

**NEVADA ARTS COUNCIL BOARD MEETING**

**Thursday, September 29, 2016**

**9:30 a.m.**

Nevada Museum of Art, E.L. Cord Museum School

160 W. Liberty St

Reno, NV 89501

---

**Present: Board**

Julia Arger, chair  
Deon Reynolds, vice chair  
Edward Estipona  
Joe O'Neill  
Jerry Schefcik  
Eric Strain  
Ryrie Valdez  
Irma Varela  
Annie Zucker

**Staff**

Susan Boskoff, Executive Director  
Patricia Atkinson, Folklife Program Coordinator  
Bandi Huckabay, Account Technician  
Fran Morrow, Artist Services Program Coordinator  
Joseph Paslov, Administrative Assistant  
Maryjane Dorofachuk, Arts Learning Program  
Coordinator, Las Vegas  
Rebecca Snetselaar, Folklife Program Associate  
Chenay Pointer-Buelter, Grants Program Assistant  
Ariana Cramer, Community Arts Development  
Assistant  
Amy Spencer, Community Arts Development  
Program Coordinator  
Bill Ware, NTI Installer/Associate  
Shosh Zeldner, Community Arts Development  
Program Associate

**Excused**

Linda Ficklin, Administrative Services Officer

**Guests**

Felicia Archer, Public Information Officer  
Brett Kandt, Deputy Attorney General  
Sarah Bradley, Deputy Attorney General  
Gail Rappa, artist/educator  
David Walker, CEO, Nevada Museum of Art  
Karen Craig, consultant  
Nettie Oliverio, co-chair, Reno Arts Consortium  
Eric Brooks, program coordinator, Sierra Arts  
Foundation  
Mike Kazmierski, president and CEO, Economic  
Development Authority of Western Nevada  
Lori Kunder, principal, Kunder Design  
Naomi Duerr, Reno City Council Member  
Judy Harris, president, Cultural Alliance Nevada

---

**I. CALL TO ORDER/WELCOME & INTRODUCTIONS**

The meeting convened in open public session at 9:34 a.m. Julia Arger, chair of the Nevada Arts Council (NAC) Board, welcomed everyone and asked for introductions. She also extended a warm welcome to the guests and visitors in the room, and requested that they introduced themselves as well. After introductions, Arger reviewed the three bullet points at the top of the Public Meeting Notice/Agenda as a reminder that: (a) items on the agenda may be taken out of order, (b) two or more agenda items could be combined for consideration, and (c) agenda items may be removed or discussion relating to an item on the Agenda could be delayed at any time. She then announced that due to the number of guest presentations, it was likely that agenda items would be taken out of order in an effort to accommodate the arrival of the speakers, and that several agenda items might be delayed to a later meeting. Arger asked if any public comment submitted.

## **II. PUBLIC COMMENT**

No public comment in person or submitted via email.

Arger then requested Susan Boskoff, executive director, to review the board packets and Agenda for the day. Boskoff reviewed the Agenda (*Attachment A: Public Meeting Notice/Agenda*), along with the material contained in the board handbooks and folders. She explained that the Nevada Museum of Art generously provided free admission to the board, staff and guests to visit *Titling the Basin: Contemporary Art of Nevada* and its other exhibits. The Agenda was therefore designed with an hour and a half lunch period to allow time to explore the museum. Arger asked if the minutes from the meeting held by teleconference on September 15, 2016 were ready, Boskoff reported that staff had not yet completed them for board review. Arger requested that Agenda Item III be moved to the next board meeting.

## **III. NOMINATIONS AND ELECTION OF VICE-CHAIR AND SECRETARY/TREASURER (For Possible Action)**

Arger reminded the board that Deon Reynolds, current vice-chair, was resigning at the end of the month to focus on his photography, and that the board would now need to nominate and elect his replacement. She then called for nominations. Irma Varela nominated herself to replace Reynolds as vice-chair. Arger asked if there were any other nominations. Hearing none, Arger called for a motion.

