



NEVADA ARTS COUNCIL BOARD MEETING

Thursday, June 27, 2019

10:30 a.m.

Paul Laxalt State Building

401 North Carson Street

2nd Floor Chambers

Carson City, NV 89701

Present: Board

Joseph O'Neill, Chair
Gail Rappa, Vice-Chair
Jerry Schefcik
Karen Michaels
Edward Estipona
Annie Zucker
Mark Salinas

Staff

Tony Manfredi, Executive Director
Sierra Scott, Grant Program Specialist
Cathleen Wyatt, Administrative Assistant
Chenay Pointer-Bueltel, Grants Assistant
Fran Morrow, Artist Services Specialist
Maryjane Dorofachuk, Arts Learning Specialist
Pat Atkinson, Folklife Specialist
Rebecca Snetselaar, Arts Learning Specialist
Michelle Patrick, Community Arts Development
Specialist & ADA Specialist
Grace Davis, Community Arts Development
Specialist

Excused Absent

Ryrie Valdez, Board Treasurer
Jared Franco, Administrative Services Officer
Stephen Reid, Artist Services Specialist/Installer
Chrissy Thorson, Accountant Technician

CALL TO ORDER/WELCOME & INTRODUCTIONS

The meeting convened in open public session at 10:30 a.m. Joe O'Neill, Chair of the Nevada Arts Council (NAC) Board, welcomed everyone, and asked for introductions. (*Attachment A: Public Meeting Notice/Agenda*)

Board Chair Joe O'Neill took roll call/confirmed quorum.

PUBLIC COMMENT

No public comment in person or submitted via email.

DISCUSSION, REVIEW AND VOTE OF GRANT AMOUNTS AND FUNDING SCENARIOS (FOR POSSIBLE ACTION) (*Attachment C: Grant Amounts and Funding Scenarios*)

Board Chair Joe O'Neill:

We'll be reviewing and discussing the possible grant funding amounts and funding scenarios for the total amount available for the Operating Support Grant, Project Grant for Organizations, Arts Learning Project Grant, Community Impact Grant, Artist Fellowship Grant (Contemporary and Traditional,) Fellowship Project Grant, Project Grant for Artists (Cycle A and B), Folklife Artist Grant, Folklife Community Grant, Professional Development Grant, and the Arts Learning Express Grant. Tony, I will turn it over to you.

Please see the attached Grant Amounts and Funding Scenarios score spreadsheet

Executive Director Tony Manfredi:

The first item following the agenda is NAC grant budget allocations for Fiscal Year 2019/2020 (FY19/20). This was put together to describe where we were in FY19, and what our proposal is for recommended funding for various grants for FY20. When we look at the bolded items on the left, those are FY20 grants. The ones above them are typically FY19 grants. As all of you recall, we made some modifications and adjustments for FY20 in our grant offerings. We're trying to show here the apples to apples comparison of the grants in different areas. Moving down the line, in FY20 we established a new grant called the Operating Support Grant, based in part on the Partners In Excellence (PIE) Grant from FY19. We're recommending funding in that area of \$543,868.07. For our FY20 Project Grant for Organizations, we're recommending \$203,629.93. For our Arts Learning Project Grant for FY20, we're recommending \$149,517.00. For our Artist Fellowship Grant we're recommending \$30,000.00. For our Fellowship Project Grant we are recommending \$6,500.00. For our FY20 Community Impact Grant, \$7,500.00. For the FY20 Project Grant for Artists a total of \$40,000.00. Folklife Artist and Folklife Community Grants are a total of \$12,000.00. For our Professional Development Grants the amount is \$25,000.00, and our Arts Learning Express Grants are at \$30,000.00. Total allocated funds for FY20, \$1,048,015.00 in grant funding. You see below, that's comprised in our budget

categories; Category (Cat) 27, Grants budget of \$998,015.00, from our Category 55/86, Arts Learning budget of \$30,000.00, and from our Category 38, Rural budget of \$20,000.00. I'm happy to answer any questions the Board may have.

Board Chair Joe O'Neill:

Any questions? Ok, hearing none, I'll accept a motion to approve this funding.

MOTION: TO APPROVE GRANT AMOUNTS AND FUNDING SCENARIOS: Moved by Gail Rappa; seconded by Edward Estipona. Passed unanimously.

Estipona:	Yea
Michaels:	Yea
Rappa:	Yea
Salinas:	Yea
Schefcik:	Yea
Zucker:	Yea
O'Neill:	Yea

Board Chair Joe O'Neill:

Motion carries. Moving on to agenda item D, FY20 Operating Support Grant.

Executive Director Tony Manfredi:

We have the FY20 Operating Support Grant and the FY20 Community Impact Grant, we'll talk about the Operating Support Grant first, then come back to the Community Impact Grant.

DISCUSSION, REVIEW AND VOTE OF FY20 OPERATING SUPPORT GRANT AND FUNDING RECOMMENDATIONS (FOR POSSIBLE ACTION) (*Attachment D: FY20 Operating Support Grant and Funding Recommendations*)

Executive Director Tony Manfredi:

There were a total of fifty-four (54) applications received for the FY20 Operating Support Grant. Fifty-one (51) applications were deemed eligible and reviewed by the grant panel. Three (3) applications were not sent to the panel review due to eligibility issues.

For the Operating Support Grant, each applicant requested between \$5,000 and \$25,000 per fiscal year (for the grant period of two fiscal years) for a total of \$670,000 per fiscal year. Available funding for this category is

\$543,868.07 per fiscal year. To honor the thoughtful review and scoring of each application, as well as the NAC's commitment to funding excellence, the NAC recommendation is to use the Funding Table included in the attached score sheet. (*Attachment D: FY20 Operating Support Grant and Funding Recommendations*)

Board Member Ryrie Valdez was the Panel Chair.

The Grant Review Panel was charged with reviewing the FY20 Operating Support Grant convened in a public meeting on May 14 and 15, 2019 to discuss and score the applications. The panelists were:

- Kellen Braddock, Managing Director, Black Mountain Institute - Las Vegas, NV
- Melvin Henley, Organizational Development Consultant, Nonprofit Enterprise at Work - Detroit, MI
- Candace Kita, Cultural Work Manager, Asian Pacific American Network of Oregon - Portland, OR
- Ray Gargano, Grants & Cultural Programs Coordinator, Sacramento Metropolitan Arts Commission - Sacramento, CA
- Alexis Hill, Arts, Culture, & Special Events Manager, City of Reno - Reno, NV

COMMENTS

- Panelists were given the opportunity to review and adjust their final scores at the completion of the discussion of all applications. One panelist decided to change one of their scores, and two panelists decided to change three of their scores and gave reasons to justify those changes. The general reason for the panel score changes was the panel discussion of the application led to additional insights which made them re-evaluate their preliminary scores.
- Panelists noted several times that they would have liked the applicants to include more demographic information.
- General language such as "at-risk" was determined to be unspecific and a panelist recommended it no longer be used.
- A panelist suggested several times that applicants should specify the purpose of their Boards and their Advisory Committees.
- Higher-scoring applications were straight forward and clearly written.

PUBLIC COMMENTS

There were no public comments made.

OPERATING SUPPORT GRANT - SCORING RECOMMENDATION

- During the panel meeting, panelists discussed each application and provide their final score for each applicant.

- Those scores were averaged, and that Average Score Percent was multiplied by the Amount Requested to find the Panel Recommended Amount.
- Then the Funding Table (see below) was used to determine the Funding Table Percent. The Funding Table Percent was then multiplied by the Amount Requested to find the Adjusted Amount.
- Then the extra funds were distributed to scores starting at 94% by adding Additional Funds to the Adjusted Amount to bring that amount up to the full Panel Recommended Amount. This continued until all available funds were awarded.
- The Adjusted Amount plus the Additional Funds equals the Final Recommended Funding Amount

This is the same funding scenario we used for our now defunct Jackpot Grants.

Funding Table	
Score =	Funding %
95-100	100%
90-94	90%
85-89	80%
80-84	70%
70-79	60%
60-69	50%
0-59	0%

NAC staff will now facilitate the scoring review for the FY20 Operating Support grants. Please see the attached Operating Support score spreadsheet. (*Attachment D: FY20 Operating Support Grant and Funding Recommendations*)

Board Chair Joe O’Neill:

Thank you, I just have one question Sierra, were there any applicants to this grant category declined or rejected?

Grant Program Specialist Sierra Scott:

All eligible applicants that went to panel were funded in this funding scenario.

Board Chair Joe O’Neill:

Thank you, Sierra. Ok, I will take a motion for approval of funding for the FY20 Operating Support Grants.

MOTION: TO APPROVE FY20 OPERATING SUPPORT GRANT AND FUNDING RECOMMENDATIONS: Moved by Mark Salinas; seconded by Karen Michaels. Passed unanimously.

Rappa: Yea
Schevcik: Yea
Michaels: Yea
Estipona: Yea
Zucker: Yea
Salinas: Yea
O'Neill: Yea

Board Chair Joe O'Neill:
Motion carries.

Board Vice-Chair Gail Rappa:
Is this the first time we've used this rubric for this grant?

Executive Director Tony Manfredi:
Yes, it is.

Board Vice-Chair Gail Rappa:
For future discussion, I'm a little uncomfortable with people asking for more, and not getting a high score, but getting more because they asked for more. How are we keeping people from padding the grants once they know that they could be rated a seventy-four (74), or in this case a seventy-seven (77) scoring on a grant, and still get \$12,000 based on the fact that they asked for \$20,000. Versus somebody who only asks for \$5,000, because that's what they needed. To me it feels like...I know we used it for the Jackpots, I just wonder how it fits with this?

Grant Program Specialist Sierra Scott:
For this one, because we do have the five (5) levels of requested funding based on their last fiscal year's operating budget, we dictate what they should request, based on their budgets, and we check on their 990's each year.

Board Vice-Chair Gail Rappa:
Good, thank you.

