

**CHURCHILL COUNTY LIBRARY BOARD OF TRUSTEES
CHURCHILL COUNTY, NEVADA
553 S. MAINE STREET
Fallon, Nevada 89406
(775) 423-7581**

Email: clquillen@churchillcountylibrary.org

******NOTICE OF PUBLIC MEETING******

PLEASE POST

PLACE OF MEETING: Churchill County Administration Building 155 N. Taylor Street, Commissioner's Chambers

DATE AND TIME: August 31, 2023 at 3 pm.

TYPE OF MEETING: Regular meeting of the Library Board of Trustees

Notes

These meetings are subject to the provisions of the Nevada Open Meeting Law (NRS Chapter 241. Except as otherwise provided for by law, these meetings are open and public.

- I. Action will be taken on all Agenda items unless otherwise noted.**
- II. The Agenda is a tentative schedule. The Library Board of Trustees may act upon Agenda items in a different order than is stated in this notice so as to affect the people's business in the most efficient manner possible.**
- III. In the interest of time, the Library Board of Trustees reserves the right to impose uniform time limits upon matters devoted to public comment.**
- IV. Any statement made by a member of the Library Board of Trustees during the public meeting is absolutely privileged.**
- V. All persons participating in the meeting, by any means, are put on notice that all meetings are recorded.**

AGENDA

- 1. Call to order**
- 2. Pledge of Allegiance**
- 3. Public Comment**
- 4. Roll call of members**
- 5. Verification of the posting of the agenda**
- 6. Consideration and possible action re: Approval of agenda as submitted or revised.**
- 7. Consideration and possible action re: Approval of minutes of the meeting on July 27, 2023**
- 8. Library Board of Trustees Report**

9. Library Director's Report

- Recap: August 11, 2023-Books, Bites, and Beverages: A Literary Adventure
- Statistics
- ILS Migration
- Auto-renewals
- hoopla
- Creative Bug
- Featured Artist for August – September: High Desert Artists
- Planning Board Workshop
- Nevada Library Co-Op Leadership Retreat, September 12-14 in Ely
- Association for Rural and Small Libraries Conference: September 19-24 in Wichita, KS

Set date and time of regular/special Library Board meetings: The next meeting is scheduled for Thursday, September 28, 2023, at 3 p.m. at Churchill County Administration Building 155 N. Taylor Street, Commission Chambers.

OLD BUSINESS: none

NEW BUSINESS

1. **Consideration and possible action re:** Action to approve the monthly budget report.
2. **Consideration and possible action re:** Action to approve the Library Gift Fund.
3. **Consideration and possible action re:** Election of Officers
4. **Discussion and possible approval re:** Letter of support addressed to the Lily Museum at the University of Nevada, Reno, regarding the conveyance of John Mason's *Fallon Cross* to the City of Fallon.

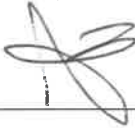
Public Comments

Adjournment.

AFFIDAVIT OF POSTING

State of Nevada)
 : ss
County of Churchill)

Ashlee Brown, an employee of Churchill County Nevada, being duly sworn, says: That on the 24th day of August 2023 AD, she posted a notice, of which the above is a copy, at Churchill County Administration 155 N. Taylor, Fallon, NV; City of Fallon 55 W. Williams; Churchill County Library 553 S. Maine Street Fallon, NV; Churchill County Website www.churchillcounty.org and the Nevada State Website <https://notice.nv.gov/>.



State of Nevada)
 : ss
County of Churchill)

On the 24th day of August 2023 before a Notary Public, personally appeared Ashlee Brown known to me to be the person described in and who executed the foregoing instrument. In witness whereof, I have hereunto set my hand and affixed my official seal this 18th day of August 2023.



Endnotes:

Disclosures:

Churchill County is an equal opportunity provider and employer.



Accommodations:

Churchill County Library will make all reasonable efforts to assist and accommodate physically handicapped persons desiring to attend. Persons who are disabled and require special assistance may contact the Churchill County Library Director, in writing at 553 S. Maine St., Fallon, Nevada 89406, or by calling (775) 423-7581 or the TDD Nevada relay number 711.