**MOTION: TO ELECT OF IRMA VARELA TO REPLACE DEON REYNOLDS AS VICE-CHAIR:** Nominated by Irma Varela; seconded by Rylie Valdez. Passed unanimously.

Arger then informed the board that because Varela had been serving as Secretary/Treasurer, the board would now need to nominate and elect her replacement. She asked for nominations. Eric Strain nominated himself. Arger then called for a vote.

**MOTION: TO ELECT OF ERIC STRAIN TO REPLACE IRMA VARELA AS SECRETARY/TREASURER:** Nominated by Eric Strain; seconded by Joe O'Neill. Passed unanimously.

Arger noted that neither David Walker nor Naomi Duerr had arrived to give their welcomes, and asked the board to proceed with Agenda Item VII, the *Review and Approval of the F17 Second Quarter Jackpot Grant Award Changes*.

**VII. REVIEW AND APPROVAL OF FY17 SECOND QUARTER JACKPOT GRANT AWARD CHANGES (For Possible Action)**

Arger asked Boskoff to discuss the necessity for the board to approve changes in the amounts initially approved for the FY17 Second Quarter Jackpot Grant awards during the September 15, 2016 meeting. (*Attachment B: FY17 Second Quarter Jackpot Grant Recommendations*) Boskoff reminded the board that the Grants Management Team was currently in a "transition" status as Ann Black, NAC Grants Program Coordinator, had recently left the agency. Chenay Pointer-Bueltel, grants assistant and other members of the staff continue to administer the program and maintain the critical communication between the NAC and its grantees/applicants during the search for Black's replacement. Boskoff noted that during the review of the Jackpot Panel's funding recommendations at the previous board meeting, Joe O'Neill had questioned why an applicant received a higher recommended funding amount than another, despite having received a lower overall panel score. Black had explained the difference in scoring "creation" versus "project" proposals. However, O'Neill's question prompted the Grants Management Team to reexamine the scoring process upon return to the office, and it was discovered that there was an error in the formula. All of the grant recipients had been contacted, notified of the miscalculation, and informed that the correction would result in minor changes to the award amounts. The changes, she said, had to do with the scoring of applicants applying for support for the "creation" phase of the work of art rather than a public project or event. To ensure this does not happen again, the Grants Management Team is restructuring the scoring, and will include all pertinent information in the Grants Guidelines publication and webinars/workshops, and on the website. She added that it was necessary to read the amended funding recommendations into the record, and requested that the board consider approving the new amounts.

Boskoff asked Pointer-Bueltel to describe the resulting differences in total funding amounts. Pointer-Bueltel explained that except for the two "creation" grantees, everyone was receiving an average reduction of approximately \$20. The "creation" grantees had mistakenly been awarded less than should have been, and would now be receiving the additional \$160 they were entitled to. Arger asked Pointer-Bueltel to confirm that the reductions for the other grant recipients was minimal. Pointer-Bueltel reiterated that it was no more than a \$20 or \$30 reduction for each. Boskoff then read the revised FY17 Second Quarter Jackpot Grant award recommendations into the record. Arger asked if there were any questions or concerns regarding the changes to the Jackpot Grant funding recommendations. Hearing none, she asked for a motion.

**MOTION: TO APPROVE THE FY17 SECOND QUARTER JACKPOT GRANT AWARD CHANGES.** Moved by Jerry Schefcik; seconded by Irma Varela. Passed unanimously.

Arger invited Nettie Oliverio to the floor to talk about the Reno Arts Consortium.