Executive Director Tony Manfredi:
One other point of note, I'll use this as an example, Nevada School of the Arts, received a seventy-eight (78) on their panel recommended amount. They received \$12,000 in recommended funding, last year they received \$15,876. They were one of the few in the category who dropped in funding, obviously based on scoring and amounts. A question for the Board to contemplate

again is, what is our lowest funding score? At what point do we not want to award funds? I think it's a discussion that we should all consider.

Board Vice-Chair Gail Rappa:

It's good to know that it's based on their budgets. I didn't realize what they could request was based on their budgets.

Board Chair Joe O'Neill:

Ok, we're going to move on now to Community Impact Grant.

DISCUSSION, REVIEW AND VOTE OF FY20 COMMUNITY IMPACT GRANT PANEL AND FUNDING RECOMMENDATIONS (FOR POSSIBLE ACTION) *(Attachment G: FY20 Community Impact Grant Panel and Funding Recommendations)*

Executive Director Tony Manfredi:

For the Community Impact Grant, there is one (1) grant available for \$15,000 total (\$7,500 per fiscal year for the grant period of two fiscal years). As you will recall, this is a brand new grant for the agency. The NAC recommendation is to fund the applicant at this amount. There is one (1) applicant who applied.

Board Chair Joe O'Neill:

Thank you Tony. This is item G, we're moving this one up.

The Grant Review Panel was charged with reviewing the FY20 Community Impact Grant convened in a public meeting on May 14 and 15, 2019 to discuss and score the applications. The panelists were:

- Kellen Braddock, Managing Director, Black Mountain Institute - Las Vegas, NV
- Melvin Henley, Organizational Development Consultant, Nonprofit Enterprise at Work - Detroit, MI
- Candace Kita, Cultural Work Manager, Asian Pacific American Network of Oregon - Portland, OR

PUBLIC COMMENTS

There were no public comments made.

NAC staff will now facilitate the scoring review for the FY20 Community Impact Grant. Please see the attached Community Impact score spreadsheet. *(Attachment G: FY20 Community Impact Grant and Funding recommendations)*

Grants Assistant Chenay Pointer-Bueltel:

City of Sparks is asking for \$15,000, and we support paying them in full.

Board Chair Joe O'Neill:

Board Members, any questions? Hearing none, I will entertain a motion to approve.

Board Member Mark Salinas:

Excuse me Joe, I do have a question. I love the idea of this grant, and I'm just wondering going forward, if maybe the Board, at a future date, can discuss a minimum average score, in the case of there being only one applicant going forward? It's a little bit difficult to judge an applicant when there's no other comparisons. Maybe there could be a minimum threshold? Any thoughts on that?

Executive Director Tony Manfredi:

Thank you, Mark for the comments. Of note, this is one of our grants that has a fixed amount that we established. A fixed amount of \$7,500 each year for a total of \$15,000. It's not adjusted based on the score. We have a number of grants like that. But certainly, if the Board would like to discuss it, and move it to a panel review score, or adjusted score, we will gladly look at that.

Board Member Mark Salinas:

Oh, I see, thanks.

Executive Director Tony Manfredi:

Also, of note, as a new grant, we did do webinars and communication around this to get the word out. We are very excited about the proposal and the project that the City of Sparks is doing in collaboration with Sierra Arts Foundation. We were hoping that we would get a few more responses, and certainly something that we as a team, and as a Board, need to decide, how, and if we move forward with this grant.

Board Member Mark Salinas:

I make a motion to approve this grant.

MOTION: TO APPROVE FY20 COMMUNITY IMPACT GRANT PANEL AND FUNDING RECOMMENDATIONS: Moved by Mark Salinas; seconded by Gail Rappa. Passed unanimously.

Rappa: Yea
Scheffcik: Yea
Michaels: Yea
Estipona: Yea
Zucker: Yea

Salinas: Yea
O'Neill: Yea

Board Chair Joe O'Neill:

Very good, motion carries. We will go to agenda item E for possible action.

DISCUSSION, REVIEW AND VOTE OF FY20 PROJECT GRANT FOR ORGANIZATIONS PANEL AND FUNDING RECOMMENDATIONS (FOR POSSIBLE ACTION) (*Attachment E: FY20 Project Grant for Organizations Panel and Funding Recommendations*)

Board Chair Joe O'Neill:

The Project Grant for Organizations (PGO) supports the arts and cultural activities of organizations and public institution. Funds may be used to support the execution of one activity/project, or a suite of related activities. Examples of eligible projects include art exhibitions, performances, readings, concerts, festivals, and life-long learning activities.

Executive Director Tony Manfredi:

Thank you, Joe. There was a total of sixty-nine (69) applications received for the FY20 Project Grant for Organizations. Sixty (60) applications were deemed eligible and reviewed by the grant panel. Nine (9) applications were not sent to the panel review due to eligibility issues.

Each applicant requested up to \$5,000 for a total of \$272,774.32. Available funding for this category is \$203,629.93. To honor the thoughtful review and scoring of each application, as well as the NAC's commitment to funding excellence, the NAC recommendation is to use the Funding Table included in the attached score sheet.

Board Member Edward Estipona (Panel Chair):

The Grant Review Panel charged with reviewing the FY20 Project Grant for Organizations applications convened in a public meeting virtually May 22-23, 2019, to discuss and score the applications requesting support for project expenses occurring between July 1, 2019-June 30, 2020.

The panelists were:

- Andrew Akufo, Executive Director, Healdsburg Center for the Arts - Healdsburg, CA
- Kayla Boettcher, Executive Director, Sitka Summer Music Festival - Sitka, AK
- Thomas Michel, Director of Development, Nevada Ballet Theatre - Las Vegas, NV

- Lindsay Wilson, Professor, Truckee Meadows Community College - Reno, NV

COMMENTS

- Panelists were given the opportunity to review and adjust their final scores at the completion of the discussion of all applications. No panelists changed their scores.
- Panelists recommended that applicants request the maximum grant amount, if they did not.
- Panelists noted that many applicants did not have a clear timeline or an intended purpose for their requested grant funding.
- Several times, panelists noted how qualified the applicant staff are.
- Higher-scoring applications were straight forward and clearly written.
- Panel Chair comment: this was my very first virtual meeting, holding these grant panels, and I've got to say, it was my most seamless and easiest to go through. We had a couple little tiny technological glitches, but I think it saves a ton of money from the traveling expenses to bring these panelists in. It saves time for people like me who are chairing it because you're able to stay at work and attend this one panel and you don't have all that travel time. I completely recommend doing it this way moving forward.

PUBLIC COMMENTS

- Amy Willoughby, of Bella Voce Women's Ensemble, made the following comment via email: I have enjoyed listening to their comments and suggestions from the panel members for the NAC Project grants, and I appreciate the hard work and diligence of the panel members. The subject of how arts funding money can be best disbursed is certainly important with the dwindling pool available; I like that they ponder the question of what groups may be best served by receiving NAC funding. I did want to comment that the reasons that an organization may apply for NAC funding go beyond the dollar amounts they can potentially receive. There is a benefit in participating in the Nevada Arts Council as grant applicant in terms of being visible in the art community, and gaining unique insight into the other arts organizations and the work they do. And, of course, there is pride in being able to display the NEA logo and Nevada Arts Council logos on promotional materials and programs. In addition, a small amount of grant money can make a big difference to an organization with a small budget, but groups with large budgets may be applying for many different grants, and everything they get makes a difference.
- Tony Manfredi, Executive Director of the Nevada Arts Council, thanked the Panelists, panel chair, the NAC staff, and the applicants.

- Edward Estipona, Panel Chair, thanked the Panelists, NAC staff, and the applicants.
- Tom Michel, Panelist, commended the NAC staff. He stated that he liked learning about the different events in Nevada.
- Lindsay Wilson, Panelist, thanked the other Panelists and the NAC staff. He stated that he learned a lot from his first panel review process.
- Andrew Akufo, Panelist, thanks and commended the NAC staff. He stated that he enjoyed meeting the other panelists.
- Kayla Boettcher, Panelist, thanked NAC staff, the other panelists, and the applicants. She liked hearing about the events occurring in Nevada.

Executive Director Tony Manfredi:

SCORING RECOMMENDATION

- During the panel meeting, panelists discussed each application and provided their final score for each applicant. Those scores were averaged for the Average Score.
- Then the Funding Table (see below) was used to find the Funding Percent. The funding percent was multiplied by the initial grant request to find the Recommended Funding Amount.
- The Recommended Funding Amount exceeded the available amount of funding, so funding was awarded starting with the highest scoring applicants until available funds were depleted. The funding stopped at the last applicant that was able to be funded at the full Recommended Funding Amount.

Funding Table	
Score =	Funding %
95-100	100%
90-94	90%
85-89	80%
80-84	70%
70-79	60%
60-69	50%
0-59	0%

Grants Assistant Chenay Pointer-Bueltel:

Listed applicant number, name, and final recommended amount for all applicants for FY20 Project Grant for Organizations. Please see the included Project Grant for Organizations score spreadsheet. (*Attachment E: FY20 Project Grant for Organizations Panel and Funding Recommendations*)

Board Chair Joe O’Neill:

I want to say for the record that I was an applicant for my employer, the City of Las Vegas, for several of these, so I will be abstaining from this vote. Do

any of the Board Members have any questions or comments? Hearing none I'll accept a motion for approval of funding for FY20 Project Grant for Organizations.

MOTION: TO APPROVE FY20 PROJECT GRANT FOR ORGANIZATIONS PANEL AND FUNDING RECOMMENDATIONS:
Moved by Edward Estipona; seconded by Gail Rappa. Passed.

Rappa:	Aye
Schefcik:	Aye
Michaels:	Aye
Estipona:	Aye
Zucker:	Aye
Salinas:	Aye
O'Neill:	Abstained

Board Chair Joe O'Neill:
Motion carries and is approved. Moving on to agenda item F.

