

I. Application Cover Page

Applicant Name Christina Barr

Name of Organization (if applicable) Nevada Humanities

Mailing Address P.O. Box 8029, Reno, NV 89507

Phone 775-784-6587 **Email** cbarr@nevadahumanities.org

Amount of Funds requested \$25,245

Grant Category (check as many as apply)

- X YES** Event (fair, open house, presentation, lecture series, walking tour, etc.).
- ☐ Visual Project (rehabilitation or restoration of an Historic Landmark, Building, Structure, Object or property within an Historic District that has been designated on the Las Vegas Historic Property Register or the State or National Register of Historic Places, interpretive markers, banners, exhibits, etc.).
- X YES** Education (reference materials, develop lessons, games, stories, photo collections, period maps, etc.).
- ☐ Performance Art (plays, poetry and prose readings, musicals, story telling, etc.).
- X YES** Cultural/Historic (oral histories, collections, archives, preservation of ephemera and artifacts, etc.).
- X YES** Misc./Other.



2014

January 6,

Signature of Applicant

Date

II. Grant Description:

(additional sheets may be attached if necessary)

How will the award funds be used?

The award funds will be used to create the Westside Aural Experience [working title], which is a GPS-activated, smart phone app that will provide an educational and evocative audio tour of the traditionally African-American neighborhood of the Westside in the City of Las Vegas. Using the voices of residents past and present, layered ambient sound, period musical recordings, and specially-commissioned writing, music and performances, its aim is to create an audio rendition of what it was like to live in this community during its vibrant heyday of the 1940s and 1950s, and shed fresh light on the important role the neighborhood plays in the diverse story of Las Vegas' history and contemporary life.

The funds will also be used to create materials and events complementary to the app. These include the development of related content to be used on the websites of Nevada Humanities and the Online Nevada Encyclopedia, a marketing poster that will be displayed throughout Las Vegas, and the promotional programming of two public events with a panel of speakers, the first of which will mark the launch of the app, and the second of which will follow six months later.

Nevada Humanities was founded in 1972, and incorporated as a 501c3 nonprofit in 1975. It is one of 56 independent state and territorial humanities councils affiliated with the National Endowment for the Humanities. The mission of Nevada Humanities is to foster cultural enrichment and connection for all Nevadans. By creating and supporting dynamic public programs that inspire engagement, Nevada Humanities works to deepen a collective sense of place and belonging and encourage mutual understanding and empathy, which are the foundations of community and democracy. Nevada Humanities programs are implemented statewide. The Westside Aural Experience audio tour will assist Nevada Humanities in achieving its mission, and provide a much needed interpretive resource for Las Vegas locals and city visitors to explore, and more deeply understand, the roots and importance of Las Vegas' historically African American Westside.

Nevada Humanities has carefully selected the team to create the Westside Aural Experience. Rachel Hopkin will lead the project. She is a Nevada Humanities program coordinator and an award winning audio producer and folklorist. She has a master's degree in folk studies with an emphasis in historic preservation from Western Kentucky University, a bachelor's degree in music from London's Trinity College, and trained in audio production at the BBC in the UK, where she worked for six years. Since leaving the BBC, she has continued to work for the organization – and for other broadcasters worldwide – on a freelance basis. A copy of her CV is attached.

Jo Reid and her company Calvium will be contracted to build the app itself. Calvium is the global leader of GPS triggered smart phone app tours. The company has created many apps for tours in historic areas and details of these can be found in the enclosed document headed "Calvium App Trails". Jo Reid's CV is also supplied.

Victor Rodriguez and his company Eurie Creative will be contracted to design the map interface for the app and the poster to advertise it. Nevada Humanities has worked with a number of creative design companies in Nevada and Eurie have consistently delivered outstanding work. Mr Rodriguez's resume is attached.

What is the historic significance of your project/activity to the city of Las Vegas?

The Westside Aural Experience audio tour will provide a much needed interpretive resource for Las Vegas locals and city visitors to explore, and more deeply understand, the roots and importance of Las Vegas' historically African American Westside.

The app will focus on the land that falls between Owen Avenue to the north, the 93 Freeway to the east, Washington Avenue to the south, and H Street to the west. This is an extension of the land parcel that was initially developed by speculator and surveyor J. T. McWilliams in the early 1900s, out of which the Westside developed. As the twentieth century progressed, the area became home to a primarily African American population who – due to segregation – were not welcome as residents in other parts of the city. Although the Westside lacked such basic facilities as running water, a decent sewage system, and paved streets for decades, it nonetheless became a vital and in many ways self-contained community. A range of businesses were established there, including shops, restaurants, night-clubs, barbers, beauty salons, as well as churches and schools. Despite segregation and the concomitant barriers to economic success, the area thrived. Many of its establishments were open to all races and thereby blazed a trail in a city where integration did not take place till 1960. (Ironically, integration led to the decline of the Westside, since residents were then able to choose to live and do business in other parts of the city.)

The creation of this audio tour highlighting the history of the area will segue into ongoing public history and preservation projects (such as UNLV Libraries/Special Collections project titled Documenting the African American Experience in Las Vegas, <http://digital.library.unlv.edu/aae>), spearheaded by Claytee White – who is an HPC commissioner and who also serves as an advisor to this audio tour project), providing a public programming component to highlight physical and community preservation efforts already in progress. We hope that this audio tour will give local Las Vegas' an opportunity to explore their own history and enrich their knowledge of Las Vegas' diverse communities. We also hope that visitors to the city will use the audio tour to engage in cultural tourism and delve deeper into Las Vegas' history, thereby helping to expand the story of Las Vegas as it is known widely to include the many diverse voices and experiences that have helped create the city. This may increase visitorship to the neighborhood (as audio tours have in other cities), and have a positive economic impact on the area.

These goals speak directly to the HPC's own work by promoting, preserving, and providing education to the community about a significant historic feature of Las Vegas (Criteria Set 1, no. 2); interpreting a significant historic feature of Las Vegas (Criteria Set 2, Historic Preservation Issues); and commemorating the history of, and promoting cultural heritage tourism within, the city of Las Vegas (Criteria Set 2, Community Impact).

What are the key activities and timeline of your plan?

The key activity is the production of the Westside Aural Experience app, which will be created within 12 months of the grant award.

A poster advertising the app will be specially designed ahead of its launch and copies will be displayed throughout the neighborhood and across the city, encouraging people to visit the Westside and take the walking tour.

The app will be launched and publicized by two public events organized by Nevada Humanities. Both events will include a roundtable discussion including a panel of relevant speakers in a suitable location in or near to the Westside neighborhood. The first will take place at the time that the app is initially made available and the second approximately six months later to sustain

interest in the app. Nevada Humanities will also market the app via its own website at nevadahumanities.org, and on the Nevada Humanities digital project the Online Nevada Encyclopedia, located at onlinenevada.org.

These marketing initiatives – as well as press releases and other standard publicity activities will ensure maximum downloads and maintain interest.

Nevada Humanities is also applying to the Nevada State Historic Preservation Office for funding to support this project.

If your project is going to be phased, please describe each phase.

The project will not be phased.

Describe the final product resulting from your project. Two copies of a book, photo album, video tape, audio recording, brochure, etc. that archives your project are required.

The audio tour app will be constructed from a variety of audio media materials which will be edited, layered, and mixed to create a textured sound production designed to be as redolent of the neighborhood in the earlier era as possible. The components used will include a combination of the following:

- Edited excerpts of interviews with past and present residents who describe their memories of living in the Westside. These interviews will be specifically conducted for this project and recorded according to the highest broadcast specifications. This project may also draw from oral histories and sound samples in local archival holdings, such as UNLV's Special Collections and the Nevada State Museum & Historical Society, Las Vegas, when possible.
- Layers of ambience deliberately constructed to evoke the Westside during the relevant timeframe, such as the sounds of passersby on busy streets, restaurant clientele, and shoppers.
- Newly commissioned performances of word and music pieces about the neighborhood from specially selected artists with ties to the area.
- Extracts from commercially available recorded music performed by artists known to have been in residence in Las Vegas during the relevant timeframe, such as The Platters, Nat King Cole, Sammy Davis, Jr., and Les Brown.
- Readings of excerpts from relevant textual material.

All of these elements will interwoven into seamless listening experience for the user traveling around the neighborhood.

Examples of the sites on which the app will focus include:

- Jackson Avenue, which was once the main business thoroughfare. Using the app, the user will wander down the now quiet street and hear a hustle and bustle of activity, music emerging from buildings that once housed nightclubs, and people describing what went on inside the buildings, such as number 500, which is where the Cotton Club was in operation between 1943-1957.
- The Harrison House on F Street. This was formerly a hostel for African American performers who – due to segregation – were restricted as to where they could stay and were forbidden to find lodgings on the Strip. The fact that they could lodge on the Westside was key to their being able to appear in Las Vegas at all. Among the

performers who spent time at the Harrison House were Nat King Cole, Sammy Davis Jr., and Pearl Bailey. Were an app user to pass the Harrison House, the app might launch audio in which a former Westside resident reminisces about an occasion in her childhood when she spotted Nat King Cole leaving the House, rushed up to him in excitement, and received a piece of candy from the entertainer as her reward. An excerpt from Sammy Davis, Jr.'s autobiography describing his time at the House could also come into play here.

- The intersection of D and Madison. This is where the Spates Store used to stand and users might hear accounts of the store's owner and of being served the enormous pickles and pigs feet for which the place was locally famous, or tales of the renowned tamales that Miss Emma sold across the road.
- The former Las Vegas Grammar School, now known as the Historic Westside School. This property is listed on the National Register of Historic Places and over an ambient sound track in which the voices of children in classroom can be heard, former students and teachers recall their time there.

Those are just a few examples of the material the app could present. It will also include more generalized recollections of what it was like to live in the neighborhood and the sense of community it afforded its residents and these will be used as links between the more site-specific materials. It is envisaged that there will be around an hour of audio in total. The app will also make use of period images of the neighborhood, though it is designed first and foremost to be a listening experience rather than visual one – the neighborhood itself provides the visual stimulation.

The Westside Aural Experience will be made available for download, free of charge, via both iPhone OS and Android platforms. It is not intended to function as a structured "A to Z" tour via a specific route; rather, users who download the app will see a map on their phone screens indicating the area that it covers, along with an instructional guide as to how the app works. Then, as they move around the indicated streets, GPS technology will automatically trigger site-appropriate audio material to play into their ears according to their exact geographical location. Users may walk, drive, or navigate the route as they choose according to their desires and abilities. In addition, while it is primarily intended to function as an on-location experiential adventure, for those who are not able to visit the Westside themselves, an "armchair" version of the app will make a complementary experience available that one can navigate through via an onscreen map.

III. Proposed Budget

1. **Supplies**

2. **Services**

Calvium – Creation of App	\$14,500
Eurie Creative – Design of Poster advertising App	\$1,250
Licensing Rights for use of commercial music and written word	\$1,500
Commissioned writing and music and performance thereof	\$5,000
Tape syncs, producers to record distance interviews	\$500
Launch events, two events with panels of guests and catering	\$2,000
Total	\$24,750

3. **Staff Salaries**

Karen, Wikander, Nevada Humanities, Digital Project Coordinator, to create complementary online content	\$495
Total	\$495

4. **Match/In-Kind Services**

Claytee White, advisor	\$750
Total	\$750

5. **Other Funding Sources**

The Nevada SHPO has been applied to for the following:-

Rachel Hopkin, Nevada Humanities, Program Coordinator	\$15,500
Chris Myers, Nevada Humanities, Fiscal Officer	\$800
Eurie Creative, App interface design	\$3,400
Eurie Creative, Poster design	\$1,250
Audio Engineer	\$500
Tape Syncs	\$500
Travel	\$282.50
Parking	\$30
Photocopying	\$10
Licensing Rights for use of commercial music and written word	\$1,500
Commissioned writing and music and performance thereof	\$5,000

Nevada Humanities funding from the State of Nevada will cover:

Utilities	\$50
Flash cards	\$110

Total	\$28,932.50
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<u>Total Project Cost</u>	<u>\$54,927.50</u>
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IV. Additional Required Documents

Please attach the following information in order on additional sheets. If not applicable, please describe below.

- 1.) Your organization's mission statement
- 2.) Your organization's current budget
- 3.) Your organization's current projects
- 4.) Resumes of principal personnel or organization
- 5.) Your organization's long-range plan
- 6.) Your organization's proof of 501(c)3 filing status with tax ID number
- 7.) Your organizations' most recent audit report, along with comments on the findings and recommendations, including a plan for corrective action taken on prior findings.
If corrective action is not necessary, a statement describing the reason that it is not necessary should accompany the audit report. *A single copy of the audit report is adequate and should be included with the original signed application.*
- 8.) If the project involves restoration of an historic building or structure, please attach documentation certifying the building is insured.
- 9.) If the project involves restoration of an historic building or structure, a copy of the deed and legal description is required.

Statement of non-applicability

If my grant is funded, I hereby agree to all requirements stated above, and authorize the Commission for the Las Vegas Centennial and the City of Las Vegas, to utilize information about my application and activities for publicity and public relations purposes, including the use of photographs and images of the project. Parental/Guardian consent will be obtained for the use of any name and/or image of children in completed legacies.



January 6, 2014

Signature

Date

Signature of Supervisor (where required)

Date

Restrictions and Requirements

All costs must be necessary to the success of the project. There are certain allowable and unallowable costs that are unique to each type of grant. If you are not sure a cost is allowable, please call the Las Vegas Office of the Centennial. Some of the more generic allowable and unallowable costs are:

A. Allowable Costs

Bricks and Mortar Work. Please note: The historic resource must be owned by the organization applying for the grant. Under very special circumstances, exceptions can be made by the Commission.

- Permanent interpretive markers or exhibits
- Roofing
- Electrical
- Plumbing
- HVAC systems
- Window rehabilitation
- Exterior materials rehabilitation
- ADA ramps
- Hardscape that directly abuts building if impacted by work on the building and completed as part of the same grant project
- Railing
- Refinishing
- Fixtures and electrical equipment (hardwired within the building)
- Flooring
- Seismic retrofit

Non-Bricks and Mortar Work

- Publishing
- Documentation
- Archive
- Research
- Interviews/Oral Histories
- Events
- Historic resource survey and inventory
- Lectures
- Salaries
- For city-owned buildings: Furnishings or anything that can be easily removed from the building, e.g., curtains, speaker systems, chairs, tables, portable chalkboards.
- For city-owned buildings: Purchase of a historic building.
- For city-owned buildings: work completed on the interior of the building.

B. Unallowable Costs

- Landscape improvements, unless the work is needed to make the building safely accessible.
- Hardscape improvements, to include but not limited to: sidewalks and parking lots. This does not include hardscape that directly abuts the building if impacted by work on the building that is completed as part of the same grant project.
- For non-city-owned buildings: Purchase of a historic building.
- Mortgage notes, insurance policies, etc.
- Programming.
- For non-city-owned buildings: Furnishings or anything that can be easily removed from the building, e.g., curtains, speaker systems, chairs, tables, portable chalkboards.
- For non-city-owned buildings: any work on the interior.

In-Progress Project Requirements

Upon acceptance of a Committee grant, grantees are required to:

1. If a grant is awarded for a historic building, generally comply with the Secretary of the Interior's Standards and Guidelines for Rehabilitation of historic buildings and structures. These guidelines represent the latest philosophy in preservation approaches and techniques (attached);
2. Report any changes made to the project scope or project during the duration of the grant;
3. Complete project work in conformation with submitted visual and/or written specifications;
4. Provide the Centennial Commission with quarterly financial reports and progress updates on the project;
5. Allow the Centennial Commission and the Committee full access to all documents necessary for a comprehensive audit; and
6. Notify the Centennial Commission when there are fundamental changes to your organization's programming, structure, or leadership.
7. Include appropriate signage at the project site and acknowledgments in the written materials about the project that the project is sponsored by the Commission for the Las Vegas Centennial. The grantee will be given a restricted license to use the Centennial logo on signs and printed materials subject to the prior approval of the Commission staff of the proposed use.

