it Listed Under A or E?
RUBY ROOM
Grants are based on it; funders encourage it; artists strive for it; press releases often brag about it. With your assistance, artists and arts managers will grapple with questions about artistic excellence. Panelists: Joseph DeLappe, Gary Short, Mark Masuoka, Debbie Fant, Barry Auman.

11:30 – 12:45 p.m. Lunch Roundtables
TURQUOISE ROOM
Discuss a wide variety of interest areas with your peers including Nevada Presenters Network – Terry Yagura; Las Vegas Neon Museum – Nancy Deaner; Nevada Community Foundation – Jennifer McGee; Cultural Planning – Joan Lolmaugh, Cultural Tourism – Larry Friedman.

1 – 2:30 p.m. Concurrent Sessions

The Arts and Humanities Connection
RUBY ROOM
Steve Davis, Doug Mishler and Charlie Seemann examine the differences and the connections between the arts and humanities and how the interpretation and analysis offered by the humanities can be combined with the creativity of the arts to create dynamic community programs.

Cultural Facilities Operations: Issues from A to Z
SILVER ROOM
Steven High and Tim Welch examine the challenges and implications of acquiring and maintaining a cultural facility.

Planning for Rural and Small Communities
GOLD ROOM
Join a discussion led by Robert Bush that will explore how rural communities are strengthened by developing planning strategies that shape and impact cultural growth, arts programming and community identity.

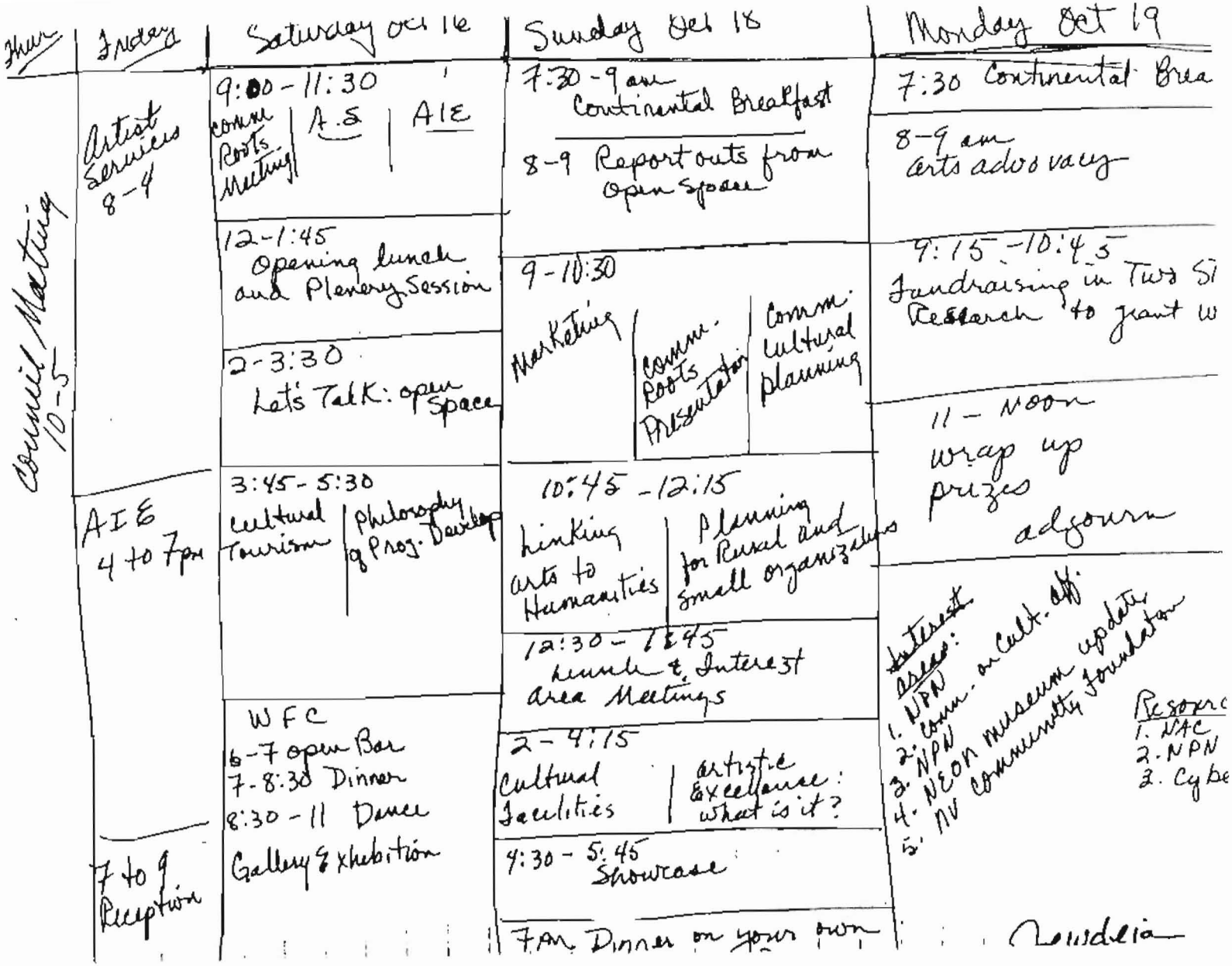
2:30 – 3:00 p.m. Transportation vans will leave from in front of the Convention Center taking attendees to the Western Folklife Center for the Showcase and the Closing Ceremony