DISCUSSION, REVIEW AND VOTE OF FY20 ARTS LEARNING PROJECT GRANT PANEL AND FUNDING RECOMMENDATIONS (FOR POSSIBLE ACTION) (*Attachment F: FY20 Arts Learning Project Grant Panel and Funding Recommendations*)

Board Chair Joe O'Neill:
The Arts Learning Project Grant (ALP) is an annual project grant designed to support arts learning activities, teaching artist residencies, and teacher training for Pre-K through 12th grade. These arts learning activities provide a unique opportunity for students to work with practicing artists through workshops, classes, lectures, discussions, performances and community events.

Executive Director Tony Manfredi:
Thank you, Joe. There was a total of thirty-nine (39) applications received for the FY20 Arts Learning Project Grant. Thirty-eight (38) applications were deemed eligible and reviewed by the grant panel. One (1) application was not sent to the panel review due to eligibility issues.

Each applicant requested up to \$5,000 for a total of \$186,690. Available funding for this category is \$149,517. To honor the thoughtful review and scoring of each application as well as the NAC's commitment to funding

excellence, the NAC recommendation is to use the Funding Table included in the attached score sheet.

Board Member Annie Zucker (Panel Chair):

The Grant Review Panel charged with reviewing FY20 Arts Learning Project Grant applications convened in a public meeting virtually June 4, and June 5, 2019 to discuss and score the applications.

The panelists were:

- Wayne Cook, Program Specialist-Retired, California Arts Council - Sacramento, CA
- Kevin Eberle-Noel, Director of Orchestra Operations and Education, Las Vegas Philharmonic - Las Vegas, NV
- Carol Quinn, Professor, University of Nevada, Reno - Reno, NV
- Stacey Spain, Professor, Truckee Meadows Community College - Reno, NV

COMMENTS

- Panelists were given the opportunity to review and adjust their final scores at the completion of the discussion of all applications. No panelists changed their scores.
- Panelists recommended that many of the applicants should review their evaluations in order to make them more robust.
- Panelists noted that many artists involved in the learning activities and events were of high-caliber and commended the applicants on utilizing these individuals and groups.
- Several times, panelists noted that photos were not enough and that video would help to make the artistic excellence section stronger in some applications.
- Higher-scoring applications were straight forward and clearly written.
- Most of the panelists commented on whether an application's programming promoted life-long learning opportunities, or if they were just one-off experiences, which were less desirable.
- Panel Chair comment: The panel went great over the two days, and the panelists were very knowledgeable in their comments.

PUBLIC COMMENTS

- Tony Manfredi, Executive Director of the Nevada Arts Council, thanked the panelists, panel chair, the NAC staff, and the applicants.

Executive Director Tony Manfredi:

SCORING RECOMMENDATION

- During the panel meeting, panelists discussed each application and provided their final score for each applicant. Those scores were

averaged for the Average Score. The Average Scores were all exceptionally high, with the range for all average scores going from 85.8-97.5. Due to this, we created two funding scenarios for the board to review with two different Funding Tables.

SCENARIO 1

- The Funding Table used for the PGO and OSG funding (see below) was used to find the Funding Percent. The funding percent was multiplied by the initial grant request to find the Recommended Funding Amount.
- The Recommended Funding Amount exceeded the available amount of funding, so funding was awarded starting with the highest scoring applicants until available funds were depleted. The funding stopped at the last applicant that was able to be funded at the full Recommended Funding Amount.
- In Scenario 1, seven applicants are not funded.

SCENARIO 1	
Funding Table	
Score =	Funding %
95-100	100%
90-94	90%
85-89	80%
80-84	70%
70-79	60%
60-69	50%
0-59	0%

SCENARIO 2 (NAC Recommended Funding)

- The Funding Table was adjusted to account for the small range of higher scores (see below).
- This table was then used to find the Funding Percent. That funding percent was multiplied by the initial grant request to find the Recommended Funding Amount.
- In Scenario 2, all applicants are funded (no applicants scored under 85).

SCENARIO 2 (NAC Recommended Funding)	
Funding Table	
Score =	Funding %
97-100	100%
94-96	90%
91-93	80%
88-90	70%
85-87	60%

0-84	0%
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Board Chair Joe O'Neill:

With that Tony, I'll open up these scenarios for discussion amongst the Board. We do need to decide which scenario, 1 or 2, we'd like to move forward with. Then I'll hear a motion and we will vote.

Board Member Edward Estipona:

Really high scores. I've never seen this since I've been sitting on this Board, I've never seen these scores be so high. Either we're doing an excellence job of educating, or these panelists were really lenient. I assume they're just getting better because the organization's gotten better at doing grant panels.

Executive Director Tony Manfredi:

There are probably many reasons that could be cited for these scores. As Annie described during the panel process, There were very thoughtful comments from a seasoned group of professionals that were reviewing and, they were impressed by the applicants. We could have just had a good round of applicants in this panel. This is why I would to have you look at this from a funding scenario, because we did not want to see some of these high scores not receive funding.

Board Member Edward Estipona:

With that in mind, it is my suggestion that we do go with scenario two. I think when they're scoring this high, I do not want to not reward them. I think it's encouraging to see scores get up this high. That's just my opinion.

Board Chair Joe O'Neill:

Thank you, Edward. I want to speak to what you're saying because, again, I will not be voting on this. I'll be abstaining from this one as well because I was part of the process. I wanted to speak to it from the Grantee standpoint and perspective. I think a lot of it has to do with the application system itself, as a writer of the grant, the process was much easier and clearly defined as far as what we need to do to submit for consideration for funding. That could be the reason for the higher scores.

Board Member Edward Estipona:

I'm glad that we're making the application process simpler.

Board Member Karen Michaels:

I have a question. I absolutely do support scenario number two. My question, would this set precedent that, at a future time we would have to make this decision as well if there was a possibility of high scores, will we always have to do that? Or will we be able to discuss that at each time?

Executive Director Tony Manfredi:

That's a great question. The Board approves and sets the funding. We as a staff are providing recommendations based on available funds and the like. We are really striving hard to find consistency, which is why you see what you're seeing here today with the funding scenarios and the scores. So, there is clarity and at the same time consistency, in this regard, I think it would do some disservice when you have that. So the flexibility for the Board, and for the agency to provide some options for the Board to review, to make the best possible decision that you can, based on the available funding that we have. I don't see it necessarily as setting a precedent, other than that we are looking at ways like this, and exploring ways, to ensure that we can be as equitable as we can while really trying to fund excellence. That's a big range, to see scores like this not get funded, which is why we came with the second scenario.

Board Member Karen Michaels:

Absolutely, I love that. I'm very happy with the decision. I just want to make sure that we get to choose that each time.

Board Member Mark Salinas:

Can Sierra or Cheney comment on the Discovery Museum and the Carson Valley Arts Council? Are they the only two organizations that didn't apply for the full \$5,000? Do you have any insight on that, or are they new applicants, or?

Grant Program Specialist Sierra Scott:

It was their decision based on their goal for the project. Numerous times throughout all our panels this year, panelists commented, 'why did this organization not request the full amount?'

Board Member Mark Salinas:

I guess my second question would be, Tony, scenario number one, where there's an actual balance, from what's available...what would we do with that balance if scenario one was chosen? I think it's about \$6,000 less than what we have to spend. Available funding is \$149,000, and scenario number one is distributing \$143,000, what happens to that \$6,000?

Grant Program Specialist Sierra Scott:

I just want to jump in here. The reason that there is a balance, if you look at the cutoff of scenario one the final two scores there are ties for 89.0. We could have funded one with the available funding, but if we had funded both 89 scores, we would have been over the available funding. So, the decision for scenario one was to have the cutoff at 89.3.

Board Member Mark Salinas:

Twenty-nine (29) applicants who were 90 points and above, nine applicants under 90, so 66% of the applicants scored a fantastic 90 points and above. I'm taking that into consideration, but in scenario one I see four applicants; Children's Museum, Tahoe Arts...

Grant Program Specialist Sierra Scott:

Can we hold? I think the call just dropped out. Jerry, can you see and hear us again?

Board Member Jerry Schefcik:

I can see and hear. It cut out when Mark started talking.

Board Member Mark Salinas:

Are we good? Ok. Looking at scenario one, the people who scored 90 and above, it's 3 to 1. I think we have to take consideration in that. When I look at four applicants, Children's Museum, Tahoe Arts Project, Get in the Act! Arts in Action, and Artown, four organizations, two of them have 89, which, in this allocation gets them zero, and the other two have 89.3, which awards them \$4,000. That sort of, theoretically, displeases me that we have .3 that would yield a \$4,000 give or take. But, on the other hand, you know, scenario one, I think there has to be some consideration, with so many people scoring high, that maybe, that makes a difference in this scenario. I'm leaning more towards scenario one, just because there's so many people who scored 90 and above.

Board Vice-Chair Gail Rappa:

Just a little clarification Sierra, this is not a blind panel, correct?

Grant Program Specialist Sierra Scott:

That's correct.

Board Vice-Chair Gail Rappa:

Is it usual for us to have three Nevada panelists for this panel?

Executive Director Tony Manfredi:

We have a mixture of panelists from both in-state and out-of-state for this particular panel. Maryjane, go ahead and comment.

Arts Learning Specialist Maryjane Dorofachuk:

We do in-state and out-of-state for this panel. A lot of times we only have one out-of-state, and the rest are in-state.

Board Vice-Chair Gail Rappa:

I just wondered because we've talked in the past about how it's really difficult to not be biased when you are judging organizations in the state, and I'm

wondering if that's just adding to the high scores. If they were all out of state...I'm curious about your thoughts on that.

Arts Learning Specialist Maryjane Dorofachuk:

Truthfully, you're dealing with educators, and they're advocates for arts education. They want to see progress happen. It starts there, and they had some really valid comments for improvement. It's a panel process, and it changes every year.

Board Member Annie Zucker:

I'll go off of that too, as well. I noticed also that they are educators, and really smart educators. A lot of the comments that came were about who some of the groups were using as their educating source. Northern Nevada has less arts educators and there a lot of groups that were using artists as arts educators, was a comment around who they were using to teach art. I don't know if that was reflected in some of these, that the south has more people that can teach art versus the north but, I don't know. Being in that room and hearing the comments, I would err on the scenario two, only because it was so close. The discrepancies might have been the time of day, timing, all sorts of things that can influence the .3/.4 change. And also variances, it would be interesting to look at variances in two different panelists. There might have been a 94 score, with a 70, that brought it down, versus a 94/93, or however it worked out.