Post-Project Requirements: Covenants

If the project involves rehabilitation or restoration of a historic building, upon completion of the project, the grantee is required to maintain the building for a specified amount of time. In order to ensure that the grantee complies with this requirement, the grantee, as the owner of the property, shall agree to execute a deed of trust in favor of the Centennial Commission which secures the maintenance of the building for the applicable covenant length. The duration of the

covenants will be specified in the deed of trust and will safeguard the public's investment in the historic building.

Specifically, these covenants require the grantee to maintain the historic building and to notify the Centennial Commission of any proposed changes or modifications prior to implementation. Depending on the grant amount, these covenants run in length from 5 to 20 years. The higher the amount of the grant award, the longer the covenant length is specified on the deed of trust to placed on the property.

Covenant lengths are as follows:

	Grant Award	Covenant Length
\$	\$5,000 to \$ 25,000	Five (5) years
\$	25,001 to \$ 50,000	Ten (10) years
\$	50,001 to \$100,000	Fifteen (15) years

Please note that these covenants and restrictions are part of the funding agreement and deed of trust that shall be signed before the project begins. In the event that the grantee does not own the project or building which will be restored or rehabilitated with the Centennial grant funds, the owner of the project or historic building shall be required to consent to the improvements being made and shall execute a deed of trust in favor of the Centennial Commission to maintain the project/historic building for a specified period of time.

Administration

The Las Vegas Centennial History Grant Committee administers the day-to-day operations of the Las Vegas Centennial History Grant program. Fiscal and project reviews are done by city staff familiar with State and local fiscal requirements and historic preservation principles and standards. The Centennial Commission encourages potential applicants and grantees to contact staff at any time for answers or discussion regarding this program. Please direct any questions to:

Esther Carter
Executive Director
Office of the Centennial Commission
City Hall
495 S. Main Street, First Floor
Las Vegas, NV 89101
Work: 702.229.6672
Email: ecarter@lasvegasnevada.gov

Architectural Guidelines

The Secretary of the Interior's Standards for Rehabilitation

(Source: http://www2.cr.nps.gov/tps/standguide/rehab/rehab_index.htm)

The Standards (36 CFR Part 67) apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

NEVADA HUMANITIES - WESTSIDE AURAL EXPERIENCE BUDGET

<u>REVENUES</u>	<u>TOTAL</u>	LAS VEGAS
		CENT. HIST. <u>GRANT</u>
State Historic Preservation Office, (application pending)	28,773	
Las Vegas Centennial History Grant	25,245	25,245
Nevada Humanities	160	
Inkind donations	750	
Total Revenues	54,928	25,245
 <u>EXPENSES</u>		
Personnel:		
Program coordinator	15,500	
Fiscal officer	800	
Digital project coordinator	495	495
Project advisor	750	
Supplies & photocopying	170	
App creation, (Calvium)	14,500	14,500
App interface design, (Eurie Creative)	3,400	
Advertising, poster design & printing, (Eurie Creative)	2,500	1,250
Licensing rights	3,000	1,500
Commissioned writing & music, & performance thereof	10,000	5,000
Mixing, audio engineer	500	
Tape syncs	1,000	500
2 Event launches, catering & speakers	2,000	2,000
Travel & parking	313	
Total Expenses	54,928	25,245

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- 2.) Your organization's current budget
- 3.) Your organization's current projects
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- 5.) Your organization's long-range plan
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January 6, 2014

Signature

Date

Signature of Supervisor (where required)

Date



Nevada Humanities Mission Statement

Revised 11/6/2012

Nevada Humanities fosters cultural enrichment and connection for all Nevadans. By creating and supporting dynamic public programs that inspire engagement, we deepen a collective sense of place and belonging and encourage mutual understanding and empathy, which are the foundations of community and democracy.

NEVADA HUMANITIES FY 2014 BUDGET

Account	Amount
INCOME	
Corporate and Business Grants	5,000.00
Foundation and Trust Grants	20,000.00
Other Grants	14,500.00
Corporate/Bus. Contributions	16,200.00
Foundn. & Trust Contributions	2,000.00
Individual Contributions	6,600.00
Board & Staff Mbr Contributions	10,000.00
Donated Professional Fees	10,700.00
Donated Facilities	24,760.00
NEH Operating Grant	514,308.00
NEH Operating Grant, 2013 carryforward	221,000.00
State of Nevada Appropriation	50,000.00
Interest Income	3,678.50
Realized Gain/Loss on Invest.	8,500.00
Donner Party Chronicles Sales	269.70
You Know You're a Nevadan Sales	150.00
You Know You're NevadanII Sales	150.00
Halcyon & Other Sales	225.00
Slices of The Silver State	50.00
Miscellaneous Revenue	59,000.00
Prog. Admission & Ticket Sales	30,000.00
Humanities on the Road User Fees	7,400.00
Partnership Programming Revenue	49,975.00
Total	<u>1,054,466.20</u>
EXPENSE	
Grants Awarded	102,000.00
Accounting Fees	14,000.00
Honoraria/Stipends	64,280.00
Outside Contract Services	60,300.00
Donated Prof Fees	10,200.00
Donated Facilities	24,760.00
Facilities Rental	19,060.00
Technical Services	5,372.00
Equipment Purchases & Maint.	1,344.00
Equipment Rental	5,800.00
Janitorial Services	3,546.00
Utilities	6,996.00
Subscriptions	731.00
Postage & Shipping	5,804.00
Mail Service	750.00
Printing and Copying	22,420.00
Supplies	7,255.00
Telephone, Telecommunications	3,375.00
Software Development/Purchases	21,800.00
Web & Internet	21,300.00
Advertising	8,835.00
Marketing & Public Relations	29,000.00
Insurance	5,155.00
Memberships and Dues	11,900.00
Business Registration Fees	215.00
Financial Service Fees	3,800.00
Moving Expense	5,000.00
Cost of Books Sold	532.10
Community Relations	1,200.00
Other Costs	5,200.00

NEVADA HUMANITIES FY 2014 BUDGET

Account	Amount
Partnership Programming Expenses	54,780.00
Staff Development	3,000.00
Host/Catering	11,480.00
Salaries & Wages	339,701.41
Payroll taxes	9,524.49
Employee Benefits	97,834.45
Registrations	1,715.00
Travel	64,500.75
Total	<u>1,054,466.20</u>
Net Income	0.00



Nevada Humanities fosters cultural enrichment and connection for all Nevadans. By creating and supporting dynamic public programs that inspire engagement, we deepen a collective sense of place and belonging and encourage mutual understanding and empathy, which are the foundations of community and democracy.

With offices in Reno and Las Vegas, Nevada Humanities creates public programs and supports public projects statewide that define the Nevada experience, feature local culture and heritage, encourage intellectual curiosity, and facilitate the exploration of issues that matter to Nevadans and their communities. Founded in 1972, Nevada Humanities is one of 56 independent state and territorial humanities councils affiliated with the National Endowment for the Humanities. Nevada Humanities performs the dual roles of conducting humanities programs of its own and regranteeing state and federal funds to Nevada nonprofit organizations. Nevada Humanities programs are implemented statewide, in both rural and urban parts of the state, and its primary constituents are the residents of Nevada.

The Salon brings people together to have a conversation about thought-provoking topics and ideas. Part panel discussion, part conversation, and part social event, The Salon encourages participants to explore new ideas in facilitated conversation and then together informally while enjoying refreshments. Past Salon topics include discussions about art and revolutions, interdisciplinary thinking, video games as art, the human obsession with apocalypses, and sense-of-place writing. The Salon takes place on the third Friday of every month at Sundance Books and Music in Reno.

Nevada Humanities Chautauqua is a living history program in which performer/scholars, in costume and in character, bring historical figures to life. Educational and entertaining, Chautauqua programs provide dramatic insights into the people and events that have shaped our nation and the world, and also provide a historical lens for looking at contemporary issues. In 2011 Nevada Humanities celebrated the 20th anniversary of *Nevada Humanities Chautauqua*.

Young Chautauqua is an award-winning program in which young people learn how to research and develop original Chautauqua presentations. Nevada Humanities received a Coming Up Taller Award from the President's Commission on the Arts and Humanities for developing *Young Chautauqua*. In 2012 Nevada Humanities celebrated the 20th anniversary of *Young Chautauqua*..

Founded by Nevada Humanities in 2002, the **Vegas Valley Book Festival**, is an innovative celebration of the written, spoken, and illustrated word that features authors participating in a full schedule of panel discussions, book signings, readings, workshops, poetry, children's literature, exhibitions, and special events. The *Vegas Valley Book Festival* is now produced in collaboration with the City of Las Vegas and other partners. In 2011 Nevada Humanities celebrated the 10th anniversary of the *Vegas Valley Book Festival*.

Humanities on the Road sends creative Nevadans to diverse communities throughout the state to provide engaging public programs that explore Nevada's history and heritage. *Humanities on the Road* programs are available to any non-profit organization in Nevada and are frequently used by libraries, community centers, churches, service clubs, and schools.

The **Online Nevada Encyclopedia** is a multimedia educational resource produced by Nevada Humanities that incorporates articles, images, and interactive media to explore the landscape, people, and events that have shaped the Silver State's politics, economy, and culture. Visit the ONE at onlinenevada.org.

For more information about Nevada Humanities and its programs visit nevadahumanities.org.

RACHEL HOPKIN

3503 Kensbrook St., Las Vegas, NV, 89121

270-991-5340

rachel@rachelhopkin.com

www.rachelhopkin.com

***BBC Trained Radio Producer ♦ Folklorist ♦ Sound Rich Audio Documentary Maker
Ethnographer ♦ Oral Historian ♦ Writer ♦ Historic Preservation
Media Production ♦ Research ♦ Project Management ♦ Grant Writing ♦ Partnership Building***

- Award-winning radio producer/folklorist with over ten years experience exploring rich heritage of traditional and contemporary societies around the globe.
- Awarded a rare “National Interest Waiver” Green Card by U.S. Citizenship and Immigration.
- Skillful interviewer with innate understanding of intangible culture and proven ability to bring fresh approach to myriad forms of cultural sustainability.
- Studies and presents people as they establish, experience, and maintain ‘sense of place’.
- Respected documentary-maker with work held as examples for instruction both in UK and US.

EDUCATION AND TRAINING

Masters of Arts in Folk Studies, Historic Preservation track, GPA 4.0, Western Kentucky University, 2012

Bachelor of Music, First Class Honors, Trinity College of Music, London, 1999

Certificate in Radio Writing and Presentation, Distinction, Birkbeck College, University of London, 1999

Diploma in Music, Kodaly Institute, Kecskemet Hungary, 1995

BBC Courses in: Journalism, Radio Feature Making, Digital Editing, Interviewing, Radio Research, Writing for Radio and Using Portable Recording Equipment, 1999 – 2005

PUBLICATIONS

Best Practice Report: Producing Broadcast Level Audio Mixes and Overcoming Field Recording Challenges, American Folklore Society [in press].

The Bottle Artist, Tennessee Folklore Society Bulletin [in press]. Fieldwork-based exploration of the work of Chris Wood, a self-taught bottle whimsey maker based in Allen County, Kentucky.

Tango Heals Body and Soul, Toronto Star, December 6, 2006. Report on physical and mental therapeutic effects of tango-dancing.

SELECTED EXPERIENCE

Program Coordinator

2012 – Present

Nevada Humanities, Las Vegas NV

In this position, I initiate, cultivate, and manage a variety of public programs; work to expand the presence of the organization within a diverse state; and develop strategic partnerships to bring fresh and engaging events and activities to the public.

Selected accomplishments:

- Overhauled content, organization, function, and marketing of the organization's speakers bureau, bringing in broad range of new presenters and presentations to better reflect, and appeal to, the diverse population and changing face of modern Nevada.
- Developed new strategic partnerships, including with City of Las Vegas Historic Preservation office to present historic preservation-themed events and with the Nevada State Museum to stage a series of workshops.
- Collaborated with culturally diverse groups, ensuring their greater recognition when planning humanities-based programming, resulting in their increased participation.
- Successfully obtained grants, including one from Nevada Arts Council to establish a working relationship with a Mexican master embroiderer and put on a series of well-attended workshops teaching crafts to children in an ethnically diverse community.
- Ensured recognition of Ofelia Perez, Mexican Matachin dance tradition bearer, for the 2013 Nevada Heritage Award.
- Created multimedia content for the Nevada Humanities website; supervised and contributed to its newly launched blog and other social media; maintained presence in the national humanities forum.

Radio Producer, Broadcaster and Folklorist

2010 – Present

Independent

During this period, part of which was spent working on a Masters in Folk Studies at Western Kentucky University, I have made radio pieces about Kentucky's traditional culture for the local NPR affiliate, audio documentaries about music for the BBC, and carried out a variety of other independent folklore work.

Selected accomplishments:

- Awarded rare "National Interest Waiver" Green Card by US Citizenship and Immigration, based on "exceptional ability" and a body of work as a radio producer/folklorist that was deemed to be in the national interest.
- Awarded 2013 American Folklore Society grant to produce "best practice report" on creating broadcast quality mixes and overcoming challenging field-recording situations.

- Produced *Musical Migrants* programs for BBC radio. The project as a whole consisted of three series of presenter-less audio portraits of musicians who moved to a new land because of love for a particular genre of music. The homes/destinations of the migrants featured spanned North America, South America, Europe, Asia, and Africa. These sound-rich pieces have been disseminated worldwide, including via the prestigious Third Coast Festival's Re:Sound program and at its biennial Filmless Festival.
- Created Folkloristic Radio series for the public radio service of Western Kentucky University, covering such diverse topics as the unique basket-making traditions of central Kentucky, the establishment of a 70s back-to-the-land commune in the south of the state, a profile of an original Freedom Singer, and the unique barbecue cuisine of Monroe County.
- Produced radio reports for major broadcasters around the world, including a piece on the 2013 Cowboy Poetry Gathering in Elko for BBC World Service.
- Co-developed and co-taught unique graduate level course on "Folklore and Radio Production" at Western Kentucky University.
- Documented multiple oral history projects in remote and historic communities, such as at Elkmont in Great Smoky Mountains National Park, and for the Allen County [Kentucky] Oral History and Folklife project.
- Published paper on "The Bottle Artist", Tennessee Folklore Society Bulletin (see under "Publications").
- Joined board of Preserve Nevada, a statewide nonprofit organization dedicated to the preservation of Nevada's cultural, historical, and archeological heritage
- Became Chair of the Advisory Board of Nevada Preservation Foundation, a newly-established non-profit dedicated to fostering an appreciation of the state's mid-century history through education, advocacy, and membership.
- Joined American Folklore Society Historic Preservation Working Group.
- Successfully obtained placement of 19th century Kentucky country store on National Register of Historic Places.
- Presented paper at 2013 American Folklore Society conference on the "Musical Migrants" radio project.
- Presented paper at 2012 American Folklore Society conference based on extensive ethnographic research into the life and music of the Kentucky banjo player George Gibson.
- Served on "Folklorists' Engagement in the Designation of Traditional Cultural Properties" panel at 2012 American Folklore Society conference.
- Co-presented paper on Traditional Cultural Properties designation within National Register of Historic Places at 2012 Vernacular Architecture Forum.
- Participated in 2012 WKU Collins-Bramham Public Folklore Workshop panel on Folklore and Radio production.

- "Media Arts" panel representative at 2012 Folklorists in the South Retreat.