3:00 – 4:45 p.m. Nevada Performing Arts Showcase, Closing Ceremony and Prize Give-Away.
Western Folklife Center
Free and open to the public.
A diverse lineup of unique artists from northeastern Nevada. Jose Salazar, Native American Dancer; Mercedes Mendive, Basque Accordionists; Lynn Rubel, Soprano; and The Bunkhouse Orchestra, Old-Time Western Music. Showcase program is included in your packet.
At the closing ceremony, you'll receive a number in exchange for your completed conference evaluation form. We'll draw your number out of a hat to receive one of our fabulous prizes.

Transportation vans to the airport will leave from the parking lot on the south side of the Western Folklife Center following the Closing Ceremony.

The Bus leaving for Las Vegas will leave from the parking lot on the south side of the Western Folklife Center after the Closing Ceremony .

Thank You for coming to Arts All Ways III. See you in Las Vegas at Arts All Ways IV.


Thurs
Friday
Saturday Oct 16
Sunday Oct 18
Monday Oct 19
Council Meeting 10-5
Artist Services 8-4
AIE 4 to 7pm
7 to 9 Reception
9:00 - 11:30
comm Roots Meeting
A.S
AIE
12-1:45
Opening lunch and Plenery Session
2-3:30
Let's Talk: open Space
3:45 - 5:30
cultural Tourism
philosophy & Prog. Develop
WFC
6-7 open Bar
7-8:30 Dinner
8:30 - 11 Dance
Gallery & xhibition
7:30 - 9 am
Continental Breakfast
8-9 Report outs from open space
9-10:30
Marketing
comm. Roots Presentation
Comm. Cultural planning
10:45 - 12:15
linking arts to Humanities
Planning for Rural and small organizations
12:30 - 1:45
Lunch & Interest area Meetings
2 - 4:15
Cultural facilities
artistic Excellence: what is it?
4:30 - 5:45
Showcase
7:30 Continental Brea
8-9 am
arts advocacy
9:15 - 10:45
fundraising in Two Si
Research to grant w
11 - noon
wrap up
prizes
adjourn
Interest
1. NPN
2. Comm. on Cult. Aff
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4. NEON museum update
5. NV Community foundation
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7PM Dinner on your own
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ARTS ALL WAYS III: A CONVENING OF NEVADA'S CULTURAL COMMUNITY

A BRIEF INTRO

MAYBE A LIST OF ALL THE 8,000 CONSULTANTS AND SPEAKERS WITH 2 OR 3 HIGHLIGHTED

12 noon-1:30 p.m.
Lunch/Keynote Address
The Vision of Success: What is the Job Description for Arts Education.
Jonathan Katz, Executive Director, National Assembly of State Arts Agencies

1:45-3:45 p.m.
Blending the Arts into the Classroom: A Harmonious Happening
Study with master artists from the Artist in Residence Program in hands-on, process-oriented workshops designed to encourage discovery, collaboration and professional growth. All workshops will provide strategies for successful arts experiences no matter what grade level or subject you teach.