Executive Director Tony Manfredi:

Just to address your comment about bias Gail, we're really trying to be very careful about that. As scores are coming in, as things are looked at, if we see or sense it, we would certainly intervene. We didn't in this instance. Again, looking at the number of northern Nevada organizations that scored very high, I just want to be very careful that we don't perpetuate that, the idea that the panelists that we choose can't get past that. We all have some bias, but we try and watch that as we go. What's really nice about in-state panelists is that they do understand the state, what's really nice about out-of-state panelists is that they bring outside perspective. We really like the idea of that nice healthy mix.

Board Chair Joe O'Neill:

Jerry, I'm really curious to know your thoughts and feelings on this.

Board Member Jerry Schefcik:

This is an interesting question because we want to award the funds to go to the high scorer. I had the thought that there were funds elsewhere that could be applied to it, I'm guessing that budgets are pretty fixed. Having been an applicant in the past, and my requested amount be reduced by percentage, still getting some, I think was more desirable than not getting anything at all.

So, I would probably opt for scenario two in the sense that, maybe we need to put more money into this category.

Board Chair Joe O'Neill:

Thank you, Jerry. Gail, same question to you, to confer, which scenario can you support?

Board Vice-Chair Gail Rappa:

I support scenario two for sure. To reference back to Tony, I don't think anybody consciously goes in with a bias, I didn't mean to imply that. I just wondered what the history was for in-state and out-of-state panelists. I wasn't aware that we used so many in-state, that's unusual with most of our grants.

Executive Director Tony Manfredi:

Thanks Gail. We have brought in a mixture this year of both in-state and out-of-state.

Arts Learning Specialist Maryjane Dorofachuk:

Prior to me taking over this program, in the past it was always done with in-state and out-of-state.

Board Vice-Chair Gail Rappa:

I never chaired this particular panel.

Grant Program Specialist Sierra Scott:

I just want to point out, in regard to anyone's opinions, the percent of request authority per category is on the spreadsheet, and it's on all the spreadsheets. Of note for the Operating Support Grant, the funding percent of total requests that are funded I believe is 81%. The Project Grants is about 75% of the total requested. So, if we're looking at funding this one higher, then we'd be funding the Arts Learning Project at a higher percent of the request than say the Operating Support Grant. So, if you look at that percentage of the total requests, that's funded across the board.

Board Chair Joe O'Neill:

Thank you, Sierra. Any additional comments on this before we move on? Seeing, hearing none, I will entertain a motion for approval of scenario number two as a funding model for the Arts Learning Project Grant.

MOTION: TO APPROVE SCENARIO NUMBER TWO AS A FUNDING MODEL FOR THE ARTS LEARNING PROJECT GRANT: Moved by Mark Salinas; seconded by Edward Estipona. Passed unanimously.

Rappa: Aye

Schefcik: Aye
Michaels: Aye
Estipona: Aye
Zucker: Aye
Salinas: Aye
O'Neill: Abstained

Board Chair Joe O'Neill:
Motion carries. Maryjane?

Please see the included FY20 Arts Learning Project Grant score spreadsheet.

Arts Learning Specialist Maryjane Dorofachuk:
Listed applicant number, name, and final recommended amount for all applicants for FY20 Arts Learning Project Grant. (*Attachment F: FY20 Arts Learning Project Grant Panel and Funding Recommendations*)

Board Chair Joe O'Neill:
I will accept a motion for funding FY20 Arts Learning Project Grant.

MOTION: TO APPROVE FY20 ARTS LEARNING PROJECT GRANT PANEL AND FUNDING RECOMMENDATIONS: Moved by Gail Rappa; seconded by Karen Michaels. Passed unanimously.

Rappa: Aye
Schefcik: Aye
Michaels: Aye
Estipona: Aye
Zucker: Aye
Salinas: Aye
O'Neill: Abstained

Board Chair Joe O'Neill:
Motion carries. Moving onto agenda item H for possible action, review of the FY20 Artist Fellowship Grant - Contemporary Arts (Visual Arts).

DISCUSSION, REVIEW AND VOTE OF FY20 ARTIST FELLOWSHIP GRANT - CONTEMPORARY ARTS (VISUAL ARTS) PANEL AND FUNDING RECOMMENDATIONS (FOR POSSIBLE ACTION) (*Attachment H: FY20 Artist Fellowship Grant - Contemporary Arts (Visual Arts) Panel and Funding Recommendations*)

Board Chair Joe O'Neill:

Nevada Arts Council Board is to determine the funding. The panel was chaired by Board Member Karen Michaels. The Artist Fellowship Grant (AFG) celebrates the vitality of Nevada's contemporary arts. It recognizes outstanding individual artists living in Nevada who demonstrate excellence in their work. By acknowledging outstanding artistic accomplishment, the program promotes public awareness and appreciation of the role of the artist in our society.

Executive Director Tony Manfredi:

A total of seventy (70) applications received for the FY20 Artist Fellowship Grant for Contemporary Visual Arts. Sixty-seven (67) applications were deemed eligible and reviewed by the grant panel. Three (3) applicants withdrew their applications. Panelists will select five (5) FY20 Artist Fellowship Grantees.

Board Member Karen Michaels (Panel Chair):

The Grant Review Panel charged with reviewing FY20 Artist Fellowship Grants for Contemporary Visual Arts applications convened an in-person public meetings on June 20 and 21, 2019 to discuss and score the applications. The panelists were:

- **Ivan Lozano**, an artist residing in Chicago, Illinois
- **Sheila Miles**, an artist residing in Santa Fe, New Mexico
- **Irene Tsatsos**, an artist, writer, and Director of Exhibition Programs/Chief Curator at the Armory Center for the Arts, residing in Pasadena, California

NUMBER APPLICATIONS REVIEWED IN EACH CATEGORY:

- 11 CERAMICS/SCULPTURE
- 16 DRAWING/MIXED MEDIA
- 6 INSTALLATION/PERFORMANCE ART
- 3 MEDIA ARTS
- 21 PAINTING/PRINTMAKING
- 10 PHOTOGRAPHY

REVIEWING & SCORING CRITERIA:

- **Artistic Excellence—30 points:** Creative and inventive use of the medium
- **Artistic Excellence—30 points:** Consistency in the quality of the work
- **Artistic Merit—40 points:** Evidence that artwork reflects the development of the artist, and a serious exceptional aesthetic investigation

PANEL PROCESS:

- **PRE-PANEL MEETING:** Panelists reviewed online the work samples, wrote comments and scored applications.
- **ROUND ONE:** viewed the 67 applicant’s work samples and scored. It was a silent round with no discussion. 35 applications with average scores of 61 and above went on to next round.
- **ROUND TWO:** 35 applications were discussed and scored. 9 applications with average scores of 78 and above went on to next round.
- **ROUND THREE:** after reviewing the scores, panelists approved the four applications with a score of 92 to receive the Artist Fellowship Grant. They discuss the two applications with scores of 82 and 83. Panelists rescored these applications. The application with 92 and above went on the final round.
- **FINAL ROUND:** The panelists recommend the following applicants to receive the FY20 Artist Fellowship Grants of \$5,000:

Artist Services Specialist Fran Morrow:
The panelists recommended the following applications.

Applicant	Applicant	Average	Panel
Number	Name	Score	Comments
AFC20.1.34 PAINTING/ PRINTMAKING	Matthew Couper, Las Vegas	93	Ambitious allegorical paintings, in scale and content. Diverse cultural references are used respectfully. Thoughtful work by artist committed to their practice. The work is full of references to other artist’s work and shows a deep use of symbolism. It shows the artist is aware of the history of painting. Very creative and inventive use of medium. Rich in layers of illusory inventions in colors and layers of content, some which is connected and some which is less apparently related. Or it serves as visual stimuli. There are so many ideas in each piece. Can see the path from the more complex 2015 work to the 2017 to 2019 and back again, so I know this is part of the artist’s inquiry.
AFC20.1.25	Jen	93	Artist uses a delicate and traditionally

DRAWING/ MIXED MEDIA	Graham, Reno		domestic and gendered practice to express rage, hypocrisy, and public accountability. Consistent rigor of technique and conceptual underpinnings applied to work. Work reflects seriousness of purpose. The artist uses textiles in interesting ways to convey their point. They show proficiency and conviction in the making and are ambitious with the techniques they use. The artist shows conceptual thinking and is using a visual language to communicate something that is important to them. Especially for art that tackles divisive political issues, the work is created with a confident and light touch.
AFC20.1.54 CERAMICS/ SCULPTURE	Sarah Lillegard, Reno	93	The work suggests a strong appreciation for the properties of its materials, a respect for its origins, including site -- which, in this artist's case, feels integral to each image, giving the overall artwork a strong integrity. Diverse materials belie consistent aesthetic inquiry. Artist undertakes impressive range of research -- shearing wool, attending grazing school, etc. Very interesting material investigations and work that reflects a whole system of thinking and making. The work has a rigor to it and a conceptual investigation into material and material culture. Very interesting work. The artist clearly is invested in their work and their practice.
AFC20.1.43 PHOTOGRAPHY	Marshall Scheuttle, Las Vegas	92	Intriguing documentary photography that represents a subdued, contemplative image of Las Vegas, counter to familiar narratives. Artist shows consistency in approach to project. Personally I'm drawn more to the portraits, although the landscapes add to the contemplative mood of the images shown here. All the work samples match the work description statement and tell an interesting narrative. Very well produced and evocative photographs. I appreciate the POV of the artist and the story being told through the

			work. All consistent in the quality of the work. Beautiful photography and prints. The light and color in each of them is carefully chosen and makes a strong connection between all the pieces (save the book cover.)
AFC20.1.68 PAINTING/ PRINTMAKING	Austin Pratt, Reno	92	Some works use nontraditional materials such as bleach, grommets, tar, and black denim; most are oil on canvas. Materials offer modest experimentation and inventiveness. The quality and character of the experimentation is consistent. There is range and diversity within the images. The artist is very specific about the ideas and goals for their work and it's visible in the work samples. Artist statement super effective. Would really like to see this in person. Particularly drawn to use of bleach-wanted to see some details. Really love this work. Very refined grammar to the work. Compositions of the colors really dynamic. Connected to mental states. Confidence. Very sophisticated abstraction.