Sally Kress Tompkins Fellow

2012

Historic American Buildings Survey (HABS) and the Society of Architectural Historians

Thanks to this award, I spent three months researching and documenting the architecture, history, and use - both past and present - of buildings in Nashville (TN) that have played a key role in the development of that city's music industry. The resulting reports are now a part of the HABS permanent collection at the Library of Congress.

Selected accomplishments:

- Detailed documentation of building typology and architectural style, adhering to rigorous standards required by HABS and the Society of Architectural Historians.
- Extensive research into history of buildings and into broader cultural role they played in the development of the city.
- Conducted interviews with community leaders, local historians, and members of public.

Radio Producer and Reporter

2006-2010

Independent

During this period, I was based in Argentina and worked on a freelance basis for radio networks around the world. I produced numerous self-contained programs and series, and also reported on cultural events, women's issues, economics, and human rights for networks such as the BBC, NPR, APM, the Australian Broadcasting Company, the Canadian Broadcast Company, Newstalk (Dublin, Ireland) and Radio Netherlands.

Selected accomplishments:

- Initiated the "Musical Migrants" radio project for BBC Radio 4 and the World Service (see above).
- Produced documentary about chamamé - a folk music unique to north-east of Argentina - for the "Into the Music" strand of the Australian Broadcasting Company.
- Produced three-part series about Irish music and migration for Dublin's Newstalk network. One episode focused on Montserrat in the Caribbean, one on the Irish-descended community in Buenos Aires, and one on musical migrants to Ireland.
- Produced numerous reports for the BBC, including on the Mothers of the Plaza de Mayo in Buenos Aires, Argentina; on mothers uniting to fight drugs in Montevideo in Uruguay; and on the tradition of women ballad singers in the southern Appalachian mountains.
- Produced numerous reports on economic matters for APM's "Marketplace"
- Reported on freedom of Argentine press for WNYC's "On The Media".
- Reported on the conversion of an Argentina concentration camp to a museum for CBC.

- Reported on tradition of bartering in Buenos Aires suburb for Radio Netherlands

Radio Producer

2002-2005

BBC, Music Department, London England

While a BBC staff producer, I produced a wide variety of broadcasts for Radio 4, the BBC's main national intelligent speech network; Radio 3, its national network devoted to music and culture; and the World Service. These included features, documentaries, montages, and music sequencing programs, as well as broadcasts of live music events, such as operas, concerts, and chamber music series.

Selected accomplishments:

- Produced broadcasts of major musical events, such as the BBC Cardiff Singer of the World competition and the Dartington International Music Festival.
- Set up live concerts and concert series from the ground up, ensuring the successful broadcast presentation of these unique musical experiences. One example was the “Sounding the Landscape” series: recorded in a remote Welsh church, it featured music by composers inspired by the countryside.
- Created "Working in Harmony", a series of programs exploring relationships between members of different musical partnerships. The series was described as “perfectly formed” by the UK Guardian newspaper’s radio critic.
- Made "Music and the Method", which examined the contemporary international relevance of the educational philosophy of Hungarian composer, Zoltán Kodály. The broadcast drew nearly 400 calls from appreciative listeners (almost as many, according to the Commissioning Editor, as had called in to seek information following a documentary on irritable bowel syndrome broadcast earlier the same day).
- Devised several series of "Morning Performance" (weekday programs using only BBC archive material and specially recorded music) including "Talk of the Devil". It featured a variety of musical interpretations of the theme, including a string quartet I had specially commissioned from composer Andrew Toovey to reflect a 21st century take on the Devil.

Researcher/Broadcast Assistant

BBC Radio 3, London England

In my first job at the BBC, I worked on a fast-paced weekly magazine program devoted to coverage of news and issues arising in the music world. It was essential to produce a steady stream of fresh ideas for features, react quickly to breaking news, and create original program items with minimum turnaround.

Selected accomplishments:

- Co-produced the nationally acclaimed "New China" season, which involved intensive international research and several trips to China to obtain realistic and accurate recordings.

- Secured the participation of high profile guests, such as the reclusive, late composer Karlheinz Stockhausen, who agreed to talk about a short film he was involved with as part of a film festival at London's Barbican Centre.
- Instigated feature on the closure of South Africa's National Symphony Orchestra. This involved finding and fixing five interviewees of differing opinions, including the South African Minister of Culture, all within 24 hours and down the line from South Africa.
- Worked on launch of "lebrecht.live", Radio 3's interactive, cultural forum chaired by the combative arts commentator, Norman Lebrecht. As well as undertaking research for this series, I worked in the studio, whilst the program was on-air, fielding calls.

HONORS AND AWARDS

National Interest Waiver Green Card 2013
United States Citizenship and Immigration Services

Awarded this rare designation and high honor due to "exceptional ability" as a folklorist and radio producer, and production of a body of work in the realm of cultural sustainability that was deemed to be "in the national interest".

Sally Kress Tompkins Fellowship 2012
Society of Architectural Historians and Historic American Buildings Survey

Awarded prestigious fellowship to research and document the architecture, and historical and current use, of a range of buildings that played a key role in the development of the music industry in Nashville, TN (see above).

Ambassador's Award 2012
Vernacular Architecture Forum

John D. Minton Award for Outstanding Contributions to Western Kentucky University 2012
Western Kentucky University

Outstanding Graduate Student Award 2012
Potter College of Arts and Letters, Western Kentucky University

Outstanding Graduate Student Award 2012
Department of Folk Studies and Anthropology, Western Kentucky University

Alexander Onassis Bursary 2002
BBC World Service

This award funded a research field trip to the USA to explore the oral tradition of local music-making in the southern Appalachians.

Grace Wylie Prize for Thesis 1999
Trinity College of Music, London

Awarded for an examination of the impact and influence of environmental and ecological concerns on Sir Harrison Birtwistle's opera "Gawain", as well as on the broader cultural scene during the late 20th century.

ORGANIZATIONS

Nevada Preservation Foundation 2013 – Present
Chair of Advisory Board

Newly-established non-profit dedicated to fostering an appreciation of the Nevada's mid-century built landscape through education, advocacy, and membership.

Preserve Nevada 2013 – Present
Board Member

Statewide nonprofit organization dedicated to the preservation of Nevada's cultural, historical, and archeological heritage

National Trust for Historic Preservation 2013 – Present

Vernacular Architecture Forum 2012 – Present

Western States Folklore Society 2011 – Present

American Folklore Society 2010 – Present
Member of Public Programs Section and Historic Preservation Working Group

Association of Independents in Radio 2006 – Present

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Calvium AppTrails

Calvium is a limited liability company that provides software development, tools and services for the creation of mobile applications for a range of mobile platforms.

Our 4 main services are :

1. App Development. Custom native iOS and Android app development
2. App Furnace. A set of online tools that enable the user to create their own apps.
3. App Sprints . App co-creation and mobile consultancy
4. App Trails. GPS based app production services

In this document we describe our App Trails services and list examples of the apps we have created and the clients we have worked with.

Our AppTrails service helps you to make street stories, sound walks, audio walks and guides. We will help you co-create the experience that is right for your destination. We can guide you through the process and advise on the right app design. If you want us to develop a complete trail we can bring together the best team to do it.

If you want to create the audio content yourself our system makes it easy for your audio production team to upload recordings, and by simply drawing regions on a map you can associate those audio files to spaces in the real world. We will work with you to design how your layers of audio interact and we'll do all the technical work to ensure that your backgrounds flow seamlessly and your stories get the attention they deserve, so you can concentrate on story production. By co-creating these apps with us, you have the freedom to test as you're working, enabling you to experiment with content, locations and timings, and blend them seamlessly with your content.

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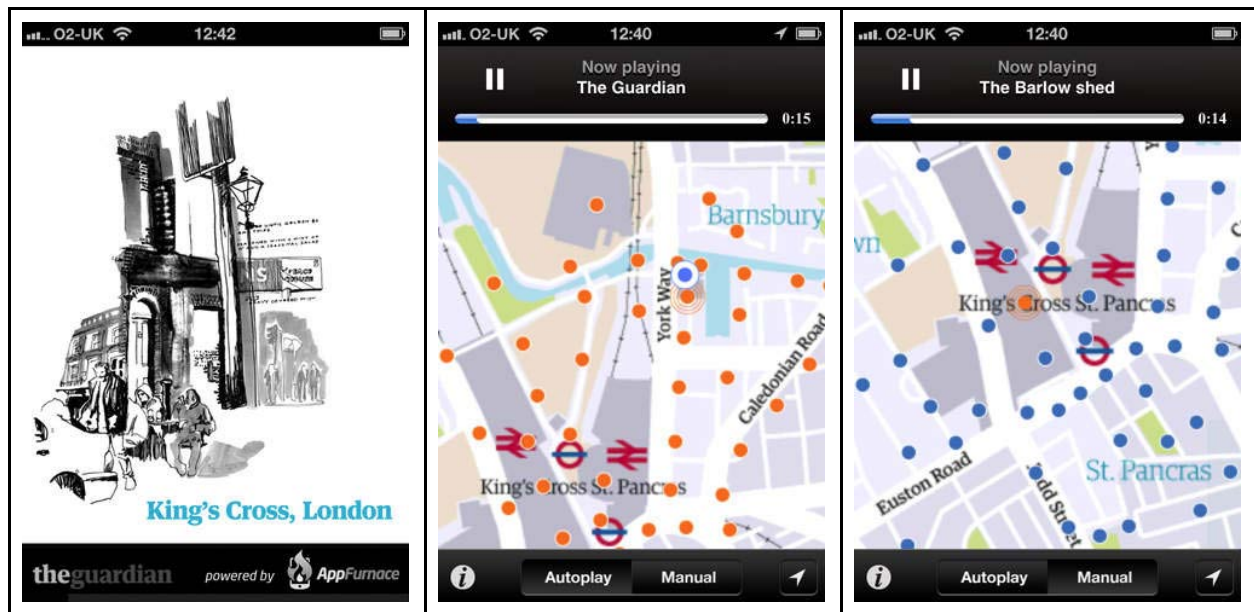
Client Portfolio

The Guardian : Kings Cross Streetstories

As you walk through the streets of King's Cross, London, the app will automatically activate stories relevant to your GPS location. Whether you're a first time visitor or a local resident, walk with fresh ears and eyes as you hear tales - old and new - from this part of London.

"Working with AppFurnace to create the immersive sound-scape that is Guardian Streetstories has been just fantastic. We have been able to compose, lay out, test and refine over 70 original recordings to create this app within a couple of months"

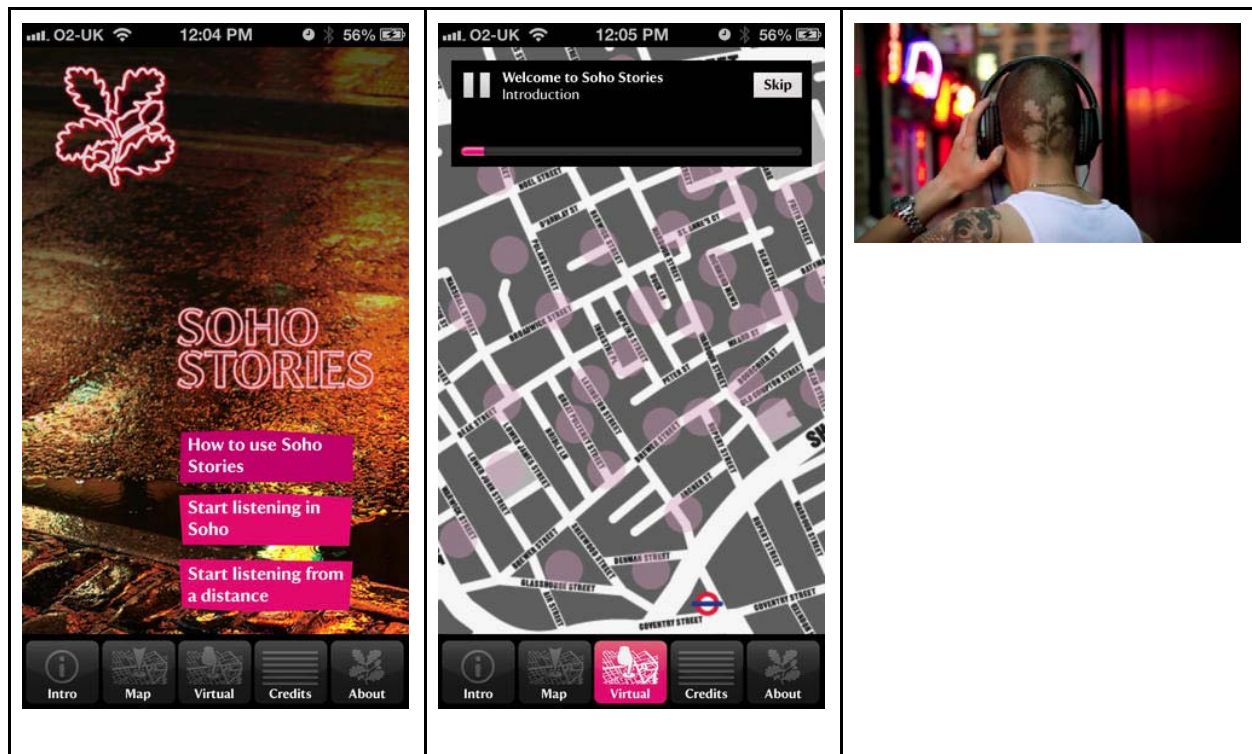
—Francesca Panetta, Guardian Special Projects Editor, Multimedia



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The National Trust : Soho Stories

The National Trust wanted to bring 60 years of Bohemian Soho vividly to life. The audio walk involves stories from legendary 'Sohoites' such as Molly Parkin on boozing with Francis Bacon; Janet Street Porter on Damien Hirst, "Enforcer" Frankie Fraser on the rise of the gangster and Wee Willie Harris on the birth of rock 'n' roll. It is narrated by Barry Cryer and the marketing roll out involved a series of events in Soho.