Music	Chris Bayer and Joyce Better
Theatre	Kim Russell, Hank and Cher Botwinik
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A discussion with key arts educators about reactivating the Alliance for Arts Education and its potential impact and activities. Anyone interested is welcome.

4:-4:30 p.m.
Closing Session
A moving wrap-up ceremony.

Featured Speakers

Jill Berryman, Program Director, Sierra Arts Foundation, Reno. NEEDS INFO

Wendy Bredehoft, Arts in Education Program Coordinator, Wyoming Arts Council NEEDS INFOR

Jonathan Katz has, as executive director of National Assembly of State Arts Agencies, strengthened its leadership in making the case and developing resources for the arts and cultural activities in the United Sates. Recently, in partnership with the National Endowment for the Arts, he helped raise more than an million dollars form foundations and corporations to create the Goals 2000 Arts Education Leadership Fund.

Ellen Reed, Senior Librarian, Clark County Library District, Las Vegas. NEEDS INFO

Saturday, October 17, 1998

8 a.m.-3:45 p.m.
Conference Registraiton

9-11:30 a.m.
Community Roots Participants Meeting,
Community Roots Project participants from the West Las Vegas Arts Center, Las Vegas Latin Group, Wells Presenters and Tonopah Arts Council will meet with NAC Folk Arts and Community Arts staff to review their work over the last 18 months in documenting and presenting local traditional arts.

12 noon - 1:45 p.m.
Lunch/Welcome

Charlie Seemann, Western Folklife Center; Mike Franzoia, Mayor of Elko
Keynote Speaker

2 - 3:30 p.m.
Chat Sessions - The "P" Factor
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3:45 - 5:15 p.m.
Plenary Session
Issues of Advocacy
Public awareness of the arts can only lead to public investment in the arts. Jonathan Katz leads a discussion about building, mobilizing and sustaining a coalition of arts adovcates to work onlocal, statewide and naitonal levels.

6 - 7 p.m.
No Host Bar
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Community Roots Project participants from Las Vegas, Wells and Tonopah will showcase their fieldwork and community presentations and discuss the rewards and pitfalls of undertaking local folk arts projects.

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NEEDS BLURB FROM SOMEONE
Carol Goldstein, Nancy Deaner, Joanne Nivison

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Examine the differences and the connections between the arts and humanities and how the interpretation and analysis offered by the humanities can be combined with the creativity of the arts to create dynamic community programs.

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I DON'T KNOW WHAT THIS IS SUPPOSE TO ADDRESS
Steve High

Philosophy of Program Development
How do arts organizations create and sustain programs that are successful in terms of community support, funding, quality and outcome. This discussion will move beyond presentation of success stories and focus on ideas, strategies and problem-solving

On the Business Side Workshops

Beyond Writing: Marketing or Obscurity
In the galaxies of good writers, what makes some colorful nebulae and others black holes? Bill Cowee suggests it's the "M" word.Like it or not, marketing separates professional success from hobby. Join other writers to investigate writers' groups, manuscript preparation, audience building and the marketplace. Bring 3 poems, each 40 lines or less, or 3 pages of prose.

Packing Your Bag: A Homily for Visual Artists
Do you dream of selling your work at craft fairs or having a solo exhibit at a prestigious gallery? The saying, "You have to have your bags packet when opportunity knocks on the door." Mary Lee Fulkerson will teach you what and how to "pack" for the adventure of your career. Bring 10 slides of your work, please

Out of the Studio and On to the Boards: Performing Arts
Stacy Spain says bring your video pieces.