Board Member Karen Michaels (Panel Chair):

This was fantastic. It was a serious couple of days with lots of conversation. The panelists were very thoughtful in considering all the scoring. They were very passionate about trying to get each other to consider what a particular work should be awarded. I do have one comment from all the panelists that they asked me to mention; they would love a higher resolution PowerPoint, from the perspective that, some of the art did not seem to be as well represented as it could, but overall the experience was ok, but felt that it could be better.

PUBLIC COMMENTS

- Liz Penniman, PAINTING/PRINTMAKING - AFC20.1.55, thanked the panelists.
- Tony Manfredi, Executive Director of the Nevada Arts Council, thanked the panelists, panel chair, the NAC staff, and the applicants.

Board Chair Joe O'Neill:

Very good. Any questions or comments?

Board Vice-Chair Gail Rappa:

How did it compare to last year's panel?

Artist Services Specialist Fran Morrow:

Last year was Performing Arts and Literary, but the comparison of Visual Arts, this year there were seventy (70) applicants, last time we did it there were forty-seven (47). I think is due to that first year when we decided to alternate the years, I think some of the applicants got a little confused on what year to apply. So I think we're back on track.

Board Chair Joe O'Neill:

Any additional comments? Hearing and seeing none, I will accept a motion to approve the FY20 Artist Fellowship Grant - Contemporary Arts (Visual Arts).

MOTION: TO APPROVE FY20 ARTIST FELLOWSHIP GRANT - CONTEMPORARY ARTS (VISUAL ARTS) PANEL AND FUNDING RECOMMENDATIONS: Moved by Jerry Schefcik; seconded by Mark Salinas. Passed unanimously.

Rappa:	Aye
Schefcik:	Aye
Michaels:	Aye
Estipona:	Aye
Zucker:	Aye
Salinas:	Aye
O'Neill:	Aye

Board Chair Joe O'Neill:

Motion carries.

Artist Services Specialist Fran Morrow:

I'd just like to mention, because I think it's wonderful when people win two Fellowships, Matthew Couper is a previous recipient of this award. This means he can now apply for the Fellowship Project Grant. Also, Sarah Lillegard is another applicant who now has won two Fellowships. Thank you.

DISCUSSION, REVIEW AND VOTE OF FY20 ARTIST FELLOWSHIP GRANT - FOLK AND TRADITIONAL ARTS PANEL AND FUNDING RECOMMENDATIONS (FOR POSSIBLE ACTION)
(Attachment I: FY20 Artist Fellowship Grant - Folk and Traditional Arts Panel and Funding Recommendations)

Board Chair Joe O'Neill:

Thank you Fran, excellent. Moving onto Agenda Item I, for possible action, Review of FY20 Artist Fellowship Grant – Folk and Traditional Arts Panel Funding Recommendations. Five (5) eligible applications were received and was chaired by Gail Rappa. The Artist Fellowship Grant (AFG) celebrates the vitality of Nevada’s traditional folks arts, and recognizes outstanding individual artists living in Nevada who demonstrate excellence in their work. By acknowledging outstanding artistic accomplishment, the program promotes public awareness and appreciation of the role of the artist in our society.

Executive Director Tony Manfredi:

Thank you, Joe. As mentioned, there were five (5) applications for the inaugural FY20 Folk and Traditional Arts Fellowship Grant. All applicants were eligible, and the grant panel reviewed the five (5) applications.

As the fellowships are set at \$5,000, with no graduated funding, the total request in this category was \$25,000. For FY20, there is a single \$5,000 fellowship grant available in the Folk & Traditional Arts. To honor the panel’s thoughtful review and scoring, the NAC recommendation is to fund the highest scoring applicant.

Board Vice-Chair Gail Rappa (Panel Chair):

The panel charged with reviewing FY20 Folk and Traditional Arts Fellowship Grant applications convened virtually in a public meeting on June 11, 2019 to discuss and score the applications. The panelists were:

- Adrienne Decker, Folk Arts Specialist, Utah Division of Arts & Museums – Salt Lake City, UT
- Brad McMullen, Programs and Gathering Manager, Western Folklife Center – Elko, NV
- Langston Collin Wilkins, Director, Center for Washington Cultural Traditions – Seattle, WA

COMMENTS

- Panelists had an opportunity to review and adjust their final scores at the completion of the discussion of all applications. The following panelists changed their scores: Langston Wilkins changed his score for Dorinda Burnet to 91 to bring it in line with his scoring for the other applicants. It was the first application that he read and scored.
- Panelists recommended that applicants be allowed to submit longer and/or additional video work samples. They mentioned that for process (with material arts) and performance, video is the most helpful and revealing work sample.
- Panelists noted that many applicants did not have a clear explanation of the extent of their cultural community in Nevada and/or their place

within that community. Suggested providing additional questions on the application and letters of recommendation from community members that would demonstrate the importance of the individual artist within a local folk community in Nevada.

- All panelists noted the high qualifications and artistic excellence of all five applicants.
- Panel Chair comment: This was the first time we'd done this grant, so that was exciting. It was wonderful to be able to participate in the first one.

PUBLIC COMMENTS

- Tony Manfredi, NAC Executive Director, thanked the panelists, panel chair, NAC staff, and the applicants.

NAC staff will now facilitate the scoring review for the FY20 Folk and Traditional Arts Fellowship Grant.

Folklife Specialist Pat Atkinson:

For the first year of this grant, we garnered an impressive group of highly skilled and dedicated traditional artists. For the first few years of this grant, we are not separating categories of visual, material, or performing arts. We want to get this rolling, and get more applicants, at which point it might make sense for the Board to consider splitting the material arts from the performing arts. You will note that the scores were very close, requiring us to go to the first decimal to determine a single winner.

FY20 FOLK AND TRADITIONAL ARTS FELLOWSHIP GRANT			
Applicant Number	Applicant Name	Amount Requested	Average Score
AFF20.1.05	Doug Groves	\$5,000.00	96.7
AFF20.1.07	Chakrapani Singh	\$5,000.00	96.0
AFF20.1.04	Dorinda P. Burnet	\$5,000.00	95.0
AFF20.1.03	Binnie Wilkin	\$5,000.00	94.7
AFF20.1.06	Sylvia Robertson	\$5,000.00	88.7
TOTAL REQUESTED		\$25,000.00	

Just for the Board's information, and for any public listening, Doug Groves is a rawhide braider from Elko County. Chakrapani Singh is an Indian musician, playing traditional Indian guitar music on an instrument that he has himself adapted with additional strings. Dorinda Burnet is a traditional Hawaiian lei

maker. Binnie Wilkin is an African-American story teller, and Sylvia Robertson is a Ukrainian decorated egg painter, Pysanky or egg writing.

Executive Director Tony Manfredi:

SCORING RECOMMENDATION

- As we only have funding available for a single Folk and Traditional Arts Fellowship Grant for FY20, our recommendation is to fund the highest scoring applicant, Doug Groves.

Board Chair Joe O'Neill:

Thank you, Tony. Do we have any comments or questions from the Board?

Hearing none, I will accept a motion for approval of funding for FY20 Folk and Traditional Arts Fellowship Grant.

MOTION: TO APPROVE FY20 ARTIST FELLOWSHIP GRANT - FOLK AND TRADITIONAL ARTS PANEL AND FUNDING RECOMMENDATIONS: Moved by Mark Salinas; seconded by Gail Rappa. Passed unanimously.

Rappa:	Aye
Schefcik:	Aye
Michaels:	Aye
Estipona:	Aye
Zucker:	Aye
Salinas:	Aye
O'Neill:	Aye

Board Chair Joe O'Neill:

Motion carries. Congratulations Mr. Groves. Moving up on the agenda, agenda item K.

DISCUSSION, REVIEW AND VOTE OF FY20 PROJECT GRANT FOR ARTISTS (CYCLE A) PANEL AND FUNDING RECOMMENDATIONS (FOR POSSIBLE ACTION) (*Attachment K: FY20 Project Grant for Artists (Cycle A) Panel and Funding Recommendations*)

Board Chair Joe O'Neill:

There were twenty-four (24) eligible applications, and the panel was chaired by NAC Board Member Jerry Schefcik. The Project Grant for Artists (PGA) supports individual artists in the production and presentation of artistic projects. The PGA is awarded twice a year for projects that take place during

a specified six-month period. Examples of eligible projects include art exhibitions, performances, readings, concerts, the creation of art, portfolio creation, and marketing/promotional activities related to an arts project.

Executive Director Tony Manfredi:

There were a total of twenty-six (26) applications received for the FY20 Project Grant for Artists-Cycle A. Twenty-four (24) applications were deemed eligible and reviewed by the grant panel. Two (2) applications were not sent to the panel review due to eligibility issues. For the Project Grant for Artists-Cycle A, each applicant requested up to \$1,500 for a total of \$33,534.57. Total available FY20 funding in this category for Cycles A and B is \$40,000. To honor the thoughtful review and scoring of each application as well as the NAC's commitment to funding excellence, the NAC recommendation is to use the Funding Table included in the attached score sheet.