**VIII. NETTIE OLIVERIO, CO-CHAIR, RENO ARTS CONSORTIUM: INTRODUCTION TO RENO ARTS CONSORTIUM**

Nettie Oliverio spoke about the value and community impact of the Reno Arts Consortium (RAC), which has been meeting every third Thursday at the McKinley Arts & Culture Center for about 20 years. The RAC meeting agendas were expansive, addressing issues that are meaningful and timely for those working in the arts sector in northern Nevada, and often included presentations from arts organizations, businesses, and candidates. RAC has been an amazing networking, advocacy and collaboration-producing entity, and she noted how energizing it was to work with colleagues in all sectors to share and discuss how the arts can a difference in our community and for each of us as individuals. She expressed her appreciation for the continued support and work of the Nevada Arts Council across the state.

Arger introduced David Walker for his presentation.

**V. DAVID WALKER, CEO, NEVADA MUSEUM OF ART: WELCOME**

Arger thanked David Walker, CEO of the Nevada Museum of Art (NMA) for hosting the NAC Board Meeting in the museum, and for inviting us to enjoy the exhibits. Walker greeted everyone, expressing how pleased he was to be hosting the NAC. He then introduced Claire Munoz, director of the E.L. Cord Museum School, explaining that she was one of the museum staff in charge of an ambitious community outreach plan, intended to make the museum more accessible, and even more engaged in the communities of northern Nevada. Walker talked about how museums, typically in the US, do not always appear very approachable, particularly to minority groups. He expressed pride in the inclusivity and accessibility steps NMA had taken in Reno and surrounding areas. He ended his presentation by discussing the *Titling the Basin: Contemporary Art of Nevada* exhibit and other NMA projects and initiatives in Las Vegas that are intended to broaden the connections between the northern and southern areas of the state.

**VI. NAOMI DUERR, RENO CITY COUNCILWOMAN: WELCOME**

Reno City Councilwoman, Naomi Duerr, added her enthusiastic welcome and thanked the NAC for inviting her to the meeting and providing her the opportunity to speak. She explained that as the Reno City Council's arts liaison, she attended all Reno Arts and Culture Commission (RACC) meetings. She spoke to the duties of the RACC and its committees, which include grants, marketing and public art, and then focused on a public art project at Virginia Lake that had been delayed for a number of reasons, but was recently approved and soon to be installed. An arts aficionado, Duerr mentioned a number of arts events and activities that she attends routinely, and addressed the city's commitment to support the arts and culture

community, from the most venerable arts institutions to the new art collectives and start-up groups. Arger thanked Duerr for her presentation and her obvious passion for the arts in Reno.

Boskoff suggested that the board members reintroduce themselves, as guests continued to arrive. She then introduced Mike Kazmierski, president and CEO of the Economic Development Authority of Western Nevada (EDAWN).

#### **IX. MIKE KAZMIERSKI, PRESIDENT AND CEO, ECONOMIC DEVELOPMENT AUTHORITY OF WESTERN NEVADA**

Mike Kazmierski thanked the NAC for inviting him to its meeting, and began his presentation with a brief introduction to the mission and goals of the Economic Development Authority of Western Nevada, also known as EDAWN, with a focus on EDAWN's various strategies towards making Reno, and Northern Nevada more alluring to big businesses. He explained how the area's vibrant arts, theatre and music sectors is making this task much easier, while continuing to create a better place for families to live and work. After answering several questions from members of the board and guests, Kazmierski excused himself to attend another meeting.

#### **X. ARTS LEARNING PROGRAM REPORT**

Maryjane Dorofachuk, Arts Learning Program coordinator, provided a very brief program update. Focusing on the 2017 Poetry Out Loud Program, reporting that the Nevada Poetry Out Loud State Finals would be held again in the KNPB studios in Reno in March 2017. Dorofachuk then introduced Elinor Bugli to talk about the Carson City Symphony Association and changes in the Carson City School District's music program.