Procedures:

- The public meetings may be conducted according to rules of parliamentary procedure.
- Persons providing public comment will be asked to state their names for the record.
- The Library Board of Trustees reserves the right to restrict participation by persons in the public meeting where the conduct of such persons is willfully disruptive to the people's business.
- All supporting materials for this agenda are available by requesting a copy from the Library Director at 775-423-7581 prior to the meeting. During the meeting, there will be one copy available for public inspection. Additional copies are available by making the request from the Library Director. You are entitled to one copy of the supporting materials free of charge.
- In accordance with Federal law and U.S. Department of Agriculture policy, Churchill County is prohibited from discrimination on the basis of race, color, national origin, sex, age, or disability, (not all prohibited bases apply to all programs). To file a complaint of discrimination, write USDA, Director, Office of Equal Rights, 1400 Independence Avenue, S.W., Washington, D.C. 20250-9410, or call (
- (800)795-3972 (voice) or (202)720-6382 (TDD).

Verification of the posting of the Churchill County Library Board of Trustee meeting on August 31, 2023, at the Churchill County Administration Building 155 N. Taylor Street, Commission Chambers

Posted on: August 24, 2023

Churchill County Administration 155 N. Taylor, Fallon, NV

By: AB Time: 11:40

Fallon City Hall 55 W. Williams Ave. Fallon, NV

By: AB Time: 11:50

Churchill County Library 553 S. Maine Street Fallon, NV

By: AB Time: 11:55

Churchill County Website

By: CQ/SS Time: 1:30 pm

Nevada State Website

By: CQ/SS Time: 1:30 pm

July 27, 2023

The Churchill County Library Board of Trustees held a public meeting on Thursday, July 27, 2023, at the Churchill County Administration Building, Commissioner's Chambers, 155 N. Taylor Street, Fallon, NV. The meeting was scheduled to begin at 3:00 pm.

REGULAR AGENDA ITEMS

1. Call to Order: Kelli Kelly @ 3:pm

2. Pledge of Allegiance

3. Public Comment? None

4. Roll Call of Members:

Present were: Trustees Kelli Kelly, Jo Petteruti, Ashlee McGarity, David Brakebill, and Tara Price Gritzmacher; Library Director C.L. Quillen; and Deputy District Attorney Jeff Weed

5. Verification of the posting of the agenda: Verified by Library Director C.L. Quillen

6. Consideration and possible action – Approval of agenda: Revision: none

A motion was made to approve the agenda as presented by David Brakebill, seconded by Jo Petteruti. All in favor.

7. Consideration and possible action – Approval of minutes: Revision: The minutes approved on June 22, 2023, are from the May 25 2023 meeting, not April 27, 2023.

A motion was made to adopt the minutes from June 22 as revised by Jo Petteruti, seconded by Tara Price Gritzmacher. David Brakebill Abstained due to absence. All in favor.

8. Board of Trustees Report

Kelli Kelly just completed book number 26 since graduation in May. She said she is really enjoying the Summer Reading Program, especially the brag tags. In her regular work for The Fallon Post newspaper, Kelly will be doing a crossover with Allison Diegel where they cover together books that have culinary settings. She's very excited about that project.

Dave Brakebill reports that his summer reading has fallen off a cliff and he's not sure why. He's hopeful he can pick it back up.

9. Library Directors Report

- Summer Reading Program (SRP) –There have been about 597 signups of all ages, program will close at the end of July.
- August 11, 2023 (Friday), 6:30om – Books, Bites, and Beverages – Annual Library fundraiser – Great giveaways are being gathered, flyers and tickets are available
- ILS – Things are moving smoothly with only a few small hiccups, mostly from the sorter. After a question from David Brakebill regarding overdue notices and auto-renewal, Director Quillen noted that auto-renewal is supposed to be in place but it's another kink to address.