Board Member Jerry Schefcik (Panel Chair):

The Grant Review Panel charged with reviewing FY20 Project Grant for Artists-Cycle A convened in a public meeting virtually June 13, 2019 to discuss and score the applications. The panelists were:

- Joe Atack, Director of Education, Lake Tahoe Shakespeare Festival - Reno, NV
- Sarah Lillegard, Interdisciplinary Artist - Reno, NV
- Eric Neuenfeldt, Writer - Philo, CA
- Shakeh Ghoukasian, Executive and Artistic Director, Nevada School of the Arts - Henderson, NV

COMMENTS

- Panelists were given the opportunity to review and adjust their final scores at the completion of the discussion of all applications. Joe Atack changed his scores for the following applications: PGA20.1.03 - changed his score from 35 to 70, PGA20.1.09 - changed his score from 46 to 60, and PGA20.1.21 - changed his score from 36 to 60. For all three of these changed, Joe stated that he was too harsh in his initial assessment and discussion with other panelists changed his mind.
- Panelists noted that many applicants should have included video instead of just photos.
- Panelists noted that some applicants were lacking a clear vision for their project.
- Panelists noted that several times applicants' budgets did not seem realistic, or that they did not match up with what was stated in the narrative.
- Several times, panelists noted how wonderful the applicant's partnerships with other members/organizations of the community are.
- Higher-scoring applications were straight forward and clearly written.

- Panel Chair comment: I'd like to add that each of the panelists were very thoughtful and thorough in their evaluation of each of the applications. I think they did a very good job of it.

PUBLIC COMMENTS

- Tony Manfredi, Executive Director of the Nevada Arts Council, thanked the panelists, panel chair, the NAC staff, and the applicants.

NAC staff will now facilitate the scoring review for the FY20 Project Grant for Artists-Cycle A and the FY20 Fellowship Project Grant applications. Please see the included score spreadsheets.

Executive Director Tony Manfredi:

PROJECT GRANT FOR ARTISTS - SCORING RECOMMENDATION

- During the panel meeting, panelists discussed each application and provided their final score for each applicant. Those scores were averaged for the Average Score.
- Then the Funding Table (see below) was used to find the Funding Percent. The funding percent was multiplied by the initial grant request to find the Recommended Funding Amount.
- The Recommended Funding Amount exceeded the available amount of funding, so funding was awarded starting with the highest scoring applicants until available funds were depleted. The funding stopped at the last applicant that was able to be funded at the full Recommended Funding Amount.

Funding Table	
Score =	Funding %
95-100	100%
90-94	90%
85-89	80%
80-84	70%
70-79	60%
60-69	50%
0-59	0%

Grants Assistant Chenay Pointer-Bueltel:

Listed applicant number, name, and final recommended amount for all applicants for FY20 Project Grant for Artists-Cycle A (*Attachment K: FY20 Project Grant for Artists (Cycle A) Panel and Funding Recommendations*).

Board Chair Joe O'Neill:
Any questions or comments?

Grant Program Specialist Sierra Scott:
I just want to point out that typically we would divide that \$40,000 total available for FY20 into \$20,000 per each cycle. However, if you look at the final 2 here, they have the exact same score, 78.5 and 78.5. So we made the decision, since we have the additional funding, to fund both of those, which makes it a little bit higher for cycle A then we will have available for cycle B.

Board Vice-Chair Gail Rappa:
I have a couple questions. This is our old Jackpot Grant, correct?

Grant Program Specialist Sierra Scott:
Correct.

Board Vice-Chair Gail Rappa:
So, this is the first time we've done it this way?

Grant Program Specialist Sierra Scott:
With individuals only? Yes.

Board Vice-Chair Gail Rappa:
So compared to the Jackpot Grant, I'm just always curious with the numbers, I think the ease of application was definitely a factor.

Grant Program Specialist Sierra Scott:
With the Jackpots last year, if you recall, we usually only had 10-12 applicants for each quarter. So, we were really happy with the amount of people who applied for this, especially as they had to apply fairly early in the year.

Board Vice-Chair Gail Rappa:
Thank you.

Board Chair Joe O'Neill:
Any additional comments? Hearing none, I will accept a motion to approve funding for FY20 Project Grant for Artists-Cycle A.

MOTION: TO APPROVE FY20 PROJECT GRANT FOR ARTISTS (CYCLE A) PANEL AND FUNDING RECOMMENDATIONS: Moved by Edward Estipona; seconded by Karen Michaels. Passed unanimously.

Rappa: Aye
Schefcik: Aye

Michaels: Aye
 Estipona: Aye
 Zucker: Aye
 Salinas: Aye
 O'Neill: Aye

Board Chair Joe O'Neill:
 Motion is approved.

Executive Director Tony Manfredi:
 Moving on to the FY20 Fellowship Project Grant, agenda item J.

DISCUSSION, REVIEW AND VOTE OF FY20 FELLOWSHIP PROJECT GRANT PANEL AND FUNDING RECOMMENDATIONS (FOR POSSIBLE ACTION) *(Attachment J: FY20 Fellowship Project Grant Panel and Funding Recommendations)*

Executive Director Tony Manfredi:

There were a total of four (4) applications received for the FY20 Fellowship Project Grant. All applications were deemed eligible and reviewed by the grant panel. For the Fellowship Project Grant, there is one grant available for \$7,000. The NAC recommendation is to fund the highest scoring applicant at this amount. The panel Chair was Jerry Schefcik. Again the grant panel consisted of:

- Joe Atack, Director of Education, Lake Tahoe Shakespeare Festival - Reno, NV
- Sarah Lillegard, Interdisciplinary Artist - Reno, NV
- Eric Neuenfeldt, Writer - Philo, CA

Grants Assistant Chenay Pointer-Bueltel:

Listed applicant number, name, and average score for all applicants for FY20 Fellowship Project Grant.

FY20 FELLOWSHIP PROJECT GRANT			
Applicant Number	Applicant Name	Amount Requested	Average Score
FPG20.1.02	Ann Keniston	\$7,000.00	90
FPG20.1.04	Robert Beckmann	\$7,000.00	86

FPG20.1.01	Mykola Suk	\$7,000.00	84
FPG20.1.03	Dayvid Figler	\$7,000.00	83

Executive Director Tony Manfredi:

FELLOWSHIP PROJECT GRANT - SCORING RECOMMENDATION

- As we have funding available for one Fellowship Project Grant, our recommendation is to fund the highest scoring applicant, Ann Keniston.

Board Chair Joe O’Neill:

Thank you, Tony. Any comments or questions from the Board? Hearing none, I will accept a motion to approve funding for FY20 Fellowship Project Grant for Miss Anne Keniston.

MOTION: TO APPROVE FY20 FELLOWSHIP PROJECT GRANT PANEL AND FUNDING RECOMMENDATIONS: Moved by Gail Rappa; seconded by Edward Estipona. Passed unanimously.

Rappa: Aye
 Schefcik: Aye
 Michaels: Aye
 Estipona: Aye
 Zucker: Aye
 Salinas: Aye
 O’Neill: Aye

Board Chair Joe O’Neill:

Approved, congratulations Miss Keniston.

Executive Director Tony Manfredi:

Moving quickly here, I just want to remind everyone that the Fellowship Project Grant is to support artists working in all disciplines who have received two or more NAC Artist Fellowship Grants. These artists are recognized for continuing artistic accomplishment and are actively participating in their art form as practitioners, teachers or both. This two-year grant recognized the commitment of NAC Fellows and supports projects that encourage the development of new work to share with the public. So we’re excited to have this offered again, and congratulations.

Board Chair Joe O’Neill:

Ok, we will now break for lunch.

12:30 Break for lunch

1:30 Call to order

NAC BOARD INTRODUCTIONS

Board Chair Joe O'Neill:

Chair O'Neil said since they only get together like this once a year and because there are some new Members, he wanted to go around the circle and make introductions. They were:

- Edward Estipona is serving his sixth year on the Board. Current President/CEO of the Estipona Group which is a full-service communications agency in Reno. They are in their 26th year. He and his company have been strong arts supporters historically since they first started. He is very glad to be part of the group.
- Karen Michaels is from Henderson, Nevada, and she's a "multi entrepreneur creative business owner." She is a performing artist and owns a marketing and social media agency. She's been on the Board just about going on one year and it has been "thrilling and wonderful."
- Joe O'Neill works for the City of Las Vegas Office of Cultural Affairs as a Senior Cultural Specialist responsible for all of the marketing promotion for the Department. In his prior life, he was "an entertainer, performer, senior dancer, actor extraordinaire" for the Walt Disney World Company in Orlando, Florida.
- Mark Salinas is the Director of Arts and Culture for Carson City. He moved to Nevada two and a half years ago from New York City where he lived 19 years in Queens. He had a designer fabrication business, and was involved in the fashion and arts industry. He is going to "dust off the paint brushes" and will be working on a mural out in Elko soon.
- Annie Zucker has been a Board Member for six years. She's the Manager of Community Impact for Renown. Serving on the Board is a privilege.
- Jerry Schefcik is serving his second term on the Board. He is the Director of Galleries at UNLV where he has been for 30 years. He teaches classes about gallery practices and supervises interns. He said there is a really "wonderful heritage that the Board has" and he has enjoyed being part of it.

EXECUTIVE DIRECTOR TONY MANFREDI, DTCA/NAC AGENCY OVERVIEW

Executive Director Tony Manfredi:

Mr. Manfredi gave Members a NAC overview. He said when he is on the speaking circuit, his goal is to let people know about the Nevada Arts Council and share some of the rich heritage that they have as an Agency and then

ultimately, make sure people understand the breadth of the program areas that are offered.

The NAC understands the value that the arts bring to the state – it’s really critical. It’s critical to everyone in terms of businesses, and critical to quality of life. It certainly has real money associated and attached to it, and provides real jobs for the community. When you look at critical need/critical value, the arts are a fundamental component of a healthy society, one that provides benefits to individuals, community, and the nation as a whole. The NAC supports creativity, innovation, prosperity and skills.

The U.S. Bureau of Economic Analysis cites that \$7 billion dollars in arts and culture value in Nevada contributes over \$7 billion dollars and it’s 4.17% of the Nevada economy contributing to 41,308 jobs. That’s real money, real work, and real impact.