The National Trust's Soho Stories app won Gold for the "Best use of digital by an NGO, NFP or charity" in October 2012 at the Digital Impact Awards

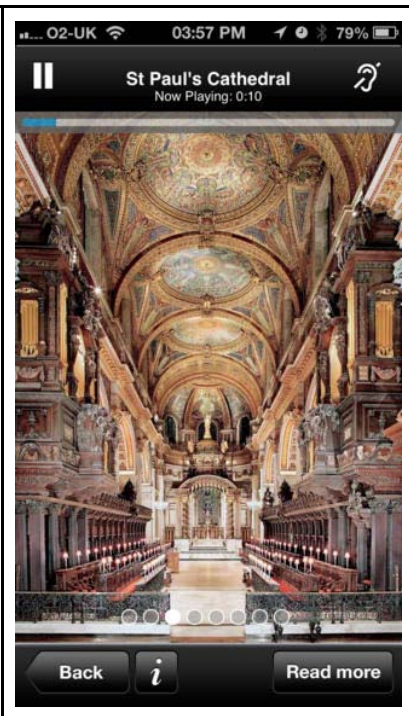
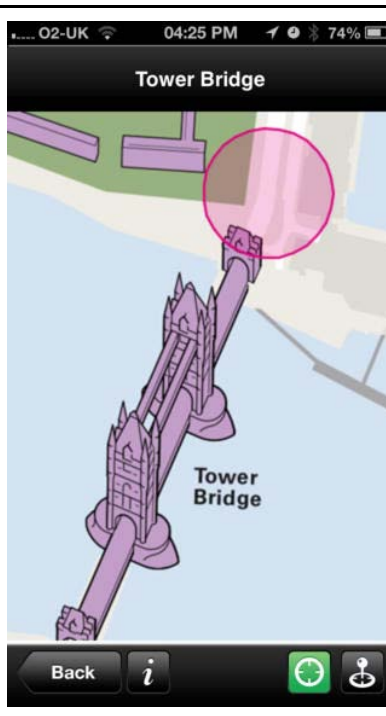
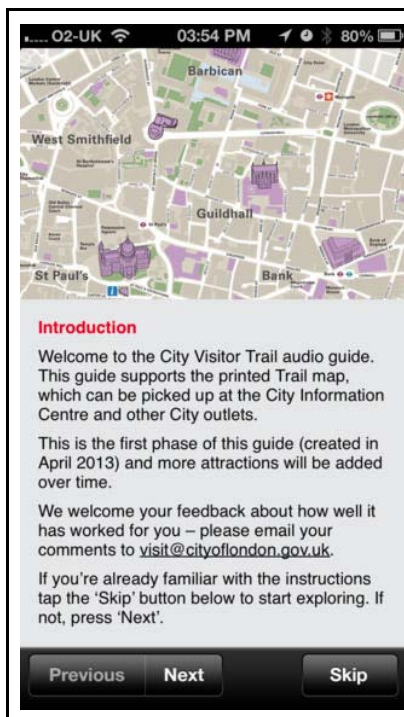


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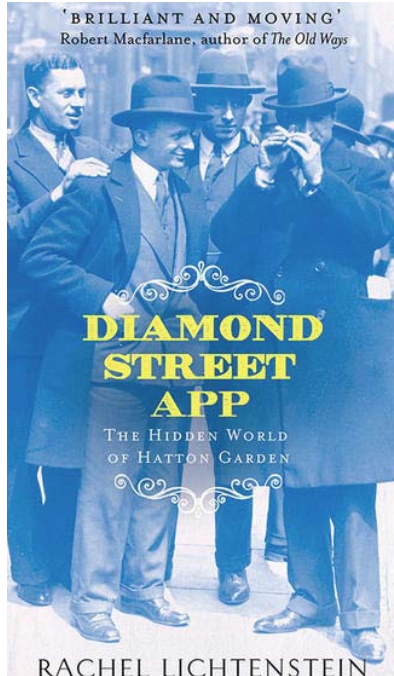
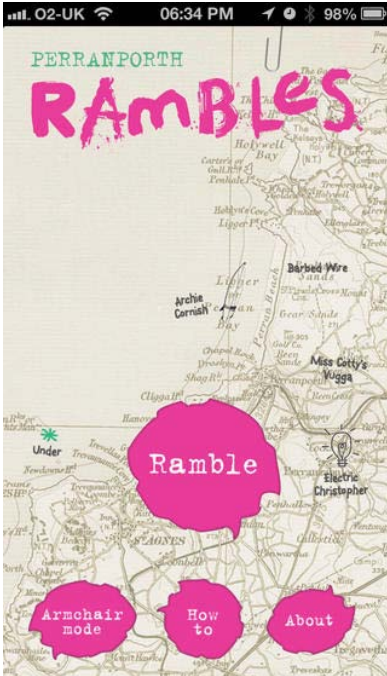
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The City of London : City Visitor Trail

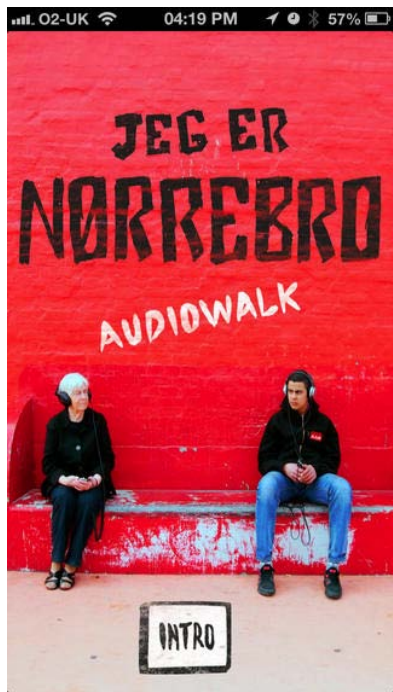
Get inside stories from top attractions: there are secret stories, personal testimonies and a bit of history too. It's a great way to find out more about world-famous attractions and hidden gems.



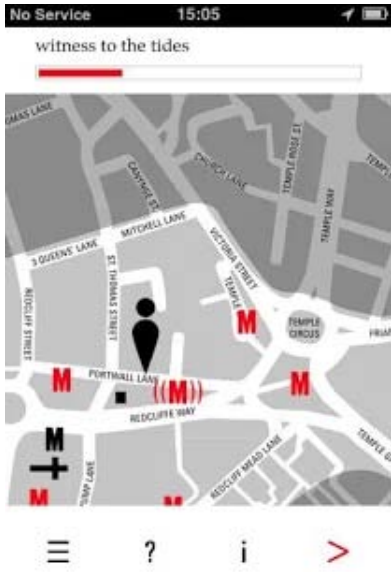
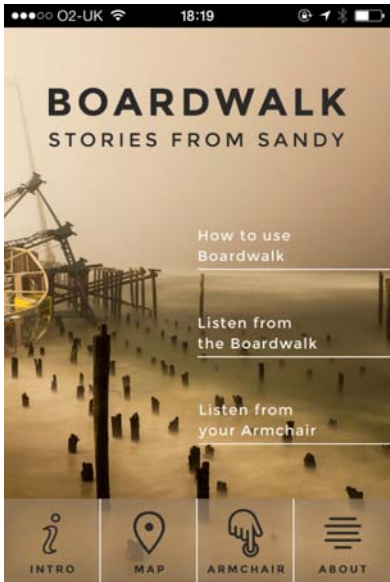
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Rachel Lichtenstein : Diamond Street	Lucy Harrison : Carnaby Echoes	Kneehigh Theatre : Kneehigh Rambles
The Diamond Street App takes you on a journey through London's historic jewellery quarter of Hatton Garden either from a distance or as a dynamic, immersive audio walk through the city streets.	This app reveals the fascinating hidden stories behind 10 decades of music history in Carnaby, London W1. Uncover Carnaby's music past via a series of films and audio interviews. Contributors including Boy George, Mark Ellen, Lloyd Coxson and Doc Brown all share previously unheard stories as they are taken back to the buildings they once had a connection to. Their voices bring memories to life on this music journey.	Kneehigh's Perranporth Ramble: a free interactive walk for lovers of Cornish stories.
		

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AAB Copenhagen : Jeg er Nørrebro	Dr Charlotte Crofts: Curzon Memoried	The Architecture Centre : Bristol Opening Doors
Stories from social housing residents from different ethnic groups	Learning on screen award winning app of 2013	Bristol Opening Doors reveals some of central Bristol's most interesting buildings through facts, photography and stories.
		

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Situations: Missorts	Historic Royal Palaces : Prisoner Escape from the Tower of London	New Jersey Commission: Boardwalk
Missorts combines contemporary fiction and original music, and promises to immerse you in a surprising, new experience of the city.	Can you help four worthy prisoners escape from the Tower of London by re-enacting their real-life events? The game is designed to enrich your visit to the Tower of London, as you explore the castle and virtually encounter some of the Tower's famous prisoners.	Coming Spring 2014 Stories of survival. From Hurricane Sandy and the fire
		

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The Calvium Management Team.

Calvium have forty years collective mobile experience and have pioneered location-based apps in Europe and the USA. Leaving Hewlett-Packard Laboratories to found Calvium they have continued their passion for helping the creative industries by building mobile development tools for non-programmers.

Jo Reid (BSC, MBA) specializes in site specific experience design and has primary responsibility for Calvium's App Trail business. Jo has worked with clients such as the Tower of London, the Royal Shakespeare Company, the National Trust, the City of London and The Guardian. She has been involved in co-creating over twenty further App Trails using her own experience design framework and processes.

A finalist for Everywoman Innovator of the Year in 2012, Jo has worked at the forefront of user centered technology research in Hewlett-Packard Laboratories, Texas Instruments and Xerox. She incorporates this knowledge in her app development training days and consultancy.

Her published works include research papers on Experience Design and guidelines for creating GPS apps.

Other members of the management team at Calvium are:

- Ben Clayton (MEng) - Technical Director. Ben specializes in native app development and design
- Tom Melamed (MSc, BSc) - Mobile Strategy Director. Tom specialises in HTML5, sensor development and integration.
- Richard Hull (DPhil) - Managing Director. Richard specialises in system architecture, AppTrails Designer tools and mobile technologies.

JOSEPHINE REID

Summary

Jo Reid (BSC, MBA) specializes in site specific experience design and has primary responsibility for Calvium's App Trail business. Jo has worked with clients such as the Tower of London, the Royal Shakespeare Company, the National Trust, the City of London and The Guardian. She has been involved in co-creating over twenty further App Trails using her own experience design framework and processes.

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Career History

2009 – now: *Founder and Creative Director, Calvium Ltd*

I lead the consultancy and customer relationship development activities at Calvium. I manage key client projects and offer experience design consultancy and project management. I also run mobile app development training days.

2000-2009: *Senior Researcher, mscape Program, Hewlett-Packard Research Laboratories*

Experience Design is a holistic approach that incorporates both what a product does and also where it takes you mentally, spiritually and physically. It shifts the focus of design from efficiency of execution to quality of experience. The aesthetics of interaction, the context, who you are with, your expectations and your mood all effect the experience. My Experience Design research began by an investigation into what makes experiences compelling. We conducted an ethnographic study of exhibits at the hands-on science museum Explore at Bristol including one which we created ourselves it is called Zap Scan. Based on this study an initial model of the dimensions of experience was created. I also conducted a a reflective practitioner interview study that was motivated by the belief that people whose expertise is in creating experiences use tacit knowledge in their professional roles rather than defined processes or methodology.

I have continued to lead the Experience Design research strand through a three year Mobile Bristol program which has led to the mscape program. In these programs I have been instrumental in planning, running and designing several significant field trials to evaluate mediascape experiences. Analysis of the feedback from the trials leads to publications and influence on the development of the technical architecture and further experiments.

1996-2000: *Project Manager, JetSend Program, Hewlett-Packard Research Laboratories*

JetSend was a peer to peer protocol for allowing any devices to communicate with any other. The protocol was developed in tandem with a research trial to understand the needs that people have to communicate with one another and thus what kinds of appliances and services they would value. A major contribution to the research was a large scale US family field trial where we populated the homes of eight families across the US with prototype equipment that we developed in the lab to enable easy capture and sharing of photographs and scanned images. I managed the software development team on the field trial and was also responsible for transferring the technology into the HP divisions.

June 1994-1996: *SMTS, Hewlett-Packard Research Laboratories*

I joined HP Laboratories to work on an Order Fulfilment Project which was to develop expert systems for understanding customer needs and translating them into a recommended

Josephine Reid Career Résumé

systems order. As part of this activity I collaborated with the HP divisions, conducted expert interviews and developed a rule based expert system.

July 1988 - June 1994: Technical Consultant, Texas Instruments.

At Texas Instruments I invented and developed knowledge based systems and Computer Aided Software Engineering tools.

1984 - July 1988: UI group Team Leader, Rank Xerox.

At Rank Xerox I undertook their graduate training program and worked within a Human Factors and Design Engineering team to develop copier interfaces using Lisp programming and expert systems in collaboration with researchers at Xerox Parc.

Education and Qualifications

MBA

BSc (Hons) Degree in Computer Science (Upper Second)

3 GCE 'A' Levels: Pure Maths, Applied Maths, English Literature

9 GCE 'O' Levels (Including Maths, English and French)

Private pilots license (now expired)

Skills and Achievements

Experience Design –I have developed a research practice in understanding what makes a compelling experience and applying that to the design of experiences utilising mobile and pervasive computing technologies. I run workshops, courses and deliver a number Key Note talks around the topic.

Knowledge Elicitation & User Studies - I have conducted many focus groups, user studies and user experiments to understand what people make of an experience or experiment.

People Management - I have managed teams of up to 10 people

Knowledge Based Design - I developed a method to capture and model design rules and analogies for implementing a design in the IEF product. I drew heavily on the ideas of analogical reasoning as part of the research and to develop a model. The model and rules were applied to an analysis specification and a first cut, high quality design model was inferred and the necessary code was generated. I patented the method and incorporated the mechanism into a TI product called IEF (Information Engineering Facility).

User Interface and Interaction Design - I lead on interaction design for all Calvium sound walks apps and have been responsible for design on many large application projects at HP

Rule Based Systems - I have practical experience implementing prototype systems using rule based mechanisms and as a consequence had to address problems of search optimisation and reduced back tracking.

Object oriented analysis and design - I have four years product design and development experience in C and C++. I also conducted a theoretical comparison of OOA to information engineering

Software Summary C (4 years), C++ (1 year) developing IEF & BDF CASE tools, Lisp within KEE (3 years), Lisp developing "Trillium" interface design tool (2 years), Smalltalk (6 months, Order Fulfilment), Oracle database design and system implementation (2 years), COBOL, Pascal, SQL

Josephine Reid Career Résumé

Publications

- [1] Y. Vogiazou, B. Raijmakers, E. Geelhoed, J. Reid and M. Eisenstadt, "Design for emergence: experiments with a mixed reality urban playground game," *Personal and Ubiquitous Computing*, vol. 11, pp. 45-58, 2007.
- [2] M. Blythe, J. Reid, P. Wright and E. Geelhoed, "Interdisciplinary Criticism: Analysing The Experience Of *Riot!* A Location Sensitive Digital Narrative. " *BIT*, vol. 25, pp. 127-139, March-April 2006. 2006.
- [3] J. Reid and C. Bevan, "Walking the GPS line : Insights on the use of shape walking as a game mechanic." in *DIME 2006*, 2006,
- [4] J. Reid, R. Hull, B. Clayton and T. Melamed, "Scape the hood : A design case study of a location based digital story mediascape," in *DIME 2006*, 2006,
- [5] Y. Vogiazou, J. Reid, B. Raijmakers and M. Eisenstadt, "A research process for designing ubiquitous social experiences," *Proceedings of the 4th Nordic Conference on Human-Computer Interaction: Changing Roles*, pp. 86-95, 2006.
- [6] S. Benford, D. Rowland, M. Flintham, A. Drozd, R. Hull, J. Reid, J. Morrison and K. Facer, "Life on the edge: supporting collaboration in location-based experiences," *Conference on Human Factors in Computing Systems*, pp. 721-730, 2005.
- [7] K. Cater, C. Fleuriot, R. Hull and J. Reid, "Location aware interactive applications," *International Conference on Computer Graphics and Interactive Techniques*, 2005.
- [8] J. Reid, K. Cater, C. Fleuriot and R. Hull, "Experience Design Guidelines for Creating Situated Mediascapes," *Mobile and Media Systems Laboratory, HP Laboratories Bristol*, 2005.
- [9] J. Reid, E. Geelhoed, R. Hull, K. Cater and B. Clayton, "Parallel worlds: immersion in location-based experiences," *Conference on Human Factors in Computing Systems*, pp. 1733-1736, 2005.
- [10] J. Reid, R. Hull, K. Cater and C. Fleuriot, "Magic moments in situated mediascapes," *Proceedings of the 2005 ACM SIGCHI International Conference on Advances in Computer Entertainment Technology*, pp. 290-293, 2005.
- [11] S. Benford, D. Rowland, M. Flintham, R. Hull, J. Reid, J. Morrison, K. Facer and B. Clayton, "Savannah": Designing a Location-Based Game Simulating Lion Behaviour," *International Conference on Advances in Computer Entertainment Technology*, 2004.
- [12] Y. Vogiazou, B. Raijmakers, B. Clayton, M. Eisenstadt, E. Geelhoed, J. Linney, K. Quick, J. Reid and P. Scott, "you got tagged!": The city as a playground," *Second International Conference on Appliance Design 2AD, HP Labs, Bristol, UK*, 2004.
- [13] R. Hull and J. Reid, "Designing Engaging Experiences with Children and Artists," *Funology: From Usability to Enjoyment*, pp. 179-188, 2003.
- [14] J. Reid, R. Hull, T. Melamed and D. Speakman, "Schminky: The design of a café based digital experience," *Personal and Ubiquitous Computing*, vol. 7, pp. 197-202, 2003.
- [15] R. Hull, J. Reid and E. Geelhoed, "Creating experiences with wearable computing," *Pervasive Computing, IEEE*, vol. 1, pp. 56-61, 2002.
- [16] R. Hull, J. Reid and A. Kidd, "Experience design in ubiquitous computing," *HP Laboratories Bristol*, 2002.