Elinor Bugli thanked Dorofachuk for inviting her to the board meeting, and provided some background about herself, her husband David Bugli and the Carson City Symphony, now in its 33<sup>rd</sup> season. Going back years, she and her husband took on a secret mission to create a strings and orchestras program in the Carson City School District to complement its existing and popular choral and band programs. In 2004, Sue Jensch (who had a different name then) moved to Nevada, and with previous experience starting a strings program in schools, offered to help develop a strings program for Carson City students. Bugli and Jensch began visiting schools to show students what violins looked and sounded like, and answered questions. They then brought chamber groups and quartets to schools for concerts and assemblies. With school administrators expressing appreciation of and interest in the impact of these enrichment programs, the "duo" felt was time to work on establishing a strings program in the schools, starting an after-school program. They partnered with schools by requesting to use the band room, and called the program "Strings in the Schools." Flyers were distributed with the hope of filling one class each at two schools. They were surprised with the overwhelming response, and added a third class at each school in the first year. The program quickly became successful, as beginning violinists moved into ensembles after one or two years. "Strings in the Schools" students performed for the Carson City School Board each year. The program

garnered strong support from students, parents, the community, and as well, from the school superintendents. They received an award from *Mr. Holland's Opus Foundation* of 24 small-sized violins for second graders. Additional donations and purchases expanded the number to 80-90 instruments that were loaned out to kids whose families couldn't afford instruments. Seeing the success and benefit of this programming, the Carson City School District started orchestra classes in the two middle schools. The next year they authorized the high school orchestra, taught by band instructors who were trained in strings. So many students signed up that an additional class was needed. It was now time to approach Superintendent Stokes to explain that a full-time teacher was necessary for the district's strings program as the volunteer could no longer handle what had evolved into a full-time position. The Superintendent explained that the position could only be a part-time position and he feared it wouldn't attract anyone. He suggested that they come back in a year. Undeterred, they encouraged application for the position by a local musician that had a doctorate in Spanish, which was a great benefit as 20 percent of the district's students are Hispanic. He was then hired on the condition he got his teaching credentials, and just started teaching this September. "He loves it and the students love him." Bugli ended her report noting that presently there are about 150 string students in the program. They are now focused on teaching 5<sup>th</sup> graders in the future. Both board and staff members asked Bugli questions about the various grants and donations that played a critical role, and noted that successes such as this one are due to persistence, dedicated work with the school district, and a commitment to promote excellence in the arts.

#### **XI. FOLKLIFE PROGRAM REPORT**

Pat Atkinson, Folklife Program coordinator, introduced two Living Traditions Grant projects and explained how engagement in traditional art forms is both an expression and a reaffirmation of group identity. Passing on culture in face-to-face interaction is still the preferred and primary way of transmitting this special knowledge, despite current trends in technology and social media. The first was a project by Thai Cultural Association president Supatra Chemprachum, Governor's Arts Award winner and recipient of several previous apprenticeship grants for Thai dance, music, and foodways. Now in her 80s, Supatra wanted to have one of her premier dance students recorded on video so that the dance movements would be documented for future students. The dance she selected is part of a multi-day dance drama of a Thai folktale involving magic beings, kidnapping, marriage, separation of the lovers, and ultimate reuniting after undergoing hardships and dangerous journeys. An edited version of the video is now available via *Nevada Stories* on the NAC website.

The second project was a Northern Paiute beaded buckskin cradleboard apprenticeship. Leslie Williams Hawley, another veteran master traditional artist, worked with her apprentice Lucy on all of the processes necessary in creating a traditional cradleboard. This takes about nine to 12 months. The willow for the frame and shade must be gathered in season and prepared for weaving. The buckskin must be soaked, scraped, brain-tanned and dried. The frame and basket parts must be woven; the buckskin softened, cut and

stitched onto the frame. The final step is the beading of the design. This type of apprenticeship teaches more than craft techniques. The master and apprentice are fully immersed in the traditions and history of their people. They must be aware of when and how to gather the appropriate plants; how to make a deer skin supple and strong; what different colors and patterns mean. They are aware of their environment and the disruptions in that environment due to climate change. The cradleboard or baby basket is important in the family – it is not an art object to be sold, but something to be used and passed down to future generations for their use as well.