Dinner on Your Own
Evening Activity

Saturday, October 17, 1998

8-9:30 a.m.
Make the Morning News
The newsroom is choking with paper, but your message can break through. Gwen Clancy will discuss promotion and publicity press releases, photographs, human interest stories and timelines. Bring your promotion materials for review. For artists of all disciplines.

10-11:30 a.m.
The Anatomy of a Grant
The writing of a grant is actually just another way in which to explore the work that you do as an artist...and it can lead to funding. Cheryl Miglioretto and Sharon Rosse will cover the important elements of successful grant writing for artists, including proposal development and budget planning and evaluation techniques.

Featured Presenters:

Sue Cotter lives in Parawon , Utah where she has her own letterpress studio. She makes one of a kind and limited edition artist books and teaches book arts whenever possible. Cotter has a B.A> in Art from the University of Nevada Reno and studied letterpress printing with Robert Blesse at the Black Rock Press.

Bill Cowee earns his living as an accountant in Mound Hose, Nevada, but spends the good parts of his life reading and writing poetry. A Nevada Arts Council Fellowship recipient in 1997, Cowee is a founding member of Carson City's Ash Canyon Poets and had his first book of poetry, "Bone Set Against the Drift," published by Black Rock Press in 1997.

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ART ALL WAYS III: a convening of Nevada's cultural community

THURSDAY, OCTOBER 15, 1998

9 am - 4 pm Council Meeting — Western Folklife Center
Jonathan Katz, Facilitator

FRIDAY, OCTOBER 16, 1998

Artists Services Pre-Conference

7:30 am - 8 am	Continental Breakfast
8 am - 12 pm	Morning Studio (3 rooms 15 in each room, Ruby Rom divided, Gold Rm)
12 pm - 1 pm	Lunch provided in Snack Bar
1 pm - 4:00 pm	continued in same rooms as above

Arts in Education Pre-Conference

Friday, October 16, 1998

5:00 pm - 5:30 pm	Introduction to the AIE Program & Conference - Snacks will be provides.
5:30 pm - 7:00 pm	Integrating the Arts into the Classroom Workshops 1. Music - Chris Bayer & Joyce Vetter 2. Theater - Hank and Cher Botwinik, Kim Russell 3. Visual Arts - Maggie Hernandez, Maria Theresa Fernandes 4. Dance - Mattie Lascoe, Elizabeth Weigel 5. Storytelling - John Beach, Pat Mendoza 6. Creative Writing - Gary Short, Daryl Chinn
7:00 pm - 7:15 pm	Break
7:15 pm - 8:45 pm	Integrating the Arts into the Classroom Workshops - Repeat Session

Saturday, October 17, 1998

7.30 am - 8:00 am	Continental Breakfast
8:15 am - 9:15 am	1. Jill Berryman - Youth ArtWorks Program - Mural Program linking professional artists with youth at risk. 2. Art Educators of Nevada - Community, Home and Art Intersect in Architecture (?) 3. For the Novice: Grant Writing for Schools/Organizations: Grant Writing Tips and Sources, Ellen Reed, Clark County Library
9:30 am - 10:30 am	*Nevada Standards for Arts Education - Where Are We?
10:45 am - 11:45 am	1. Technology and the Arts - Wendy Bredehoft, AIE Program Coordinator for Wyoming Arts Council 2. For the Seasoned Professionals: Writing for Schools/Organizations: Grant Writing Tips and Sources Ellen Reed, Clark County Library

4:30 - 5:45 p.m.
Nevada Performing Arts Showcase and Closing Ceremony
The Bunkhouse Orchestra
Bernardo Yanci (WHAT DOES HE DO)
Lynn Rubel and the Ruby Mountain Symphony
NATIVE AMERICAN DANCER???

Dinner on Your Own

Monday, October 19, 1998

7:30 - 8 a.m.
Continental Breakfast

8 - 10 a.m.a.m.