An Americans for the Arts survey found Nevadans to be highly engaged in the arts. Nevadans believe arts promote personal wellbeing, help people understand other cultures in communities, and are essential to a well-rounded K-12 education. Some other findings were:

- 76% of Nevada adults attended an arts or cultural event
- 73% agree that the arts are a form of pure pleasure
- 70% agree that creativity enhances success in the workplace
- 61% said their job requires them to be creative, either individually or as part of a team
- 70% of adults surveyed approved arts and funding at the State and Federal level
- 75% of Nevadans believe they help student perform better academically
- 62% believe that they improve healing and healthcare
- 49% of the creative arts are helpful to military personnel transitioning back to civilian life
- 85% agree that the arts attract travelers and are good for tourism; arts drive tourism for Nevada.
- 54.2% of non-local event attendees said they come to Nevada because of a particular arts/cultural event

The Department of Tourism and Cultural Affairs is committed to driving cultural tourism as a part of their advertising campaigns connected with museums and the Indian Commission.

WHY ARTS MATTER / AGENCY BUDGET OVERVIEW

Executive Director Tony Manfredi:

Mr. Manfredi gave a brief overview of why arts matter and a quick budget review.

How does the Nevada Arts Council operate? They are authorized in statute, NRS 223C: “It’s a priority, and policy of the State of Nevada, to join with institutions and professional organizations concerned with the arts. To ensure that the role of the arts and the life of the communities at stake, will continue to grow and play an ever-increasing part in the cultural development and educational experience of our residents.”

The NAC was established as a State Arts Agency in 1967 and is charged with enriching the cultural life of the state as supported, and making excellence in the arts accessible to all Nevadans. The NAC is one of 56 State Arts Agencies in America who receive ADA funds. The National Endowment for the Arts has to give 40% of their funds to State Arts Agencies, so that is an important designation.

ARTIST SERVICES PROGRAM OVERVIEW

Artist Services Specialist Fran Morrow:

Ms. Fran Morrow with the Artists Services Program gave a brief overview. The Artist Service Program enriches every element of Nevada’s quality of life. The Artists Service Group relies upon artists all over the state and those artists rely upon the Artists Services Program.

Ms. Morrow shared images of some of the varied art projects that were supported by Artists Services, including museum exhibits, traveling exhibits, dance troupes, gallery showcases, jazz musicians, and even displays in the hallways of the Capitol. She explained that all of the fellowship recipients are asked to do a public outreach, and the resulting artists’ works are amazing. Artists Services Program staff presented 15 different public outreach activities because of the fellowships and the public outreach requirement. Since many of the sites that they travel to don’t have installation systems in their facilities, staff got funding for installation systems.

Ms. Morrow shared a portion of one the videos they produced in a series of videos of all past fellowship Fellows, highlighting the process and practices and experiences that artists encounter in their work. These videos can be viewed on the Artists Services Program website. The closing part of the video summed up the Artists Services Program: “the artists that we support with our funding, with fellowships, with grants, those artists go on to build the very armature of the society in which we live. They not only beautify the landscape with sculpture or large-scale installation, they also manage to expand our way of thinking and our way of being. They remind us to be a part of community. So, arts funding is crucial to the social engine. It makes us real.”

ARTS LEARNING PROGRAM OVERVIEW

Arts Learning Specialist Maryjane Dorofachuk:

Ms. Mary Jane Dorofachuk, Arts Learning Specialist Coordinator, explained the Arts Learning Program focuses on three areas: arts education, arts integration and arts for social development and arts for social development and intercultural competency. Arts education develops skills in a lot of arts disciplines. Arts integration uses art in conjunction with other subjects. Arts for social development uses art as tools to promote social development and cultural competency. Social development can be healthcare, military, veteran's programs and social justice. And cultural competency could be gaining knowledge of different cultural practices and worldviews.

Ms. Dorofachuk highlighted a few of the recent Arts Learning projects. Their ongoing Artists in Schools and Communities and Poetry Outloud are going strong. One of their projects involved an arts-integration project with theater, language arts and science. They brought in a theater troupe from Reno to perform and work with students in Esmeralda County who had never had that kind of opportunity before. Another project was Chinese New Year in the Desert. They teamed up with the Golden Knights hockey team, and the mascot Chance, to put on a workshop, and then a Chinese New Year celebration. There are ongoing hands-on projects thanks to Arts Learning grants.

Ms. Dorofachuk said she wanted competitors in the Poetry Outloud competition to get something other than a certificate. Their staff arranged for competitors to get Joe Winters Tumblers this year. Ms. Dorofachuk wants to create a large engraved traveling trophy that can go from school to school to promote their efforts even further.

COMMUNITY ARTS DEVELOPMENT PROGRAM OVERVIEW

Community Arts Development Specialist & ADA Specialist Michelle Patrick and Community Arts Development Specialist Grace Davis:

Ms. Michelle Patrick and Ms. Grace Davis, presented an overview of the Community Arts Development Program.

The mission of the Community Arts Development Program is to support Nevada's nonprofit arts and cultural organizations, municipalities, public institutions, and government entities, with programs and services aimed to elevate the arts and cultural infrastructure and organizational capacities statewide. They are setting out to expand the skillset of Nevada's creative community and cultivate organizational capacity. They want to increase access, and also provide professional development opportunities statewide.

Professional development opportunities include specific workshops and training programs for art administrators and artists. In addition, they offer technical assistance to support strategic planning and operational support. Their Arts Towns Meetings have created an opportunity for rural and urban entities to come together with both artists and art administrators; there are 17 groups that are doing projects. In addition to these programs and services, they have added the Municipal Arts Leadership Workshop Network that includes leaders from municipalities throughout the state coming together, working together, and sharing what they are doing with each other.

Ms. Patrick said in terms of some of their strategic outreach, they are trying to identify communities and organizations that are not actively engaged with the Nevada Arts Council. This includes the aging population; people with disabilities, and other underserved communities, as well as urban areas. They also have been doing a cultural assessment, which includes special initiatives statewide. They've added a cultural arts consultant to their staff to help support projects in the communities. They are participating in the Arts and Economic Prosperity study as well.

The Community Arts Development Program has a lot going on: NEA Creativity Connect workshop, Arts Town Meetings, and the Starving Artists Festival (funded by a project grant). In Henderson and North Las Vegas, they've established Arts and Cultural Advisory Boards. And as part of their programs and services, the Community Impact Grant was awarded to the city of Sparks and the Sierra Arts Foundation. They are going to re-invigorate a building and make it into a new gallery space to help bring the community of Reno/Sparks closer together to share the resources.

FOLKLIFE PROGRAM OVERVIEW

Folklife Specialist Pat Atkinson and Folklife Specialist Rebecca Snetselaar: Ms. Rebecca Snetselaar and Ms. Pat Atkinson gave the Folklife Program overview.

Ms. Snetselaar said the Folklife Program is a lot like the other programs, but they're different in some ways. Like Artist Services, they provide artist services to low income, underserved populations. They are the teaching artists in schools, and there are folk artists on their rosters. They support community arts, and are working to help to develop new interested community organizations. They're looking for arts that are current and happening within some sort of cultural community, whatever that is.

Many of the Folklife Program projects are centered around creating a record of traditional arts and folklife in the state of Nevada. Who are Nevadans, what

do we do, what do we value? There are craft programs that are specific to the folk and traditional arts in the state.

The Folklife Program is required to write their own grant to the National Endowment for the Arts, that's submitted every three years along with the partnership grant. They're competing every three years for funding for their programs. So, what they work to develop is a three-year project that they work to carry out.

This cycle's project is unique and wonderful. The idea is to show, not tell, what folklife is. So, staff came up with a hashtag that is launching this year, and they also have built internal infrastructure to support the project. It's called the Nevada Friends and Neighbors Initiative. And the idea is that everyone has folklife and it's something that everyone shares. There are over 30,000, probably close to 40,000 photographic images in the archives dating from 1986. They are building an archive on Flickr for the Nevada Arts Council Folklife Project and that's going to include legacy material that was recorded 30 years ago. People will be able to interact with the photos and share with them. They are tagging everything with the hashtag #nvfolkfan.

Another exciting project is a new way to exhibit photos, where two photos are put on one "canvas" so that when you walk past, you flick between the two images. They'll be developing 24 different images where they ask people to represent their cultural identity. They'll be using them when they set up at a table to market folklife. They're trying to get some balance with a variety of different cultural traditions and a variety of ages. They're trying to rebrand the folklife program and just get people to identify with that more.

Mr. Estipona said it's exciting to think that people who are unable to travel will be able to view these images on the website with integrated GIFS that are doing the same thing as what happens in person. And the cool thing is, that those images can then also be used as social media material going forward. "Show us your folklife" will open up a whole new audience.

GRANTS PROGRAM OVERVIEW

Grant Program Specialist Sierra Scott:

Ms. Sierra Scott provided Members with an overview of the grants program.

Ms. Scott said most of their grantees are individuals, but there are some nonprofit organizations, as well as government entities and public institutions. This year they tried to be really specific about what grants they would apply for. They have this really great feature on the website where they have an FY20 drop-down for individuals and just those grants will pop up.

Ms. Scott shared the template that they use for that. There is some overlap, with many projects open to both nonprofit organizations and their mentees, same with private grants. This template is a really great way to guide people towards what grants they should be applying for, and tries to take some of that mystery out of the grant process.

Competitive grants are reviewed and evaluated by in-state and out-of-state art specialists, artists, and educators, before the Board approves them. The non-competitive grants are currently open for FY20, and these will be coming in starting May 1st of this year. They're waiting for the Board to approve those, so for this year they've had to tell people up until this point that their applications were approved pending Board approval of funding.

They are already almost halfway through the funding for the year because they've had so many applicants. They've had about 30 to 40 applications already in the last two months.

They really tried to get some general review criteria across the board so that there was consistency in all of our grants. Where applicable, the four broad categories are artistic excellence, community impact, artistic merit, and project plan and management.

Ms. Scott announced they have a great new online system called Submittable. It's an up and coming platform, and new features are being rolled out all the time. The Submittable staff has put customer support as their #1 goal, and did some "fantastic customization" for the panel.