Rebecca Snetselaar, Folklife Program Associate, followed with a very brief update on her attendance at the recent conference of the National Assembly of State Arts Agencies (NASAA), and in particular, about the sessions that addressed issues of diversity, inclusivity and engagement.

After Snetselaar's presentation, Varela spoke to her experiences attending two NASAA meetings, and acknowledged how the NAC valued its board members and their participation. She also stressed the importance of cultural equity and diversity, noting that the NAC delegation to the NASAA conference was one of the most diverse.

At this time, Brett Kandt, Deputy Attorney General, excused himself from the meeting as Deputy Attorney General Sara Bradley had arrived. Arger thanks Kandt for his attendance and introduced Sara Bradley as arriving at 12:05 pm.

## **XII. ARTIST SERVICES PROGRAM REPORT**

Fran Morrow, Artist Services Program coordinator, presented an overview of the Artist Fellowship program since the board approved a change to award Visual Arts Fellowships during odd years, and Literary and Performing Arts during even years. (*Attachment C: Artist Fellowship Report*). She reported that the transition had been successful and was supported by the majority of her constituents. She then discussed the *Titling the Basin: Contemporary Art of Nevada* exhibit, currently hanging at the NMA. JoAnne Northrup, NMA Curatorial Director and Curator of Contemporary Art, collaborated with Las Vegas-based art advisor Michele Quinn to curate *Titling the Basin*. According to the curators, "the exhibition bridges the divide between Northern and Southern Nevada communities and provides a wide-ranging overview and understanding of the most accomplished work being created by more than thirty artists living and working in Nevada today." Of the 30 artists featured in *Titling the Basin*, 22 artists have received NAC grants and awards. Morrow and Bill Ware, the Nevada Touring Initiative associate, handed out a packet to all meeting attendees that included a booklet about the exhibit artists who had received fellowships or other NAC grants. This packet was designed as part of a "scavenger hunt" for the lunchtime period, encouraging everyone to view the exhibition and paste the correct "image" of artwork on the artist's biography page in the booklet. Designed as an opportunity for board members and staff to become familiar with the work of some of Nevada's finest visual artists, the first three people who returned after lunch with

completed and correct booklets would receive a book of poetry by one of Nevada's rural writers.

Arger recommended that the board break for lunch at 12:25 pm, and asked everyone to return by 1:40 p.m.

After lunch, Arger recommended that the Tuscarora presentation, Agenda Item XIV, be moved up to allow Gail Rappa time to make the train back to Elko.

#### **XIV. GAIL RAPPA: TUSCARORA ARTS COMMUNITY**

Gail Rappa thanked the NAC for its interest in and support of the state's rural artists and arts organizations, and for inviting her to share a slice of the vibrant arts and cultural life in Elko County, and Tuscarora specifically. Noted for her one-of-a-kind wearable art and sculpture, Rappa briefly touched on work as a professional artist before showing a video about Tuscarora that was created for the NAC's 2013 *Arts@the Heart* conference. Located in the northeastern corner of the state, Tuscarora was established in 1872 as a mining camp after the discovery of gold and silver at the base of Mount Blitzen. As with most mining towns, there was a sizable population for several years until the ore ran out. The population dwindled enough for the community to be classified as a ghost town. Thanks to Dennis and Julie Parks, who established the internationally respected Tuscarora Pottery School in the summer of 1966, the town evolved into an artists' community, though the population today remains very small at around two dozen. Rappa moved to Tuscarora with her husband, plein-air painter Ron Arthaud, in 1997, because of its quiet, vast open spaces, clean air, clear skies and rugged mountains. They live and work year-round with their two young children in a brick house and assay office from the 1870's that they have restored. Elko, 52 miles to the southeast, is the closest commercial center.