VITAL STATISTICS

Occupation:

Creative Owner, eurie creative

Birthplace:

Scottsbluff, Nebraska

Family background:

Born to Mexican migrant worker parents. I grew up in humble circumstances, sometimes with dirt floors and no electricity. I was the first generation in my family to attend college, and have gone on to own and manage my successful graphic communications business.

In Las Vegas since:

1998

Giving back:

I am passionate about giving back, and have been involved with a number of non-profit organizations including Juvenile Diabetes Research Foundation, Aid for AIDS of Nevada, AIDS Foundation Houston, The Las Vegas Natural History Museum, The Red Cross, The Houston Asian Chamber, The Social Registry of Las Vegas, The Las Vegas Cultural Corridor, Colors of Lupus Nevada, and The Frederick Douglass Family Foundation.

WORK HISTORY

eurie creative | Las Vegas, NV | Creative Owner | December 2005 - present

I established this boutique firm on a single principle: to produce graphic communications that are effective, relevant, appropriate and drive results. I started on my own, and have since built the firm to six employees. We've established a reputation as the graphic-communications agency for downtown arts and culture — and also as a strategic-thinking firm that sees the big picture and achieves marketing objectives. Our eurie team is also passionate about giving back and is proud to help organizations raise awareness, raise funds and champion causes through our "eurie cares" initiative. Clients include: Ameristar Casinos, Harrah's Entertainment, Caesars Palace, Otis Spunkmeyer, Southwest Gas, Bally Technologies, American Medical Response, The Venetian, Touro University (Nevada and California campuses) and JT3. eurie creative is a certified Minority-Owned Business Enterprise.

HRH — A Creative Partnership | Las Vegas, NV | Creative Partner | 2003-2005

A partner and I formed this firm combining our like-minded philosophies while utilizing our unique talents and we quickly became a leading local design firm. While our clients spanned a wide variety of industries, such as lighting, paper, and gaming, our reputation also caught the attention of Paramount Pictures and Warner Brothers.

Creative Dynamics, Inc. | Las Vegas, NV | Creative & New Business Director, Studio Manager 1998-2002

Using VR Design as my model, I completely restructured CDI from a failing advertising agency to a successful high-end design and interactive studio — while increasing revenues and hiring a new creative and support staff. Received national recognition in publications including *AdWeek*, *ID Magazine* and *Graphic Design:usa*. My new business efforts secured partnerships with AFAN: Aid for AIDS of Nevada, Cirque du Soleil, Caesars Palace, GES Exposition Services, Sony Computer Entertainment America, The U.S. District Court, The Clark County Library District and McCarran Airport.

VR DESIGN | Houston, TX | Orlando, FL | Kalamazoo, MI | Creative Director, Owner | 1995-1998

Texas and Orlando: It was time to leave the harsh Michigan winters behind and make a major life change. Moving to Orlando allowed me to better manage my largest client, Keynote Arts Associates. Producer of music showcases, KAA held many of its events at Walt Disney World and Disneyland. Other clients included: Tenet Health Systems, Shell Corporate, AIDS Foundation Houston, First of America Bank, Borgess Medical Center, ReMax of Michigan, Kalamazoo Nature Center, The U.S. Army Band. Michigan: Working out of my basement I built VR Design. I started on my own, then with strong word-of-mouth referrals, grew the business and added staff — ultimately growing to five employees. Clients included: First of America Bank, Borgess Medical Center, Battle Creek Health System, Western Michigan University: Miller Auditorium, The Upjohn Company, Gold Company and Beach Products.

Keller Moleski Associates | Kalamazoo, MI | Assistant Art Director, Public Relations Graphic Designer 1985-1988

During my junior year at Western Michigan University, I took a part-time job at KMA. Within two months I had mastered the basics in production skills and was asked to join the creative team. I started by assisting with concept, design and art direction for print, radio and TV, then was promoted to graphic designer for the PR department, where I handled public relations and marketing materials. Clients included: The Upjohn Company - Healthcare Division, Citizens Bank, Kalamazoo Bus Transit Authority, Ship Pac, The Red Cross and The Gilmore Keyboard Festival.

EDUCATION

Michigan State University | Media and Communications

Western Michigan University | Graphic Design

RECOGNITION & AWARDS

AdFed Las Vegas

Best of Show Winner
Regional and National Addy Winner

AIGA Las Vegas

Ambassador of the Arts
Excellence and Judges' Choice Winner
Advisory Board Founding Member

IABC/Las Vegas

Communicator of the Year
Multiple Judges' Choice Winner
Best of Show Winner, 4x

IABC PPR

Multiple Silver Quill Winner

PRSA Las Vegas

Multiple Pinnacle Award Winner
Best of Show Winner, 2x

UNLV

Founding member of the Hank
Greenspun School of Journalism and
Media Studies, Integrated Marketing
Communications Track Advisory Board

Graphic Design USA

Selected as one of the industry's
"Top 50 People" to watch in the nation
for 2001 and again in 2005

Industry Publications

American AdFed Magazine
American Corporate Identity
Graphic Design USA Annual
How Design Annual
How International Self-Promo Annual
ID Magazine
Logo Lounge
Print Design Annual

DESIGN & COMMUNICATION JUDGE

AdFed Las Vegas chapter

AIGA Omaha chapter

IABC Dallas, Hawaii, Kansas City,
New Orleans, and St. Louis chapters

EURIE CREATIVE EVENTS

EURIE BUSINESS AND CREATIVITY SERIES | Digital Showcase

eurie creative saw a need to educate and inform the creative and business communities on a leading-edge printing technique – digital printing. Many in the creative community knew of the technique, but associated it with low-end, low-quality direct mail. There was an opportunity to educate on the wide range of applications for digital printing when used correctly, spanning a wide range of media and budgets. In short, to "showcase" the capabilities of digital printing. The event was very successful in bringing together groups that do not typically interact. The event attracted approximately 60 attendees, exceeding our goal of 40-50. It also attracted a wide range of professionals – graphic designers, artists and business professionals.

THE NEXT BIG THING CALENDAR AND EVENT

How do you bring together 12 Las Vegas communications groups to celebrate, share challenges and discuss opportunities? Create a promotional calendar and ask them to answer the question: What is the Next Big Thing? We created the calendar and a special event showcasing of each of the 12 calendar pages, inviting all 12 of the groups to come together to celebrate this unique joint project, at the "next big thing" in the downtown Las Vegas arts scene. We transformed each of the 12 pages into a beautiful piece of art, hung them gallery style at the Southern Nevada Center for the Arts, then hosted everyone at this first-of-its kind event. The actual printed calendars were then distributed to the association presidents. The event attracted over 200 professionals.

FIRST FRIDAY EVENTS AT EURIE

In support of 18b The Las Vegas Arts District, eurie creative has hosted many First Friday events. Our gatherings are more than the traditional wine and cheese openings. We use this opportunity to partner with many organizations and businesses to provide unique experiences for our attendees that include arts, communications and business folks. Some of our past themes include: POSE, showcasing the work of local photographer Eric Jamison; Dialogue, an open forum for creatives to discuss economic climate issues and other topics; and Gather for Good 1 & 2, introducing our attendees to lesser-known non-for-profit organizations.

PROFESSIONAL ORGANIZATIONS

IABC/LAS VEGAS (International Association of Business Communicators)

Past President, Bronze Quill Chair, Community Outreach Director, Sponsorship

As board member for four years, I held various roles for IABC/Las Vegas. I brought IABC awareness to the graphic and giving back communities, secured non-traditional sponsorships and developed strong programming. Under my term, we had the largest student membership. As Community Outreach Director, I led an initiative to gather backpacks and school supplies for over 200 children from Mulege, Mexico that were affected by Hurricane Jimena.

AIGA - The Professional Association for Design

Past Membership Director, Sponsorship Director, Work Show Director, Advisory Board Director and Chapter President

As its president for three years, I transformed the chapter from a social club into a professionally-organized presence. Under my leadership, membership grew six-fold and the chapter's balance of -\$3,000 grew to \$45,000. I initiated and/or helped facilitate: the Work Show; the only Southwest Regional Retreat; the 18b Arts District naming and branding project; the Vegas Valley Book Festival branding; and numerous others. What's next? Focusing on regional and national levels, I've joined the San Diego chapter to foster cross-pollination of perspectives and ideas. I created the Chinese Creative Cultural Exchange in partnership with XCD The AIGA National Center for Cross-Cultural Design. For this event we hosted 30 leading Chinese designers touring the U.S.

**Nevada Humanities
Strategic Plan
April 2013 – December 2016**

*Adopted by the Board of Trustees on March 29, 2013
Revised 7/17/13*

FINAL DRAFT

Vision Statement:

Nevada Humanities envisions:

- *a state where all Nevadans are fully engaged in their cultural and civic life;*
- *a rich, vital, and dynamic quality of life for all Nevadans;*
- *a state filled with people with the curiosity and courage to listen, reason, reflect, and imagine;*
- *a deeper understanding of the value of ideas.*

Mission Statement

Nevada Humanities fosters cultural enrichment and connection for all Nevadans. By creating and supporting dynamic public programs that inspire engagement, we deepen a collective sense of place and belonging and encourage mutual understanding and empathy, which are the foundations of community and democracy.

Values Statement:

Nevada Humanities values:

- the transformative power of humanities experiences to enrich our lives with meaning and understanding;
- a rich and vital cultural landscape throughout Nevada;
- the creation of public humanities programs that support Nevada's cultural nonprofits and educational institutions and contribute to Nevada's cultural wealth;
- a deeper sense of place, which will cultivate a sense of belonging and enrich our quality of life;
- fostering mutual understanding and empathy that will help build a stronger Nevada;
- the democracy of knowledge, which we understand to include the right of Nevadans to access lifelong learning and the diversity of knowledge held by all.

Nevada Humanities Strategic Plan for 2013 – 2016

Since Nevada Humanities was first imagined in 1972, it has grown and evolved into one of Nevada's premier cultural organizations with programs and partnerships in every corner of the state. The groundbreaking *Nevada Humanities Five Year Plan 2007 – 2011* set the stage for the organization's growth and evolution over the past five years. Even so, with the expiration of that plan in 2011, Nevada Humanities' board members and staff embraced the opportunity to

undertake a process of deep evaluation and reflection to determine Nevada Humanities' next steps.

In 2011, Nevada Humanities launched its planning process, and established an *ad hoc* committee of the board to partner with the executive director in spearheading these efforts. Denise Montgomery of CultureThrive was contracted to assist the board and staff. The planning process has included a wide variety of conversations and mechanisms for gathering input from around the state. These included multiple retreats for members of the Board of Trustees and staff, a lengthy self-assessment process conducted by the staff at the National Endowment for the Humanities and two outside reviewers, public Community Conversations held throughout the state, targeted stakeholder interviews, and a comprehensive feedback process for the staff and board.

Out of this collective work and vision grew a new organizational mission and five key priorities for the organization. The five key priorities are: 1) that Nevada Humanities provide exceptional humanities experiences that foster cultural enrichment and connection; 2) that Nevada Humanities expands its reach statewide and nurture a broader audience that closely reflects the diversity of Nevada's population and geography; 3) that Nevada Humanities effectively communicates what it does, and the value, purpose, and breadth of its work; 4) that Nevada Humanities build and strengthen its viability and long-term sustainability; and 5) that Nevada Humanities strengthens its role as a leader throughout statewide, regional, and national cultural landscapes.

The insight gathered from the board and staff, and the feedback we received from outside evaluators and constituents, pointed towards the need to focus on Nevada Humanities' infrastructure in order to create the stability that the organization needs to be poised for the growth and innovation we desire. *Nevada Humanities Strategic Plan 2013 – 2016* reflects these needs.

The *Nevada Humanities Strategic Plan 2013 – 2016* is meant to serve as an evolving, responsive tool that can be adapted to address new opportunities and unforeseen challenges in the years ahead. In addition to the Plan, we will produce an annual work plan outlining specific strategies to achieve the goals set forth in the Plan. Plan progress will be highlighted at Nevada Humanities' quarterly Board of Trustees meetings and assessed on an annual basis in board and staff retreats. We anticipate that adjustments in workflow will occur as progress is made.

Goal I. Provide exceptional humanities experiences that foster cultural enrichment and connection for all Nevadans

Objective 1: Create and execute a plan for the production of dynamic public programs that align with organizational priorities and available resources as reflected in our programming assessment matrix through December 2016

Tactic A: Set organizational priorities with regard to council conducted programming and assess current programming using our program matrix by Fall 2014

Tactic B: Adopt a program mix that includes programs at various stages in their programmatic life cycle, i.e. new, mature, comprehensive new initiatives, and quick response/short-term programs by Spring 2015

Tactic C: Engage in at least three strategic partnerships per year to increase the capacity to create fresh programming with limited resources, and connect with more Nevadans

Tactic D: Create evaluation strategies for each program and consistently measure and evaluate our program initiatives by Fall 2015. Review and share assessment data at annual program retreats and board meetings

Tactic E: Launch new ONE project and web site by August 1, 2013; market new launch of ONE project in Fall 2013

Objective 2: Streamline our ability to effectively support Nevada's nonprofit cultural organizations and educational institutions in providing high quality public humanities experiences by Spring 2014

Tactic A: Continue to award approximately \$100,000 per fiscal year in grants to nonprofit organizations and educational institutions to support public humanities programs beginning Summer 2013

Tactic B: Centralize grantmaking program administration under one program staff member (with additional staff support as needed) to consolidate program administration and facilitate program development beginning Summer 2013

Tactic C: Simplify the administration of our grantmaking program by moving to one grant cycle per annum beginning Spring 2014

Tactic D: Revise application, reporting, and sub-grantee monitoring processes to better align with federal obligations and serve the needs of Nevada Humanities and grantees; complete by Spring 2014

Tactic E: Assess quality and geographic, organizational, and content diversity of the grant application pool and set benchmarks for improvement by Spring 2014

Tactic F: Increase quality as well as geographic, organizational, and content diversity of the grant application pool by: 1) hosting at least one additional annual grant information workshop in the state, outside of Las Vegas or Reno beginning Spring 2014; 2) promote our grantmaking program and annual deadline to a wide variety of organizations in new ways such as an annual, statewide postcard mailing beginning Spring 2014

Tactic G: Provide information and grant application and reporting assistance to organizations by providing at least four opportunities per fiscal year for organizations to learn from Nevada Humanities expertise through grant workshops, website posts, blog entries, conference participation, committee participation, and other mechanisms; ongoing

Goal II. Expand our reach statewide and nurture a broader audience that closely reflects the diversity of Nevada's population and geography

Objective 1: Quantify our current reach and audience base by collecting and reporting relevant data by Fall 2014

Tactic A: Assess our current program and partnership profile

Tactic B: Collect existing data that identifies Nevada's demographic makeup, considering belief, race, class, ethnicity, age, language use, and gender

Tactic C: Maintain current audience profile for each Nevada Humanities program via regularly conducted audience assessment tools as planned for each program's needs

Tactic D: Incorporate demographic information requests into program evaluation materials and grantee final reports

Objective 2: Develop and implement a program and audience outreach strategy to reach targeted underserved audiences and areas of the state by Summer 2015