From August to November 2018, the Board's Grant Committee reviewed the proposed modifications to all eleven grant programs, and that was based on staff, constituent and Board feedback. And then in December they published revised guidelines, all in separate PDF forms on the website. January through June they processed close to 400 applications.

Executive Director Tony Manfredi:

Mr. Manfredi summed up the 2018 grants program activities: 17 counties, 50 cities, and 139 zip codes. We had a total of 395 grant requests in FY18 for \$1,576,000. Through funding, we were able to award 309 for \$1,020,000. Of those grants, we had in-kind cash of \$66,000,000. We engaged with over 1,300,000 people, and of those, over 376,000 were K-12 students. So, really impressive results from a group of 13 with a \$2.7M budget.

NAC BOARD MEMBERSHIP

I. FY20 Board Meeting Dates and Times:

- Friday, September 27, 2019 @ 1:30 pm
- Friday, December 13, 2019 @ 1:30 pm
- Friday, March 27, 2020 @ 1:30 pm
- Thursday June 25, 2020, All day, location TBD

Executive Director Tony Manfredi:

Mr. Manfredi confirmed that the future meeting dates were those published in the Agenda. He said he hoped Members would block out those dates because they work well in terms of planning sequence and timing for the grants and supporting activities.

II. Handbook Update

Director Manfredi said everyone should have received a packet with the new handbook materials. He urged Members to go through the entire handbook and read it. There's a lot of information in there that will help answer questions on what is appropriate for Board Members, what they want to be careful of, communication, how they want to communicate with each other. Statutes saying what they can and can't do, and there's other information in there about the agency. There are some new sections about economic impact and programming, and grantee facts that Members should read. The Handbook also talks about the program areas in a user-friendly format that can serve as talking points when advocating on behalf of the Agency.

III. Review State Statutes and Board Policy

The State Statutes and Board Policy materials were included in Member packets. Mr. Manfredi urged everyone to review that material.

IV. Board Roles

The Board Roles materials were included in Member packets. Mr. Manfredi urged everyone to review that material.

V. Open Meeting

Senior Deputy Attorney General Sarah Bradley gave Members a primer on Open Meeting Law and Conflict of Interest. Her main points were:

- Open Meeting Law governs all public bodies, that's why it's on the Agenda.
- Open Meeting Law requires that the Agenda be posted (3 days prior) and Minutes are made available
- Board Members should not discuss Board business outside of Board meetings

- Filter everything through the staff office (i.e. magazine articles, press releases, any questions)
- Agendas should be as detailed as possible. The agenda needs to be reviewed and prepared ahead of time
- Subcommittee meetings also fall under Open Meeting Law

VI. Conflict of Interest

Deputy Attorney General Bradley explained Conflict of Interest.

A conflict is actually if you know somebody. If you do, you want to put that on the record. You want to spell out the nature of your relationship that could lead to conflict and whether or not you think you can decide fairly. Those are the key elements. The Law does say this applies to a family member “within three degrees.” The Law requires you to abstain. Also, if it’s a financial interest, if it would benefit a three-degree family relationship, you must abstain.

If you’re concerned you can’t be unbiased, you should recuse. You do need to put that recusal on the record which means you need to be out of the meeting. Put that on the record because then that reduces the quorum. And what if you realize after the vote that you should have put a conflict on the record? Once you realize it, just put it on the record, the sooner the better.

If you are doing a block vote, pull out the items that there’s a disclosure on, and that they have to abstain on. It doesn’t mean you can’t vote in the remainder of the items; it’s just items that would be a conflict to you.

The group asked the Deputy Attorney General several “what if” questions regarding workplace relationships, contacts within organizations, academic associations and so forth. The Deputy Attorney General said the way the Law is defined, it’s a current connection. When in doubt, Members can ask her for advice or an opinion. And if you really do have an ethical question, then they can turn to the Ethics Commission for an opinion.

The Governor appoints people to Boards like the Nevada Arts Council because they have knowledge and expertise in the area. That often creates conflicts. The rule under that generally is: disclose often and recuse only when required to. That’s generally the rule because the Governor has Members on the Board for a reason and wants them to participate.

An unidentified speaker asked for clarification on quorum. Deputy Attorney General Bradley explained what happens is the quorum is reduced by people who come and say I can't vote on this. She said sometimes they just don't come to the meeting because they think well, I can't vote anyway. And now they're counting against you because you have to have a quorum, number one; to have a meeting, number two; you have to put your conflict on record, and the Law (281(A)(4)(20)) spells that out. There's a little provision that talks about how you put your conflict on the record, then the quorum can be reduced. Another unidentified speaker asked about proxy voting. The Deputy Attorney General said that statute now allows that, so if they want to do that, they could request a bill change. The deadline to apply for a bill change is May 2020.

Director Manfredi said in addition to the information in the Board packets related to Items I-VI, there was also 2020 budget info they should review. The budget materials highlight the funding that they have for the Agency for fiscal year 2020, based on the Legislatively approved budget. They did receive an extra \$25,000 per year that went into the general fund, for operations. What they are doing at this point is they're going to take \$10,000 of that \$25,000 and apply it to a databased maintenance solution.

They're going to use some of the Category 85 money, reserve money, to do the implementation of that program so that the Agency can get a database. Right now, they have no database, and that would be a great win for the organization to get that in play. The nice thing about a database solutions is that they integrate with Submittal, the grant application system. That would clean up a lot of the manual process right now.

They are utilizing Category 38, rural funds, to supplement some of their grant funding, which is acceptable under statute. There's some NEA funding increase. They used FY18 numbers to craft the 2021 budget. In FY18 our NEA grant was \$696,400. The grant awarded for this year is \$710,700, so they have to account for that additional funding, again, through a work program.

BOARD MEMBERSHIP AND TERM LIMIT UPDATE

Director Manfredi said they are looking at Board membership and term limit updates. They're looking at reviewing the records, and also reaching out to the Governor's office to get some clarity on how to move forward with filling Board seats. More info will follow when it becomes available.

NAC BOARD CHAIR UPDATE

Chair O'Neil thanked everyone for their outpouring of concern and support for his mother. He said he will be in Florida for the next five weeks to prepare for his mother's move here to Nevada. He said he and Tony will continue to have their bi-weekly meetings to catch up on things over the phone. He gave Members an opportunity for comments and they were:

- Gail Rappa said she was so excited about their upcoming work. She thanked everyone for her birthday wishes.
- Jerry Schefcik said he's excited about Art Walk. It involves all of the departments of the college -- theater, music, dance, art, and architecture. They all do something. The gallery is going to do an exhibit called Block 17, which is all African American artists who live in Las Vegas to recognize and celebrate the work that they do. Block 17 refers to the geographic area of Las Vegas where, back to the beginning when Vegas was first organized, the plots laid out land-wise, that's where the blacks were supposed to live. It was in Block 17, so that's the reference.
- Karen Michaels said she truly enjoyed last week's panel. The panelists were amazing and of course the art submitted was "lovely and inspiring." She said she was thrilled to be a part of the Board and thanked everyone for their help and support.
- Mark Salinas said he was proud that their cultural commission has expanded its own diversity. They had their first Latin Commissioner in ten years, first Native American Commissioner in ten years, and they also had the youngest Municipal Arts Commissioner in the state, 19 years old. So, there's progress being made there. He highlighted no less than five upcoming projects in the works.
- Edward Estipona said he had the great pleasure of working with the Tourism Board, representing the Arts Council. He really loves their new direction, heading with the new campaign. Loves that cultural tourism is a huge part of that. On a personal level, in February Mr. Estipona launched a new digital platform. It's a good news network, it's called justthepositive.com, and a lot of it stems from the fact that so many things that are going on are presented in a negative way -- "if it bleeds it leads" kind of thing. He hopes that justthepositive.com will change that kind of thinking.

FUTURE AGENDA ITEMS

Director Manfredi some listed future agenda items:

- March meeting Minutes were not on this Agenda since they were not recorded on the Agenda; they will go on the September Agenda.
- Back in on April 24th, 2013, the Nevada Arts Council Board discussed and approved raising the funding threshold for all competitive grants to 60%. Staff is looking to adding this to a future Agenda item for discussion. Due to increased demand for grant funding and limited available funding, they are proposing raising that funding threshold to 70%, similar to the way that they dealt with the jackpot grants in the past, and the project grants.

PUBLIC COMMENT

No public comment in person or submitted via email.

ADJOURNMENT (FOR POSSIBLE ACTION)

MOTION: TO ADJOURN THE MEETING: Moved by Mark Salinas; seconded by Edward Estipona. Passed unanimously.

Estipona:	Yea
Michaels:	Yea
O'Neill:	Yea
Rappa:	Yea
Schefcik:	Yea
Zucker:	Yea
Salinas:	Yea

Board Chair Joe O'Neill:
This meeting is adjourned.

The meeting adjourned at 4:14 p.m.

Respectfully submitted,
Cathleen Wyatt, Administrative Assistant III
Nevada Arts Council

Attachments on file with original minutes in NAC offices:

Attachment A:	Public Meeting Notice/Agenda
Attachment B:	Minutes from December 14, 2019 Board Meeting
Attachment C:	FY19 4th Quarter Jackpot Grant Panel Funding Recommendations
Attachment D:	FY20 Operating Support Grant and Funding Recommendations
Attachment E:	FY20 Project Grant for Organizations Panel and Funding Recommendations
Attachment F:	FY20 Arts Learning Project Grant Panel and Funding Recommendations
Attachment G:	FY20 Community Impact Grant Panel and Funding Recommendations
Attachment H:	FY20 Artist Fellowship Grant - Contemporary Arts (Visual Arts) Panel and Funding Recommendations
Attachment I:	FY20 Artist Fellowship Grant - Folk and Traditional Arts Panel and Funding Recommendations
Attachment J:	FY20 Fellowship Project Grant Panel and Funding Recommendations)
Attachment K:	FY20 Project Grant for Artists (Cycle A) Panel and Funding Recommendations