Rappa is founder and president of the Friends of Tuscarora & Independence Valley (FTIV), a nonprofit group that raised \$20,000 in donations more than a decade ago to purchase the historic Tuscarora Tavern to eventually restore the building and create a museum for the community. With the property donated to Elko County, FTIV group received a grant from the Nevada Commission for Cultural Affairs that supported the restoration project. With enormous support from the community, the Tuscarora Social Hall and Museum opened in the summer of 2013 in conjunction with the Tuscarora artists' semi-annual Open Studios event. Rappa closed her presentation with a discussion about the cultural needs of the region's residents of all ages, and again stressed the value of NAC's services and programs designed to reach those living and working in the states' rural and isolated towns. Staff suggested that those who were unfamiliar with Rappa's work check out "Wild Women Artists," at: [www.wildwomenartists.com](http://www.wildwomenartists.com).

#### **XIII. COMMUNITY ARTS DEVELOPMENT PROGRAM REPORT**

Amy Spencer, Community Arts Development Program coordinator, began the report with a brief overview of the Community Arts Development (CAD) program, noting that CAD offers short and long-term programs for



"access" as the art itself. A large-scale ramp meandered through vacant houses showcasing the beauty of the ramp, and the experience for everyone to move through the space in the same way.

After Zeldner's presentation, Sara Bradley requested a copy of the Accessibility Resource List referenced in the presentation, which Zeldner agreed to do upon returning to the office.

### **XI. Chair Report**

Arger's focused on advocacy for her chair's report. "I think we have the greatest jobs in the state. We've been appointed by a Governor to support the work of this extraordinary agency (50 years young) and its amazing staff, and to promote the intrinsic and real value of the arts and arts education for Nevada, its citizens and visitors. We have all requested appointment to do a job, and I know each and every one of us is "over-qualified" for the work! We speak in one voice, as you know, and we are charged with expanding our ensemble of 9 to a choir of hundreds and thousands - across the state. Artists, arts administrators, patrons, board members, educators, students, parents, elected officials - somewhere inside of each Nevadan is a love for the arts in one way or another. It our charge to bring their voice to this beautiful choir. Then it is our charge to insure that decision and policy makers on the state, local and national levels hear our song - and not only support and embrace it - but maybe become a soloist! Everyone is busy. That's why we are here. Professionals with complex schedules, and many connections make the best board members. We commit to our work, we do it, we do it effectively, and we move to the next point of business. We are entering, again, a winter/spring of many unknowns. We must be informed, present and active. We are the leaders of Nevada's arts advocacy movement, and we strive for success."

At the conclusion of her Chair's Report, Arger invited Judy Harris to speak about Cultural Alliance Nevada.

Judy Harris thanked Arger and the board for the gracious invitation to attend their meeting and update the board about Cultural Alliance Nevada. Several years ago, board members of the Nevada Alliance of Arts Education (NAAE) determined that it was necessary to revise the organization's mission and goals to expand its advocacy efforts beyond arts education. With the name change to Cultural Alliance Nevada (CAN), Tim Jones, former NAC chair, assumed leadership of CAN and began a comprehensive process of updating the organization's legal documents, administrative structure, board recruitment and other such matters. In September of 2015, in the midst of this major transformation, Jones passed away unexpectedly. The CAN board, committed to carry on the passion and resolve of Jones, is continuing with the transition phase, which has taken longer than anticipated. Presently the board is composed of grassroots arts and arts education advocates from the north and south; several members have been involved in the 2016 Nevada State Poetry Out Loud Finals, of which they are a program partner, the 2016 *Arts@the Heart* convening, and the 2016 National Arts Advocacy Day activities in Washington, D.C. Harris thanked the NAC board and staff for its

support during the past year, and stated that CAN was ready to move forward with the NAC board to plan an advocacy strategy moving into what will be another critical legislative session. Arger thanked Harris for her personal dedication, and for the commitment of the entire CAN board to embrace the hard work of coordinating statewide advocacy efforts.

Arger suggested that it might be best to move the discussion of the Board Handbook to a later meeting so that the board members could share some of their comings and goings. All were in agreement.