Tactic A: Identify target audiences and underserved areas we would like to reach

Tactic B: Identify barriers to access and participation, and identify community needs among targeted underserved audiences through audience research and community feedback

Tactic C: Establish benchmarks for audience growth and development

Tactic D: Track audience participation information using new, more robust database

Objective 3: Develop at least three strategic partnerships with organizations that will enhance our reach and audience diversity annually beginning Summer 2015, as defined in the audience outreach strategy

Tactic A: Identify potential partner organizations that reach target audiences by actively soliciting recommendations and referrals

Tactic B: Redevelop and re-launch Humanities on the Road by Spring 2014

Tactic C: Incorporate partnership strategies into the creation of our audience outreach plan

Tactic D: Include benchmarks in planning and evaluation

Goal III. Effectively communicate what we do, and the value, purpose, and breadth of our work

Objective 1: Raise awareness of Nevada Humanities' work so that a survey of key stakeholders and citizens in 2016 reflects greater knowledge and understanding of Nevada Humanities' role and programs as compared to a benchmark 2013 survey

Tactic A: Distribute, and quantify results from a benchmark awareness and understanding survey in Winter 2013

Tactic B: Restructure staffing and job responsibilities to build organizational capacity for marketing, communications, and public relations, and supplement with a contract with an appropriate professional or agency by Spring 2014

Tactic C: Develop and implement a cohesive and comprehensive communications plan that includes support of Nevada Humanities development efforts and ensures that all programmatic activities are promoted in consistent and compelling ways by Fall 2014

Tactic D: Issue monthly e-newsletters, regular press releases when needed, and biennial organizational reports beginning Winter 2014

Tactic E: Distribute and quantify results from a follow-up awareness and understanding survey in Winter 2016

Objective 2: Increase volume of media coverage by at least 15% for Nevada Humanities and its programs by December 2016

Tactic A: Assess current level of media coverage and establish a benchmark for growth by Winter 2013

Tactic B: Include public relations and media relations strategies and work plans in overall communications plan

Tactic C: Secure media coverage and broadcast media appearances by working with contract media professionals

Tactic D: Encourage the placement of OpEd articles in newspapers throughout the state by strategizing with board members about OpEd placement, and meeting with editorial boards of newspapers

Objective 3: Establish a branding strategy for Nevada Humanities by Spring 2016

Tactic A: Hire a communications professional to evaluate Nevada Humanities branding identity across all media elements

Tactic B: Hire a communications professional to craft and execute a brand rejuvenation plan

Tactic C: Develop new promotional materials and implement brand across all printed and online materials

Tactic D: Develop brand management guidelines for staff, grantees, and partners that embrace a democratic approach to brand use

Goal IV. Build and strengthen Nevada Humanities' viability and long-term sustainability

Objective 1: Examine Nevada Humanities infrastructure and internal capacity needs through the remainder of 2013 and determine specific needs in staffing, staff development and staff tools and resources to effectively implement strategic priorities and goals

Tactic A: Determine additional staff needs and evaluate staffing roles and responsibilities of current staff and align job descriptions and responsibilities to better serve Nevada Humanities' mission and priorities

Tactic B: Review products and technology solutions by December 2013 and implement by Summer 2014

Tactic C: Improve interoffice communication and collaboration by updating communication and file sharing technology by Summer 2014; and begin holding quarterly program retreats, and holding an annual staff retreat beginning Spring 2013

Tactic D: Create a capital improvement facility plan for Reno and Las Vegas that provides positive exposure and access for Nevada Humanities and provides effective and efficient workspace for current and future staffing needs

Tactic E: Purchase or develop a new database for Nevada Humanities that tracks donor, program, and audience information by Spring 2015

Tactic F: Create a plan that implements paperless operations by December 2016

Tactic G: Standardize office technology in both offices to allow greater staff efficiency and productivity, and create a replacement schedule that recognizes an annual expense to upgrade or replace hardware and software

Objective 2: Diversify and increase annual revenue in 2014 by 2%, in 2015 by 2%, and in 2016 by 5% to build a strong base of public and private financial support to support the mission and activities of Nevada Humanities

Tactic A: Through the use of a fundraising professional create a comprehensive fundraising and development plan with benchmarks for success that establishes attainable fundraising goals for the executive director, staff, and Board of Trustees on an annual basis by Spring 2014

Tactic B: Upon completion of the fundraising plan hire a fundraising professional in Fall 2014 to implement the plan in cooperation with the executive director, staff, and Board of Trustees

Tactic C: Update Nevada Humanities' case statement as an essential tool for effective fundraising and develop marketing tools for fundraising by Winter 2014

Tactic D: Maximize Board donations, and leverage Board members' contacts within the communities they live for Nevada Humanities' fundraising efforts

Tactic E: Apply to at least one new or renewed public or private granting source each year beginning in 2014

Tactic F: Through effective lobbying and advocacy sustain, and when possible increase, public funding for Nevada Humanities at the state and federal levels

Tactic G: Integrate communications for development efforts and fundraising needs into appropriate Nevada Humanities communications by Winter 2014

Objective 3: Cultivate an organizational culture of learning, accountability, and innovation as evaluated annually by staff and board

Tactic A: Assess program quality and impact on a regular basis by using data to evaluate program effectiveness and inform planning decisions

Tactic B: Offer annual training opportunity to Board of Trustees members at a quarterly meeting

Tactic C: Support each staff member in at least one professional development opportunity per year

Tactic D: Monitor the progress and implementation of the strategic plan by reviewing plan progress at each quarterly board meeting and assessing plan efficacy annually at board and staff retreats

Objective 4: Strengthen organizational governance and leadership infrastructure through implementation of annual assessments and tools by 2016

Tactic A: Conduct annual Board of Trustees and executive director assessments to reflect upon, evaluate, and enhance performance

Tactic B: Develop clear priorities for board member recruitment that includes the development of a Board of Trustees that more closely reflects the diversity of Nevada

Tactic C: Realign board committee structure by eliminating redundancy and strengthening committee chairs' responsibilities to alleviate staff workload and increase board efficiency

Goal V. Strengthen Nevada Humanities' role as a leader throughout statewide, regional, and national cultural landscapes

Objective 1: Share our best practices and increase the visibility and influence of Nevada Humanities by December 2016

Tactic A: Establish a target number of council, grantee, and partner events to be attended by members of the Board of Trustees and reported on using the online survey tool developed for this purpose

Tactic B: Facilitate the participation of staff and members of the Board of Trustees in statewide and national conferences, boards, and committees

Tactic C: Position Nevada Humanities as a leader through the messages and vehicles employed in the communications plan; include strategies to build awareness and understanding of Nevada Humanities' work among peers, elected officials, and others about our work via the communications plan

Objective 2: Host a statewide convening every other year to bring together humanities stakeholders throughout the state beginning in 2014

Tactic A: Identify who our humanities stakeholders are and invite them to participate

Tactic B: Think broadly about the humanities and find many points of connection between people and organizations

Tactic C: Identify unmet needs and create an agenda for the meeting that reflects common issues and specific outcomes

Tactic D: Assess the value and outcomes of the convening and use the evaluation results in planning the next convening in 2016

Objective 3: Advocate for the advancement of cultural opportunities in Nevada annually

Tactic A: Contribute to discussions about cultural policy at the state and federal levels

Tactic B: Serve as a resource for people to turn to when they need information and expertise regarding public humanities issues and work

Tactic C: Cultivate and prepare our humanities supporters to advocate on our behalf at the state and federal levels



BRIAN SANDOVAL
Governor

ROBERT R. BARENGO
Chair, Nevada Tax Commission

WILLIAM CHISEL
Executive Director

STATE OF NEVADA
DEPARTMENT OF TAXATION

Web Site: <http://tax.state.nv.us>

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HENDERSON OFFICE
2550 Paseo Verde Parkway Suite 180
Henderson, Nevada 89074
Phone: (702) 486-2300
Fax: (702) 486-3377

February 01, 2012

Account Number: **RCE-003-125**

Exp date: **February 01, 2017**

NEVADA HUMANITIES COMMITTEE
1034 NORTH SIERRA STREET
RENO NV 89503

Pursuant to NRS 372.3261 and related statutes, NEVADA HUMANITIES COMMITTEE has been granted sales/use tax exempt status as an educational organization. Direct purchases of tangible personal property made by NEVADA HUMANITIES COMMITTEE are exempt from sales/use tax. Fraudulent use of this exemption letter is a violation of Nevada law.

Vendors selling tangible personal property to NEVADA HUMANITIES COMMITTEE are authorized to sell to them tax exempt. The vendor shall account for the exempt sale on its sales/use tax return under exemptions. For audit purposes, a vendor must have a copy of this letter in order to document the transaction was tax exempt.

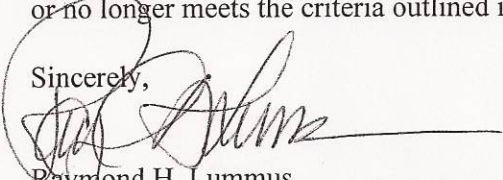
This letter only applies to Nevada sales/use tax and does not provide exemption from any other tax.

This exemption applies only to the above named organization and is not extended to individuals, or contractors or lessors to or for such organizations.

Any vendor having questions concerning the use of this sales/use tax exemption letter may contact the Department at one of the district offices listed above.

If, upon further or future review by the Department, it is determined the above named organization does not meet or no longer meets the criteria outlined in NRS 372.348, this letter of exemption will be revoked.

Sincerely,


Raymond H. Lummus
Tax Manager

EIN: 23-7358959

FORM SS-4
(3-67)
PART 4

NOTICE OF EMPLOYER
IDENTIFICATION NUMBER

Please make a separate
record of this number for
use in case this notice ———
should be lost or destroyed.

23 7358959

Nevada Humanities Committee

same

1101 N. Virginia St.,

Reno, Nevada 89503

Washoe

The Identification Number shown above will be used by the Internal Revenue Service to identify your Federal tax returns, and other documents, i.e., 1120, 940, 941, etc., and your payments of the taxes reported on such returns. Your Identification Number should be shown on such returns, documents, and on any related forms or correspondence.

NEVADA HUMANITIES, INC.

REPORTING PACKAGE

OCTOBER 31, 2012

NEVADA HUMANITIES, INC.
OCTOBER 31, 2012

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INDEPENDENT AUDITORS' REPORT

To the Board of Trustees of
Nevada Humanities, Inc.

We have audited the accompanying statement of financial position of Nevada Humanities, Inc. (a nonprofit organization) as of October 31, 2012, and the related statements of activities and cash flows for the year then ended. These financial statements are the responsibility of the Organization's management. Our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Organization's 2011 financial statements and, in our report dated January 23, 2012, we expressed an unqualified opinion on those financial statements.

We conducted our audit in accordance with auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control over financial reporting. Accordingly, we express no such opinion. An audit also includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements and assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Nevada Humanities, Inc. as of October 31, 2012, and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America.

In accordance with *Government Auditing Standards*, we have also issued our report dated January 28, 2013, on our consideration of the Organization's internal control over financial reporting and our tests of its compliance with certain provisions of laws, regulations, contracts, grant agreements and other matters. The purpose of that report is to disclose the scope of our testing of internal control over financial reporting and compliance and the results of that testing and not to provide an opinion on the internal control over financial reporting or compliance. That report is an integral part of an audit performed in accordance with *Government Auditing Standards* and should be considered in assessing the results of our audit.

Our audit was conducted for the purpose of forming an opinion on the financial statements taken as a whole. The schedule of functional expenses is presented for purposes of additional analysis and is not a required part of the financial statements. The accompanying schedule of expenditures of federal awards is presented for purposes of additional analysis as required by U.S. Office of Management and Budget Circular A-133, *Audits of States, Local Governments, and Non-Profit Organizations*, and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America. In our opinion, the information is fairly stated in all material respects in relation to the financial statements as a whole.

A handwritten signature in dark ink, appearing to read 'Kohn Colodny'.

Reno, Nevada
January 28, 2013

NEVADA HUMANITIES, INC.
STATEMENT OF FINANCIAL POSITION
OCTOBER 31, 2012
(WITH COMPARATIVE TOTALS FOR OCTOBER 31, 2011)

2

	2012	2011 (Memorandum Only)
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	\$ 286,053	\$ 237,970
Investments	250,488	229,776
Accounts receivable	354	3,186
Grants receivable	18,294	24,910
Inventory	11,332	12,507
Prepaid expenses	12,174	13,067
Total current assets	<u>578,695</u>	<u>521,416</u>
PROPERTY AND EQUIPMENT	<u>22,172</u>	<u>8,604</u>
Total assets	<u>\$ 600,867</u>	<u>\$ 530,020</u>
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts payable	\$ 16,884	\$ 14,823
Accrued wages and leave benefits	80,132	43,221
Re-grants payable	40,678	36,427
Deferred revenue	36,012	23,195
Total current liabilities/total liabilities	<u>173,706</u>	<u>117,666</u>
NET ASSETS		
Unrestricted		
Board designated endowment funds	160,778	145,536
Undesignated	235,048	229,728
	<u>395,826</u>	<u>375,264</u>
Temporarily restricted	31,335	37,090
Total net assets	<u>427,161</u>	<u>412,354</u>
Total liabilities and net assets	<u>\$ 600,867</u>	<u>\$ 530,020</u>

See accompanying notes

NEVADA HUMANITIES, INC.
STATEMENT OF ACTIVITIES
FOR THE YEAR ENDED OCTOBER 31, 2012
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED OCTOBER 31, 2011)

3

	2012			2011
	Unrestricted	Temporarily Restricted	Total	Total (Memorandum Only)
PUBLIC AND GOVERNMENTAL SUPPORT				
REVENUE, AND RECLASSIFICATIONS				
Public and governmental support				
National Endowment for the Humanities \$	604,579	\$ -	\$ 604,579	\$ 582,580
State of Nevada	36,528	-	36,528	54,337
U.S. Department of Education	34,035	-	34,035	65,331
Other grant revenue	26,587	-	26,587	28,021
Contributions	12,581	-	12,581	21,402
In-kind contributions	89,690	-	89,690	86,930
Total public and governmental support	804,000	-	804,000	838,601
Revenue				
Investment income	23,730	-	23,730	729
Program income	40,806	5,928	46,734	48,555
Total revenue	64,536	5,928	70,464	49,284
Net assets released due to satisfaction of purpose restriction	11,683	(11,683)	-	-
Total public and governmental support, revenue, and reclassifications	880,219	(5,755)	874,464	887,885
EXPENSES				
Program services				
Public humanities programs	360,662	-	360,662	367,532
Grant program	123,201	-	123,201	152,370
Program development	81,720	-	81,720	77,144
Communication and outreach	15,096	-	15,096	32,475
Total program services	580,679	-	580,679	629,521
Supporting services				
Management and general	260,713	-	260,713	188,252
Resource development	18,265	-	18,265	64,046
Total supporting services	278,978	-	278,978	252,298
Total expenses	859,657	-	859,657	881,819
CHANGE IN NET ASSETS	20,562	(5,755)	14,807	6,066
NET ASSETS, beginning of year	375,264	37,090	412,354	406,288
NET ASSETS, end of year	\$ 395,826	\$ 31,335	\$ 427,161	\$ 412,354

See accompanying notes

NEVADA HUMANITIES, INC.
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED OCTOBER 31, 2012
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED OCTOBER 31, 2011)

4

	2012	2011 (Memorandum Only)
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ 14,807	\$ 6,066
Adjustments to reconcile change in net assets to net cash flows from operating activities		
Net realized and unrealized (gain) loss on investments	(16,820)	6,610
Reinvested interest income, net	(6,441)	(7,338)
Changes in certain components of working capital		
(Increase) decrease in:		
Accounts receivable	2,832	6,178
Grants receivable	6,616	11,056
Inventory	1,175	5,031
Prepaid expenses	893	(2,676)
Increase (decrease) in:		
Accounts payable	2,061	(1,087)
Accrued wages and leave benefits	36,911	14,128
Re-grants payable	4,251	(796)
Deferred revenue	12,817	(17,296)
Net cash provided by operating activities	<u>59,102</u>	<u>19,876</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Proceeds from sale of investments	2,549	105,699
Purchase of investments	-	(86,500)
Purchase of property	(13,568)	(8,604)
Net cash provided (used) by investing activities	<u>(11,019)</u>	<u>10,595</u>
NET INCREASE IN CASH AND CASH EQUIVALENTS	48,083	30,471
CASH AND CASH EQUIVALENTS, beginning of year	<u>237,970</u>	<u>207,499</u>
CASH AND CASH EQUIVALENTS, end of year	<u>\$ 286,053</u>	<u>\$ 237,970</u>
SUPPLEMENTAL CASH FLOW DATA		
None		

See accompanying notes

NOTES TO FINANCIAL STATEMENTS

NEVADA HUMANITIES, INC.
NOTES TO FINANCIAL STATEMENTS
OCTOBER 31, 2012

NOTE 1 – NATURE OF ACTIVITIES AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Nature of Activities

Nevada Humanities, Inc. (the Organization) is a Nevada nonprofit organization and is funded principally by grants from the National Endowment for the Humanities. The Organization is responsible for administering grants awarded to re-grantees (subrecipients) for cultural and educational purposes, and to foster an environment in which the humanities can thrive.