- Statistics – Circulation statistics are unavailable for today’s meeting because they need to be brought in from the former ILS (Polaris) and that ILS is inaccessible at this time.
- Hoopla Updates – Spending in Hoopla has increased considerably, by about \$300/month. As a precaution, Director Quillen has limited users to 7 items per month.
- New Initiatives for Fall –
 - Newsletter
 - Book Discussion
 - Teen Library Council (Children’s Librarian J)
 - Elementary age book discussion (Children’s Librarian J)
- RECAP: Churchill County Management Training – July 11, 12, 25, and 26 in Fernley. Director Quillen attended to ensure she is familiar and compliant with the Churchill County and Nevada laws and policies. She said it was good to meet leadership from our community.
- Nevada Library Co-Op Leadership Retreat – DATE CHANGE from August 8-10 to September 13-14. Retreat will still be held in Ely. Grant funded
- Association for Rural and Small Libraries Conference – September 19-24 in Wichita, KS.
- Incident Information – A man recently fell in the library. Incident report was filed appropriately and policies and procedures were followed.

Next Board Meeting

The next board meeting will be held Thursday August 24, 2023 at 3pm in the Churchill County Administration Building 155 N. Taylor Street, Commission Chambers.

OLD BUSINESS

1. **Information Only** – After some concerns voiced in the last Library Board of Trustees meeting regarding the use of the Annex building and who is responsible for the utilities in the Annex, Director Quillen did some investigating. We receive 3 bills: one for the library, one for the lot, and one for the Annex.

NEW BUSINESS

1. **Consideration and possible action – Action to approve monthly budget report.** Notes: On page 12 under “CONTRACT SERVICE/PROGRAM” is a vendor called MINNIE PHAN ILLUSTRATION. Minnie Phan Illustration put on an illustration workshop over the summer.

Director Quillen asked the comptroller for reports to show the separation of electronic materials to allow for easier tracking of those expenses.

A motion was made to approve the monthly budget report as presented by Ashlee McGarity, seconded by Tara Price Gritzmacher. All in favor.

2. **Consideration and possible action – Action to approve the Library Gift Fund.**
A motion was made to approve the Library Gift Fund as presented by David Brakebill, seconded by Jo Petteruti. All in favor.
3. **Consideration and possible action – United for Libraries membership and virtual conference, August 1-3.**
UFL is a division of the American Library Association whose purpose is to bring together library trustees, library associations (or FRIENDS, etc.), and library boards education and support.
C.L. Quillen and Jo Petteruti will attend the conference. **No action needed.**

Public Comment – None

Adjournment: Kelli Kelly, 3:34pm

Respectfully submitted,

Ashlee McGarity
August 15, 2023

STATISTICS

July 2023

	2023 July	2022 July	2023 June
Juv	17	25	20
Attend	475	1184	428
YA	1	n/a	n/a
Attend	19	n/a	n/a
All	6	35	34
Attend	276	173	507
Adult	16	n/a	n/a
Attend	46	n/a	n/a
ST Videos	3	4	2
Attend	346	402	176
Other Videos	4	0	0
Attend	1472	0	0
To Go Packets	0	100	0
Gate Count	7,229	7,036	7,373
Daily Avg	289	281	307
WiFi	1,123	1,045	1,323
Circ	12899	10544	
LinkedIn C+V			
Comp	56	987	162
Kanopy	134	200	110
Sora	1	2	4
hoopla	384	396	368
Overdrive	1585	1508	1,459
Total Circ*	15059	12052	2103
Vols	8	15	24
Vol Hours	36.5	85	114
Meeting room	22	6	27
Proctor	0	0	0
Giveaway Books	463	800	423
Books for Babies	0	0	0

*Total circ including electronic = circ +linkedin+kanopy+sora+hoopla+overdrive

Note: We are still having issues with getting circulation numbers for physical materials. The number above seems too high, but the other number that we were given seemed much too low (6514). I'm still waiting for June numbers.

In July, 309 unique patrons used your library WiFi. On average, these patrons visited to use the WiFi on just under 3 individual days.