The Two Steps of Fundraising
What interests funders? How can you match your project with the right funder? After you've done your homwork, how do you write a proposal that is passionate and persuasive? Consultants will discuss research approaches, proposal develoment, evaluation, budget design and writing techniques.

12:00 pm - 1:30 pm Lunch & Keynote Speaker

1:45 pm - 3:45 pm (strand #1) Integrating the Arts into the Classroom Workshops
1. Music - Chris Bayer, Joyce Vetter
2. Theater - Hank & Cher Botwinik, Kim Russell
3. Visual Arts - Maggie Hernandez, Maria Theresa Fernandes
4. Dance - Mattie Lascoe, Eleizabeth Weigel
5. Storytelling - John Beach, Pat Mendoza
6. Creative Writing - Gary Short, Daryl Chinn

1:45 pm - 3:45 pm (strand #2)
1. Reactivating the Nevada Alliance for Arts Education - To Be or Not To Be?

4:00 pm - 5:00 pm *Jonathan Katz - Keynote Speaker "The Vision of Success: What is the Job Description for Arts Education?"

6 pm to 8 pm - Reception for all conference participants
Hosted by Wells Presenters at the Northeastern Nevada

7:30 pm *Mid Summer Night's Dream*, Theater Department, Great Basin College Campus Theater

SATURDAY, OCTOBER 17, 1998

8 am to 3:45 pm Conference Registration

9 am to 11:30 am Community Roots Meeting, Cedar Rm or Thaeter
9 am to 11:30 am ARTIST SERVICES Pre-Conference
7:30 am - 8 am Continental Breakfast
8 am - 9:30 am Press Kits
9:30 am - 10 am
10 am - 11:30 am Artist Grants
9 am to 11:30 am ARTS IN EDUCATION Pre-Conference

12 pm to 1:45 pm Opening Lunch and Plenary Session
Charlie Seamann, E.D. of Western Folklife Center
Mike Franzoia (Elko Mayor)
Liz Lerman (?)
1:45—2 pm Break
2 pm to 3:30 pm Open Space Chat Sessions
Seven Break-out sessionsfacilitators
Planning-Joan Lolmaugh Programming-Dorothy Wright
Publicity, Persistence & Personalities,
ProposalWriting, Politics Partners
3:30 —3:45 pm Break
3:45 pm to 5:30 pm
Cultural Tourism
- Jonathan Katz, NASAA
- Larry Freidman, NV Tourism Bureau

- Kathleen Farrell, Tahoe/Douglas Visitors Bureau

Philosophy of Program Development

- Nancy Boskoff, E.D. Salt Lake City Arts Council
- Vicki Richardson, Left of Center Gallery, Las Vegas
- Terry Yagura, Arts for the Schools, Lake Tahoe, CA
- Myron Martin, UNLV Performing Arts Center

6 pm to 11 pm Western Folklife Center

6 pm - 7 pm No-Host Bar, 7 pm - 8:00 pm Mexican Dinner
8:00 - 10:30 pm Cumbia Dance, music by Norteño
WFC Gallery Exhibit: Wild Ties That Blind: Wild Ties & Wild Rags of the Wild West

SUNDAY, OCTOBER 18, 1998

7:30 am to 9 am Continental Breakfast

8 am to 8:45 am Report-outs from Open Space Chat Sessions

8:45 — 9 AM BREAK

9 am to 10 :30 am

Marketing;

- Christian Kolburg, Las Vegas
- Constance DeVereaux, Las Vegas

Community Roots Presentation

Rivera - Irma, Krissy, Maria
WLV - Marcia Robinson, Mattie Martin
Wells - Robin Elaine, Andy Woots
Tonopah - Susan B, Karen Liberty

Community Cultural Planning

- Carol Goldstein, consultant, CA

Case Study — Nancy Deaner and Joanne Nivison, Las Vegas

10:45 to 12:15 pm

Linking Arts To Humanities

- Steve Davis, Doug Mishler

Planning for Rural and Small Communities

- Robert Bush, consultant, Hickory, NC

12:30 pm to 1:45 pm Lunch & Interest Area Meetings

Nevada Presenters Network - Pat Harris
Las Vegas Neon Museum - Nancy Deaner
Cultural Affairs Comission - Ron James
Nevada Community Foundation - Jennifer McGee
Cultural Plans - Joan Lolmaugh

1:45—2 pm Break

2 pm to 4:00 pm

Cultural Facilities

- Stephen High, NV Art Museum
- Mark Preiss, Fourth Ward School Museum

- Yerington Grammer School , ?