Each year Nevada Humanities, Inc. carries out programs that promote the humanities. The following are the main events and programs which the Organization sponsored in 2012:

- Nevada Humanities Chautauqua
- Young Chautauqua
- Online Nevada Encyclopedia
- Humanities on the Road
- Vegas Valley Book Festival
- Literature & Medicine
- The Salon
- Nevada Humanities Grant Program

Basis of Accounting

The accompanying financial statements have been prepared on the accrual basis of accounting in accordance with U.S. generally accepted accounting principles.

Basis of Presentation

The Organization reports information regarding its financial position and activities according to the three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets, based on the existence or absence of donor imposed restrictions.

Contributions received are recorded as unrestricted, temporarily restricted, or permanently restricted support, depending on the existence and/or nature of any donor restrictions. When a donor restriction expires, that is, when a stipulated time or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as net assets released from restrictions.

The Organization reports restricted contributions whose restrictions are met in the same reporting period in which contributions are received as unrestricted support.

Cash and Cash Equivalents

Cash and cash equivalents include a general checking account and cash invested in money market funds. For purposes of the statement of cash flows, the Organization considers all highly liquid debt instruments purchased with original maturities of three months or less to be cash equivalents.

Investments

Investments consist of time certificate of deposits and pooled investment funds which are stated at their fair values in the statement of financial position. Unrealized gains and losses are included in the change in net assets.

NEVADA HUMANITIES, INC.
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
OCTOBER 31, 2012

NOTE 1 – NATURE OF ACTIVITIES AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES
(Continued)

Accounts Receivable and Grants Receivable

Accounts receivable consists of amounts due from contracting agencies, recipient agencies and miscellaneous other sources. Grants and accounts receivables represent amounts receivable for expenditures incurred or services provided prior to year-end. All receivables are considered fully collectible by management. Therefore, no allowance for doubtful accounts is provided.

Inventory

Inventory consists of books held for sale and is stated at cost determined on the first-in, first-out method.

Property and Equipment

The Organization records furniture and equipment at cost. The Organization's policy is to capitalize assets where costs have exceeded \$5,000. Depreciation is provided for in amounts sufficient to relate the cost of depreciable assets to operations using the accelerated and straight-line basis over their estimated service lives. As of October 31, 2012, two Nevada Humanities' websites were in development: onlinenevada.org and nevadahumanities.org. They were still in development, therefore, there is no current year amortization expense. The site nevadahumanities.org was completed and launched in November 2012.

Re-grants Payable

Re-grants payable are approved grants payable to re-grantees for funding as of October 31, 2012, but not disbursed as of that date.

Contributed Facilities and Services

The Organization is required to recognize the contributions of services if the services received (a) create or enhance non-financial assets or (b) require specialized skills, are provided by individuals possessing those skills and would typically need to be purchased if not provided by donation. Services requiring specialized skills are those provided by accountants, architects, carpenters, doctors, electricians, lawyers, nurses, plumbers, teachers and other professionals and craftsmen.

Additionally, the Organization receives a significant amount of contributed services, which do not meet the two recognition criteria above. Accordingly, the value of the contributed services has not been determined and is not reflected in the accompanying financial statements. However, many individuals volunteer their time and perform a variety of tasks that assist the Organization with specific programs, resource development activities, and other activities. For the year ended October 31, 2012, more than 400 hours were donated to the Organization. No amounts have been reflected in the financial statements for these volunteer services.

The National Endowment for the Humanities requires that all expenditures of its grant funds by Nevada Humanities, Inc. be matched in-kind or with cash contributions. Consequently, the Organization requires that all of its subrecipients match all awards on the same basis. In-kind contributions for matching purposes are the fair value of salaries, administrative assistance, equipment, travel, etc., and other volunteer services that may not be reflected in the financial statements, but are essential to the completion of funded programs donated by sponsors or other supporters. The Organization reported \$1,176,299 in matching funds for the year ended October 31, 2012, of which \$89,690 was reflected in the accompanying financial statements. In accordance with generally accepted accounting principles, \$1,086,609 of the in-kind contributions are not reflected in the financial statements because they are incurred by re-grantees or do not meet the criteria for recognition.

NEVADA HUMANITIES, INC.
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
OCTOBER 31, 2012

NOTE 1 – NATURE OF ACTIVITIES AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES
(Continued)

Functional Allocation of Expenses

The costs of providing the various programs and other activities have been summarized on a functional basis in the statement of activities. Accordingly, certain costs have been allocated among the programs and supporting services benefited based upon the employees' time spent in each activity.

Advertising Cost

Advertising costs are expensed as incurred. Advertising costs total \$7,322 for the year ended October 31, 2012.

Income Taxes

The Organization is exempt from federal income taxes under Internal Revenue Code Section 501(c)(3). Accordingly, no provision for income taxes has been made. Tax positions to consider include but are not limited to:

- Classification of program services, administrative and fund raising
- Characterization of its activities as related or unrelated to its tax exempt purpose

It is the Organization's tax position that it has not engaged in activities that would jeopardize its exempt status nor has it engaged in activities that would result in unrelated business income tax.

Although the Organization has not been notified of any pending Internal Revenue Service (IRS) examinations, its returns are subject to examination within a three year statute of limitations. At October 31, 2012, the 2008 through the current period returns are subject to examination by the IRS.

Use of Estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

Subsequent Events

Subsequent events have been evaluated through the report date, which represents the date the financial statements were available to be issued. Subsequent events after that date have not been evaluated.

Memorandum Only – Total Columns

Total columns in the financial statements are captioned "memorandum only" to indicate that they are presented only to facilitate financial analysis. Data in these columns do not present financial position, changes in net assets or cash flows in conformity with generally accepted accounting principles.

NEVADA HUMANITIES, INC.
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
OCTOBER 31, 2012

NOTE 2 – CASH AND CASH EQUIVALENTS

The Organization maintains its cash in bank deposit accounts which, at times, may exceed federally insured limits. Accounts are guaranteed by the Federal Deposit Insurance Organization (FDIC) up to \$250,000. At October 31, 2012, the Organization had approximately \$1,132 in excess of FDIC insured limits. The Organization has not experienced any losses in such accounts.

NOTE 3 – INVESTMENTS AND FAIR VALUE

The fair value of investments at October 31, 2012 is as follows:

Mutual funds	\$ 83,199
Certificates of deposit	6,511
Pooled investments	160,778
	<u>\$ 250,488</u>

Investment return for the year ended October 31, 2012 is:

Interest and dividends	\$ 6,442
Realized and unrealized gain	16,820
Fees	(2,549)
	<u>\$ 20,713</u>

Generally accepted accounting principles require disclosures regarding fair value measurements which establish a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value. This hierarchy consists of three broad levels: Level 1 inputs consist of unadjusted quoted prices in active markets for identical assets and have the highest priority, Level 2 inputs consist of observable inputs other than quoted prices for identical assets, and Level 3 inputs have the lowest priority.

	Level 1	Level 2	Level 3	Total
Mutual funds	\$ 83,199	\$ -	\$ -	\$ 83,199
Certificates of deposit	-	6,511	-	6,511
Pooled investments	-	-	160,778	160,778
	<u>\$ 83,199</u>	<u>\$ 6,511</u>	<u>\$ 160,778</u>	<u>\$ 250,488</u>

Level 1 Fair Value Measurements - The fair value of mutual funds is based on quoted market prices.

Level 2 Fair Value Measurements - The fair value of certificates of deposit for which quoted market prices are not available is valued based on stated interest rates and accrued interest based on broker estimates.

Level 3 Fair Value Measurements - The fair value of pooled investments is available and is provided by the investment manager in quarterly statements. Detailed investment holdings are not provided. The fair value of Level 3 investments totals \$160,778 at October 31, 2012.

NEVADA HUMANITIES, INC.
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
OCTOBER 31, 2012

NOTE 3 – INVESTMENTS AND FAIR VALUE (Continued)

Following is a summary of the changes in Level 3 investments for the year ended October 31, 2012:

Beginning balance	\$ 145,537
Investment income	2,884
Net realized and unrealized gains	14,906
Contributions	-
Expenses	<u>(2,549)</u>
Ending balance	<u>\$ 160,778</u>

Gains and losses (realized and unrealized), interest and dividend income, and investment fees are reported net as investment income (loss) in the statement of activities.

NOTE 4 – ENDOWMENT FUNDS

The Organization has an unrestricted endowment fund established to support the mission of Nevada Humanities, Inc. As required by accounting principles generally accepted in the United States of America, net assets associated with endowment funds, including funds designated by the Board of Trustees to function as endowments, are classified and reported as unrestricted, temporarily restricted and permanently restricted net assets based solely on the existence or absence of donor-imposed restrictions.

The unrestricted endowment fund consists of investments totaling \$160,778 at October 31, 2012. The Organization does not have any endowment funds that are considered temporarily or permanently restricted at October 31, 2012.

Interpretation of Relevant Law

In the absence of explicit donor stipulations to the contrary, Nevada Humanities, Inc. has interpreted the Uniform Prudent Management of Institutional Funds Act (UPMIFA) as set forth in Chapter 164 of the Nevada Revised Statutes as requiring the preservation of the fair value of the gift as of the gift date for permanently restricted net assets. Nevada Humanities, Inc.'s endowment fund is classified as unrestricted based upon the Board designation requirements until such time as funds are re-designated for expenditure by Nevada Humanities, Inc. in a manner consistent with the Board designation requirements and the standard of prudence prescribed by UPMIFA. In accordance with UPMIFA, Nevada Humanities, Inc. considers the following factors in making a determination to appropriate or accumulate Board designated endowment funds:

- The duration and preservation of the fund
- The purposes of the Organization and the Board designated endowment funds
- General economic conditions, including the possible effect of inflation and deflation
- The expected total return from income and the appreciation of investments
- Other resources of the Organization

Return Objectives and Risk Parameters

The Organization has adopted an investment policy that requires operating funds to be invested in cash and cash equivalents and reserve funds to emphasize capital appreciation. The Finance committee oversees the investment of all monies that qualify for reserve funds. The Committee is expected to use the care, skill, and diligence of a prudent investor and to exercise its discretion

NEVADA HUMANITIES, INC.
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
OCTOBER 31, 2012

NOTE 4 – ENDOWMENT FUNDS (Continued)

in consideration of controversial implications, confining call, or redemption provisions, and potential problems of concentration or diversity of investments. In particular:

- The Committee or appointed investment advisor shall be directed to prudently manage all gifts of stock or other investments, allowing for any wishes of the donor.
- No investment shall be made in private placements, options, short sales, derivatives, warrants, futures, commodities, or other speculative securities.
- The asset allocation guidelines shall be:
 - Cash and cash equivalents: 0% to 45%
 - Equities: 10% to 40%
 - Fixed income/bonds: 10% to 40%

The endowment funds are held by the University of Nevada, Reno or the Community Foundation of Western Nevada, and the Organization plays no direct role in the investments.

Funds with Deficiencies

From time to time, the fair value of assets associated with the funds may fall below the level that the board or UPMIFA requires to be retained as perpetual funds. Such deficiencies are reflected as decreases in unrestricted net assets for the period.

Strategies Employed for Achieving Objectives

To satisfy its long-term rate of return objectives, the Organization relies on a total return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yield (interest and dividends.) The Finance Committee of the Board of Trustees reviews this plan at least annually with its investment advisors and the Board of Trustees.

Spending Policy and How the Investment Objectives Relate to the Spending Policy

The designated funds have been set aside for the support of the Organization and will be spent at a time the Board deems necessary for the purpose as originally designated.

Following is a summary of the changes in the Board designated endowment fund net assets for the year ended October 31, 2012:

Endowment net assets, beginning of year	\$ 145,537
Investment income	2,884
Net realized and unrealized gains	14,906
Contributions	-
Appropriation of assets for expenditures	(2,549)
Total funds	\$ <u>160,778</u>

Other Endowments

In addition, the Organization set up the Wilbur Stanley Shepperson Annual Humanities Book Award endowment held at the University of Nevada, Reno Foundation, whereby Nevada Humanities, Inc. and the University of Nevada Press bestow the Wilbur Stanley Shepperson Annual Humanities Book Award for a University of Nevada Press manuscript. The Organization has also set up the Marilyn R. Melton Endowment Fund for the Humanities held at the

NEVADA HUMANITIES, INC.
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
OCTOBER 31, 2012

NOTE 4 – ENDOWMENT FUNDS (Continued)

Community Foundation of Western Nevada to support the mission of Nevada Humanities, Inc. Both of these endowments are properly not included in the Organization's financial statements.

NOTE 5 – IN-KIND CONTRIBUTIONS

The Organization has office space in Reno, Nevada and Las Vegas, Nevada. The University of Nevada, Reno and the University of Nevada, Las Vegas are providing both of these offices at no cost to the Organization. The fair market value of the monthly rent is \$1,792 for both offices. In addition, the Organization has received as in-kind contributions various equipment, media and professional services. In-kind contributions of \$89,690 have been recorded for the year ending October 31, 2012.

NOTE 6 – PENSION PLAN

The Organization has a contractual arrangement with the University of Nevada, Reno, whereby the employees may participate in either the Public Employees Retirement System of the State of Nevada (PERS) or an Internal Revenue Service Code Section 403(b) plan. Nevada Humanities, Inc. makes contributions to one of two pension plans for eligible employees. The Organization matches employee contributions up to 12.25% for both plans.

If the employee selects the 403(b) plan, his/her options are the Teachers' Insurance and Annuity Association and the College Retirement Equities Fund, The American Century Family of Funds, VALIC, and Fidelity Investment, which are defined contribution plans recognized by the Internal Revenue Service under Code Section 403(b). Defined contribution plan contributions for the 403(b) plan totaled \$16,650 for the year ended October 31, 2012.

If the employee selects the PERS plan, the information relating to that plan option is as follows:

Plan Description. The Organization contributes to the Public Employees' Retirement System of the State of Nevada (PERS), a cost sharing, multiple employer, defined benefit plan administered by the Public Employees' Retirement System of the State of Nevada. PERS provides retirement benefits, disability benefits, and death benefits, including annual cost of living adjustments, to plan members and their beneficiaries. Chapter 286 of the Nevada Revised Statutes establishes the benefit provisions provided to the participants of PERS. These benefit provisions may only be amended through legislation. PERS issues a publicly available financial report that includes financial statements and required supplementary information. That report may be obtained by writing to the Public Employees' Retirement System of the State of Nevada 693 West Nye Lane, Carson City, Nevada 89703-1599 or by calling (775) 687-4200.