#### **XVI. BOARD MEMBERS: COMINGS & GOINGS**

Prior to the discussion, Boskoff provided a broadside to everyone at the meeting that featured a Steven Nightingale poem commemorating the one-year anniversary of Tim Jones' passion. UNR's Black Rock Press created the broadside. After reading the poem, she reminded colleagues of Jones' commitment to ensure that arts advocates always speak in "one voice" to more easily engage and educate our friends, family members and elected officials. It was a mission of Jones to carry the message of public support for the arts and arts education to everyone – to policy makers, to business owners, even to the guy at the gym – speaking one to one with a personalized but consistent message.

Varela started with a discussion about the Huntridge Theater Restoration initiative in Las Vegas, noting that there was a huge emotional connection with the building in the community. Deon Reynolds talked about his participation in the "Home Means Nevada" initiative, an exhibit featuring 17 images by 16 photographers highlighting unique treasures found on federally managed lands across the Nevada, from bighorns to Burning Man, ancient rock art to Michael Heizer's modern masterwork City. Organized by the National Parks Conservation Association and curated by UNLV professor Sergio "Checko" Salgado, the exhibit was displayed in the Senate Russell Building rotunda for about two weeks earlier in September. Members of Congress and their staff joined Reynolds and other participating artists at the exhibit reception. He also mentioned his involvement in an upcoming project in Elko to cover abandoned buildings with large-scale photographic images and panels. Annie Zucker announced that Sierra Arts was sponsoring a free Health and Wellness Fair for the Arts and Creative Industry in late October, with support from Economic Development of Western Nevada. The event was offering free Flu Shots, courtesy of Walgreens; free Biometrics Screenings about health insurance information, courtesy of Hometown Health; and information and assistance about the Health Exchange, courtesy of Immunize Nevada. Jerry Schefcik spoke about several visual arts events, and judging a grade school art competition for an exhibit.

The board then engaged in a freewheeling discussion that touched on issues such as generational demographics; the loss of a generation of artists, patrons, and audience members because of reductions in school arts education programs; and the importance of educating administrators and policy makers in the public sector about the value of cultural policy and equity. "It's not apples and oranges. It's not police or arts. It's that our arts

and culture create the civil dialogue needed for our communities thrive and grow." Zucker addressed broadening our definition of inclusiveness and would like to work on arts advocacy and mental health. Oliverio added to conversation, recounting a story of a woman who hit herself but didn't realize she was hurting herself until she had arts therapy. She's now doing outreach work, and questions that if she'd had arts education in school perhaps she would have been aware of how to avoid or lessen self-destructive behaviors. Varela mentioned that scientists say that different brains respond to different stimuli, that an artistic mind needs the arts to understand and be able to comprehend life to function. It was generally agreed that there was a pressing need to find people outside of the arts, i.e. businesses and diverse community partners, to help deliver the message to a much broader audience. It was suggested that more representatives from businesses and other sectors be invited to join the conversation at future board meetings and to explore how best to match their personal passions for the arts with the efforts of the arts advocacy movement. The board returned to the discussion of focusing on inclusiveness, and how to various address social issues. Arger thanked the board for the rich conversation and promised that the dialogue would continue.

Arger thanked Boskoff and the staff for arranging for such an engaging agenda for today's meeting, and asked if any public comments were received.

**XVII. PUBLIC COMMENT**

No public comment in person or submitted via email.

**XVIII. ADJOURNMENT**

Arger requested a motion to adjourn.

**MOTION: TO ADJOURN THE MEETING.** Moved by Irma Varela; seconded by Ryrrie Valdez. Passed unanimously.

The meeting adjourned at 4.21 p.m.

  
Minutes approved by Julia Arger  
Chair, Nevada Arts Council

Minutes prepared by  
Administrative Assistant III

**List of Attachments on file with original minutes in NAC offices:**

- Attachment A: Public Meeting Notice/Agenda
- Attachment B: FY17 Second Quarter Jackpot Grant Recommendations
- Attachment C: Artist Fellowship Report