Artistic Excellence: What is it?

- Gary Short
- Martina Young
- Mark Masuoka

4 - 4:30 Vans take conference attendees to Western Folklife Center

4:30 to 5:45 pm Nevada Performance Showcase

- Bunk House Orchestra, Hal Cannon
- Lynn Rubel, Ruby Mountain Symphony
- Bernado Yanci
- John Rice (?)

Dinner on your own

MONDAY, OCTOBER 19, 1998

7:30 am to 8 am Continental Breakfast

8 am to 9:45 am Fundraising in Two Steps

Research - Ellen Reed, facilitator; Meg Glaser, Western Folklife Center

Grant Writing - Teresa Jordan, Elko; Constance DeVereaux, Las Vegas

9:45 am to 11 am Wrap Up

Liz Lerman (?) or someone

- Adjourn

Options for Traveling the Great Basin

From the Las Vegas Area

Thirty professional development stipends of $100 each are available for southern Nevada constituents on a first-come, first-served basis. To request this mini-grant, please call Richard Hooker at our Las Vegas office, 651-5807.

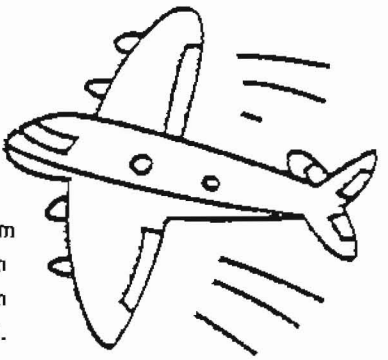
Road Trips

Join colleagues for a tour of the Great Basin and stimulating conversations on a Luxury Bus, complete with monitors and refreshments. Departs Friday, October 16, at 11 a.m. and arrives at Elko at 7 p.m. The bus leaves Elko directly after the last conference session on Sunday, October 18, at 5 pm. and returns to Las Vegas by 11 p.m. Ticket price is $70.

Or explore 470 miles of fascinating Nevada on your own schedule. Take Highway 93 North to Wells and Interstate 80 West to Elko.

Fly the Intermountain Skies

Delta/Skywest Airlines: Las Vegas-Salt Lake City-Elko
Departs LV at 6:40 a.m; arrives Elko at 11:10 a.m
Departs LV at 11 a.m.; arrives Elko 2:45 p.m
Departs LV at 6:55 p.m.; arrive Elko 10:05 p.m.
Delta/Skywest Airlines: Elko-Salt Lake City-Las Vegas
Departs Elko at 8:45 a.m.; arrives Las Vegas 11:56 a.m
Departs Elko at 1:55 p.m.; arrives Las Vegas 5:59 p.m
Departs Elko at 5:30 p.m.; arrives Las Vegas 8:59 p.m
Ticket price: $286. Call now for excursion rate of $190.



Vita

Jewdeia Williams was born on April 9, 1972 in New Orleans, LA and was reared in Kenner, LA. in 1989, she graduated from Cabrini High School, in New Orleans. She attended Southern Louisiana University and graduated in 1994, with a Bachelor of Arts degree in Cultural Resource Management with concentration in Communication and History. She will received her Master of Arts in Arts Administration in December of 1998, from UNO. She has worked with numerous arts organization, for example, Louisiana State Museum, New Orleans Museum of Arts, New Orleans Ballet Association, Arts Council of New Orleans and Nevada Arts Council.