Funding Policy. Plan members' benefits are funded under both the employee/employer paid contribution plan and the employer paid contribution plan. Under the employee/employer plan, the Organization and its employees are required to share equally all amounts due under the plan. The Organization's contribution rate for this plan was 12.25% for each of the years ended October 31, 2012 and 2011. The Organization contributed 11.25% for the year ended October 31, 2010. Under the employer paid plan, the Organization pays all contributions. The Organization's contribution rate was 23.75% for the year ended October 31, 2012 and 21.5% for each of the years ended October 31, 2011 and 2010. The Organization contributed \$16,610, \$24,406 and \$23,960 for the PERS plan for the years ended October 31, 2012, 2011, and 2010, respectively.

SUPPLEMENTARY INFORMATION

NEVADA HUMANITIES, INC.
SCHEDULE OF FUNCTIONAL EXPENSES
FOR THE YEAR ENDED OCTOBER 31, 2012
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED OCTOBER 31, 2011)

	2012							2011
	Program Services				Supporting Services			Total (Memorandum Only)
	Public Humanities Program	Grant Program	Program Development	Communication and Outreach	Management and General	Resource Development	Total Expenses	
Salaries	\$ 81,830	\$ 10,237	\$ 24,348	\$ 7,292	\$ 143,768	\$ 4,893	\$ 272,368	\$ 290,437
Employee taxes, benefits and other costs	23,860	2,929	9,100	2,158	45,065	1,307	84,419	86,295
Total personnel costs	105,690	13,166	33,448	9,450	188,833	6,200	356,787	376,732
Advertising	6,692	-	-	630	-	-	7,322	5,471
Catering	9,245	135	838	182	5,223	232	15,855	8,507
Equipment costs	5,042	58	4,332	44	756	29	10,261	8,560
Financial service fees	2,727	-	-	-	1,835	2,625	7,187	4,984
Janitorial services	344	46	103	34	596	23	1,146	1,146
Memberships and dues	384	19	194	15	11,828	609	13,049	13,776
Miscellaneous	6,041	-	1,396	-	2,365	-	9,802	7,896
Office supplies	6,658	185	965	650	2,500	92	11,050	10,634
Photocopying and printing	8,280	2	110	244	164	1	8,801	14,035
Postage and shipping	1,191	47	244	232	724	25	2,463	5,452
Professional fees	151,696	1,920	16,534	-	24,672	-	194,822	185,164
Registration fees	5,541	-	1,150	65	20	175	6,951	649
Re-grant expenses	-	106,162	-	-	-	-	106,162	122,523
Rent	23,372	549	10,044	378	6,772	252	41,367	43,657
Telephone	3,238	-	-	-	-	-	3,238	2,921
Technical services	425	90	512	79	631	523	2,260	1,959
Travel	21,446	683	11,538	-	11,987	7,410	53,064	55,472
Utilities	934	125	280	93	1,620	62	3,114	3,765
Web and internet	1,716	14	32	3,000	187	7	4,956	8,516
Total expenses	\$ 360,662	\$ 123,201	\$ 81,720	\$ 15,096	\$ 260,713	\$ 18,265	\$ 859,657	\$ 881,819

See accompanying notes

NEVADA HUMANITIES, INC.
 SCHEDULE OF EXPENDITURES OF FEDERAL AWARDS
 FOR THE YEAR ENDED OCTOBER 31, 2012

Federal Grantor/ Pass Through Grantor Program Title	Identifying Number	Grant Period	CFDA Number	Expenditures
National Endowment for the Humanities				
Promotion of the Humanities, Federal/State Partnership	SO-50261-11	11/1/10-10/31/15	45.129	\$ 530,089 *
Promotion of the Humanities, We the People	BC-50500-09	9/1/09-2/28/11	45.168	36,291
	BC-50563-10	9/1/10-2/28/13	45.168	38,199
Subtotal - CFDA 45.168				<u>74,490</u>
Total National Endowment for the Humanities				604,579
United States Department of Education				
Fund for the Improvement of Education	U215K090337	1/1/10-2/28/11	84.215K	34,035
National Endowment for the Arts				
Passed through Nevada Arts Council				
Promotion of the Arts - Partnership Agreements	PRJ13:0:04	7/1/12-6/30/10	45.025	<u>500</u>
Total federal expenditures				<u>\$ 639,114</u>

* denotes major program

See accompanying notes to this schedule

NEVADA HUMANITIES, INC.
NOTES TO THE SCHEDULE OF EXPENDITURES OF FEDERAL AWARDS
FOR THE YEAR ENDED OCTOBER 31, 2012

NOTE 1 – BASIS OF PRESENTATION

The accompanying schedule of expenditures of federal awards includes the federal grant activity of Nevada Humanities, Inc. and is presented on the accrual basis of accounting. The information in this schedule is presented in accordance with the requirements of OMB Circular A-133, *Audits of States, Local Governments, and Non-Profit Organizations*. Therefore, some amounts presented in this schedule may differ from amounts presented in, or used in the preparation of the basic financial statements.

NOTE 2 – SUBRECIPIENTS

Of the federal expenditures presented in the schedule, the Organization provided federal awards to subrecipients as follows:

<u>Program Title</u>	<u>Federal CFDA Number</u>	<u>Amount Provided to Subrecipients</u>
Promotion of the Humanities, Federal/State Partnership	45.129	\$ 85,204
Promotion of the Humanities, We the People	45.168	20,958

REPORTS ON COMPLIANCE AND INTERNAL CONTROL

INDEPENDENT AUDITORS' REPORT ON INTERNAL CONTROL OVER
FINANCIAL REPORTING AND ON COMPLIANCE AND OTHER MATTERS
BASED ON AN AUDIT OF FINANCIAL STATEMENTS PERFORMED
IN ACCORDANCE WITH GOVERNMENT AUDITING STANDARDS

To the Board of Trustees of
Nevada Humanities, Inc.

We have audited the financial statements of Nevada Humanities, Inc. (a nonprofit organization) as of and for the year ended October 31, 2012, and have issued our report thereon dated January 28, 2013. We conducted our audit in accordance with auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States.

Internal Control over Financial Reporting

In planning and performing our audit, we considered Nevada Humanities, Inc.'s internal control over financial reporting as a basis for designing our auditing procedures for the purpose of expressing our opinion on the financial statements, but not for the purpose of expressing an opinion on the effectiveness of Nevada Humanities, Inc.'s internal control over financial reporting. Accordingly, we do not express an opinion on the effectiveness of the Organization's internal control over financial reporting.

A *deficiency in internal control* exists when the design or operation of a control does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect misstatements on a timely basis. A *material weakness* is a deficiency, or a combination of deficiencies, in internal control such that there is a reasonable possibility that a material misstatement of the Organization's financial statements will not be prevented, or detected and corrected on a timely basis.

Our consideration of internal control over financial reporting was for the limited purpose described in the first paragraph of this section and was not designed to identify all deficiencies in internal control over financial reporting that might be deficiencies, significant deficiencies, or material weaknesses. We did not identify any deficiencies in internal control over financial reporting that we consider to be material weaknesses, as defined above.

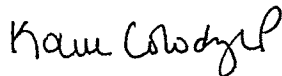
Compliance and Other Matters

As part of obtaining reasonable assurance about whether Nevada Humanities, Inc.'s financial statements are free of material misstatement, we performed tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements, noncompliance with which could have a direct and material effect of the determination of financial statement amounts. However, providing an opinion on compliance with those provisions was not an objective of our audit, and accordingly, we do not express such an opinion. The results of our tests disclosed no instances of noncompliance or other matters that are required to be reported under *Government Auditing Standards*.

We noted certain matters that we reported to management of Nevada Humanities, Inc. in a separate letter dated January 28, 2013.

This report is intended solely for the information and use of management, Board of Trustees, and federal awarding agencies and pass-through entities and is not intended to be and should not be used by anyone other than these specified parties.

Reno, Nevada
January 28, 2013



INDEPENDENT AUDITORS' REPORT ON COMPLIANCE WITH REQUIREMENTS THAT
COULD HAVE A DIRECT AND MATERIAL EFFECT ON EACH MAJOR PROGRAM AND ON
INTERNAL CONTROL OVER COMPLIANCE IN ACCORDANCE WITH OMB CIRCULAR A-133

To the Board of Trustees of
Nevada Humanities, Inc.

Compliance

We have audited the compliance of Nevada Humanities, Inc. (a nonprofit organization) with the types of compliance requirements described in the U.S. Office of Management and Budget (OMB) *Circular A-133 Compliance Supplement* that could have a direct and material effect on each of its major federal programs for the year ended October 31, 2012. Nevada Humanities, Inc.'s major federal program is identified in the summary of auditors' results section of the accompanying schedule of findings and questioned costs. Compliance with the requirements of laws, regulations, contracts, and grants applicable to each of its major federal programs is the responsibility of Nevada Humanities, Inc.'s management. Our responsibility is to express an opinion on Nevada Humanities, Inc.'s compliance based on our audit.

We conducted our audit of compliance in accordance with auditing standards generally accepted in the United States of America; the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States; and OMB Circular A-133, *Audits of States, Local Governments, and Non-Profit Organizations*. Those standards and OMB Circular A-133 require that we plan and perform the audit to obtain reasonable assurance about whether noncompliance with the types of compliance requirements referred to above that could have a direct and material effect on a major federal program occurred. An audit includes examining, on a test basis, evidence about Nevada Humanities, Inc.'s compliance with those requirements and performing such other procedures as we considered necessary in the circumstances. We believe that our audit provides a reasonable basis for our opinion. Our audit does not provide a legal determination of Nevada Humanities, Inc.'s compliance with those requirements.

In our opinion, Nevada Humanities, Inc. complied, in all material respects, with the requirements referred to above that are applicable to each of its major federal programs for the year ended October 31, 2012.

Internal Control Over Compliance

Management of Nevada Humanities, Inc. is responsible for establishing and maintaining effective internal control over compliance with the requirements of laws, regulations, contracts, and grants applicable to federal programs. In planning and performing our audit, we considered Nevada Humanities, Inc.'s internal control over compliance with requirements that could have a direct and material effect on a major federal program in order to determine our auditing procedures for the purpose of expressing our opinion on compliance and to test and report on the internal control over compliance in accordance with OMB Circular A-133, but not for the purpose of expressing an opinion on the effectiveness of internal control over compliance. Accordingly, we do not express an opinion on the effectiveness of Nevada Humanities, Inc.'s internal control over compliance.

Our consideration of internal control over compliance was for the limited purpose described in the preceding paragraph and was not designed to identify all deficiencies in internal control over compliance that might be significant deficiencies or material weaknesses and therefore, there can be no assurance that all deficiencies, significant deficiencies, or material weaknesses have been identified. However, as discussed below, we identified a deficiency in internal control over compliance that we consider to be a material weakness.

A *deficiency in internal control over compliance* exists when the design or operation of a control over compliance does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect and correct, noncompliance with a type of compliance requirement of a federal

program on a timely basis. A *material weakness in internal control over compliance* is a deficiency, or combination of deficiencies, in internal control over compliance, such that there is a reasonable possibility that material noncompliance with a type of compliance requirement of a federal program will not be prevented, or detected and corrected, on a timely basis. We consider the deficiency in internal control over compliance described in the accompanying schedule of findings and questioned costs as item 2012-1 to be a material weakness.

Nevada Humanities, Inc.'s response to the finding identified in our audit is described in the accompanying schedule of findings and questioned costs. We did not audit Nevada Humanities, Inc.'s response and, accordingly, we express no opinion on it.

This report is intended solely for the information and use of management, Board of Trustees, and federal awarding agencies and pass-through entities and is not intended to be and should not be used by anyone other than these specified parties.

Kam Lewis

Reno, Nevada
January 28, 2013



SCHEDULE OF FINDINGS AND QUESTIONED COSTS

NEVADA HUMANITIES, INC.
SCHEDULE OF FINDINGS AND QUESTIONED COSTS
FOR THE YEAR ENDED OCTOBER 31, 2012

SECTION I – SUMMARY OF AUDITORS' RESULTS

Financial Statements

Type of auditors' report issued:

Unqualified

Internal control over financial reporting:

Material weakness(es) identified? yes X no

Significant deficiency(ies) identified that are not
considered to be material weaknesses? yes X no

Noncompliance material to financial statements noted? yes X no

Federal Awards

Internal control over major programs:

Material weakness(es) identified? X yes no

Significant deficiency(ies) identified that are not
considered to be material weaknesses? yes X no

Type of auditors' report issued on
compliance for major programs:

Unqualified

Any audit findings disclosed that are
required to be reported in accordance
with section 510(a) of Circular A-133 X yes no

Identification of major programs:

CFDA Number(s)

Name of Federal Program or Cluster

45.129

Promotion of the Humanities, Federal/State Partnership

Dollar threshold used to distinguish
between type A and type B programs:

\$300,000

Auditee Qualified As Low-Risk Auditee? yes X no

NEVADA HUMANITIES, INC.
SCHEDULE OF FINDINGS AND QUESTIONED COSTS (CONTINUED)
FOR THE YEAR ENDED OCTOBER 31, 2012

SECTION II – FINANCIAL STATEMENT FINDINGS

None.

SECTION III - FEDERAL AWARDS FINDINGS AND QUESTIONED COSTS

Finding 2012-1

Federal Programs:

Promotion of the Humanities, Federal/State Partnerships – CFDA No. 45.129 and Promotion of the Humanities, We the People – CFDA No 45.168.

Criteria:

The Organization is required to monitor the re-grantees in accordance with OMB Circular A-133.

Condition:

The Organization has a procedure in place to ensure monitoring of all its re-grantees within a three year cycle and complete a documented risk assessment on all re-grantees. During the year ending October 31, 2012, this procedure was not followed. However, it is important to note that the Organization did do normal monitoring procedures on re-grantees; there was just no verification that all re-grantees had been reviewed within the three year cycle as required by policy.

Questioned Costs:

None.

Effect:

The Organization was not complying with its internal policy for re-grantee monitoring.

Cause:

Monitoring was performed on subrecipients randomly selected throughout the year; however, the time to complete the full risk assessment was not taken.

Recommendation:

We recommend that the Organization follow the procedure in place to assure proper selection of re-grantees within a three year cycle.

Management Response:

Management agrees with the recommendation. The Organization's fiscal officer is currently following the established procedure for desk audits on re-grant monitoring. Other practiced procedures for re-grant monitoring are being formalized and will be included with the current internal monitoring procedure.

SUMMARY SCHEDULE OF PRIOR AUDIT FINDINGS AND CORRECTIVE ACTION PLAN

NEVADA HUMANITIES, INC.
SUMMARY SCHEDULE OF PRIOR AUDIT FINDINGS AND CORRECTIVE ACTION PLAN
FOR THE YEAR ENDED OCTOBER 31, 2012

Prior Audit Findings

There were no prior year audit findings.

Corrective Action Plan

Oversight Agency: National Endowment for the Humanities

Nevada Humanities, Inc. respectfully submits the following corrective action plan for the year ended October 31, 2012:

Name and address of independent public accounting firm:

Kohn Colodny LLP
5310 Kietzke Lane, Suite 101
Reno, Nevada 89511

Audit period: Year ended October 31, 2012

We are implementing corrective action as noted in the management responses included with the audit findings.

Name of person responsible for corrective action plan:

Christina Barr, Executive Director

Anticipated completion date for corrective action plan:

August 31, 2013