Change from prior month



1123 ↓ -15.12%

Monthly Sessions



877 ↓ -8.26%

Total Visits



309 ↑ 5.1%

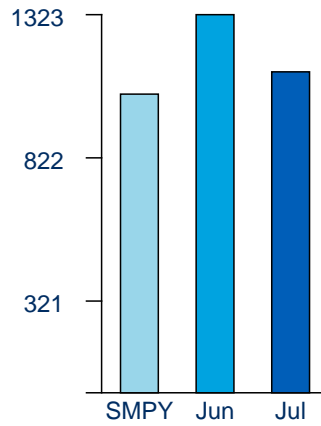
Unique Visitors



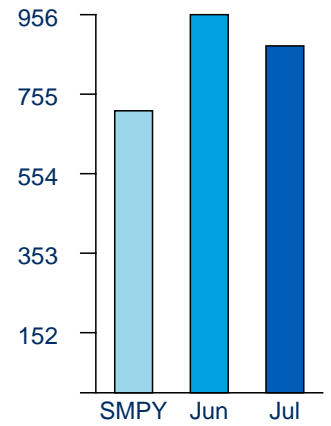
2.84 ↓ -12.62%

Average Return Rate

Total Monthly Session Count

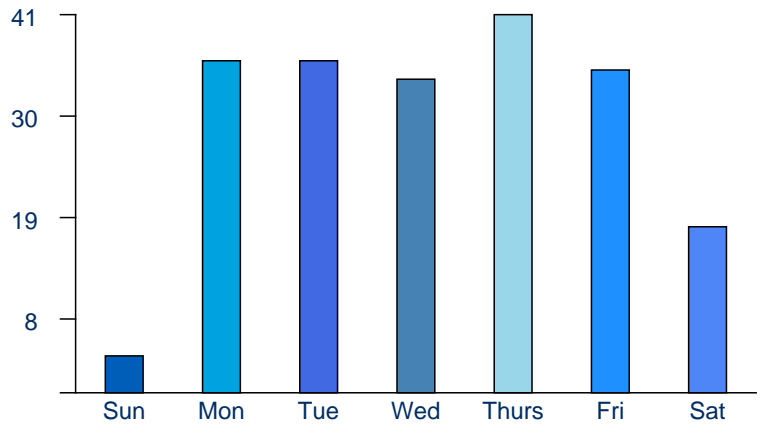


Total Monthly Visits

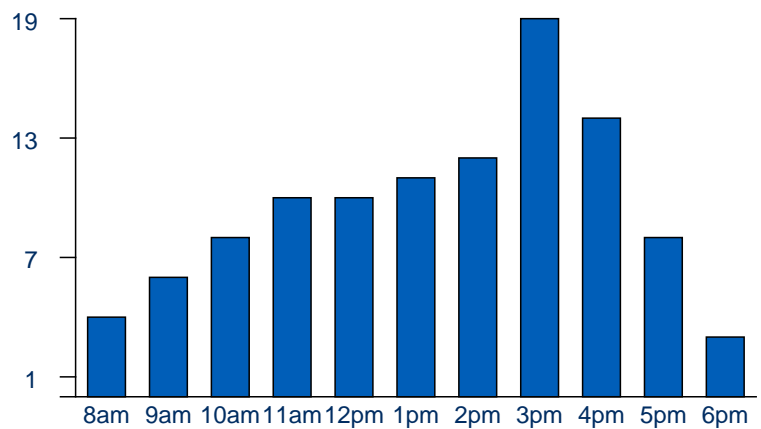


*SMPY: Same Month Prior Year

Average Daily Visits



Average Peak Hourly





Churchill Public Library

August 2023

"The only thing that you absolutely have to know, is the location of the library." Albert Einstein



CONTINUING FAVORITES

- STORYTIMES
- COMPUTER HELP WITH JOE
- READING WITH ROVER
- STEAM
- 3D PRINTING
- DROP-IN VR



NEW AND NOTEWORTHY

- ELEMENTARY BOOK CLUB
- TEEN LIBRARY COUNCIL
- STOP MOTION ANIMATION
- NEVADA LEGAL KIOSK
- CREATIVEBUG
- LIBRARY NEWSLETTER



COMING SOON

- EXPANDED TECH HELP
- ADULT BOOK DISCUSSION
- LIBRARY OF THINGS
- ADULT CRAFT PROGRAMS



Let us know how else we can help. Visit churchillcountylibrary.org.

Churchill County Library

hoopla Digital Annual Review

Report Generated:
August 4, 2023



Your hoopla Ranking

Over the past 12 months, your library ranked:

New patrons:
#1,478 Globally
#1,333 in the United States
#5 in Nevada

Patrons borrowing:
#1,636 Globally
#1,503 in the United States
#4 in Nevada

Number of borrows:
#1,458 Globally
#1,350 in the United States
#4 in Nevada

*This ranking includes both Flex and Instant circulations



hoopla Snapshot

7,008 Unique Titles Circled Since Launch in 2020

	12 - 24 Months	Last 12 Months	% Change	Since Launch
New Patrons Registered	147	162	+10.2%	461
Unique Patrons Served	208	285	+37.0%	392
Total Instant Spend	\$8,320	\$10,909	+31.1%	\$21,538
Average Instant Circ Price	\$2.07	\$2.14	+3.4%	\$2.09
Average Spend Per Patron	\$40.00	\$38.55	-3.6%	Not Applicable
Total Circulations	4,084	5,143	+25.9%	10,426



Patrons Served - Last 12 Months



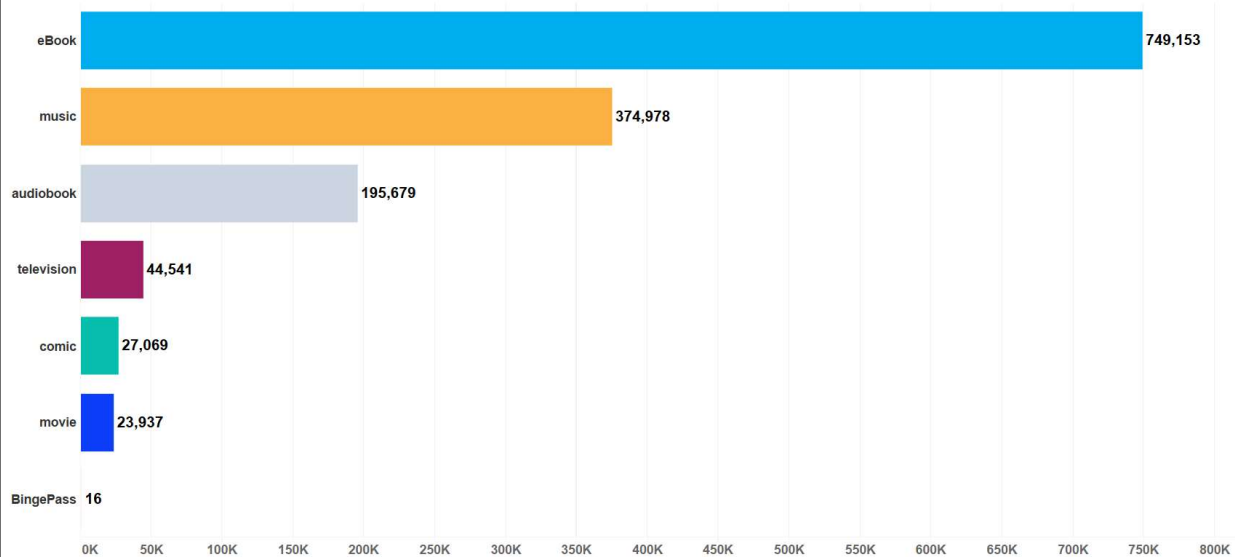
Your Library Settings

Instant	Flex	Consortium																								
<p>Instant Circ Limit: 7</p> <table> <tr> <th>Format</th><th>Offered</th><th>Max Circ Price</th></tr> <tr> <td>audiobook</td><td>Yes</td><td>\$3.99</td></tr> <tr> <td>BingePass</td><td>Yes</td><td>\$3.99</td></tr> <tr> <td>comic</td><td>Yes</td><td>\$3.99</td></tr> <tr> <td>eBook</td><td>Yes</td><td>\$3.99</td></tr> <tr> <td>movie</td><td>Yes</td><td>\$3.99</td></tr> <tr> <td>music</td><td>Yes</td><td>\$3.99</td></tr> <tr> <td>television</td><td>Yes</td><td>\$3.99</td></tr> </table> <p>Current Monthly Budget: \$850</p>	Format	Offered	Max Circ Price	audiobook	Yes	\$3.99	BingePass	Yes	\$3.99	comic	Yes	\$3.99	eBook	Yes	\$3.99	movie	Yes	\$3.99	music	Yes	\$3.99	television	Yes	\$3.99	<p>Flex Enabled: Yes</p> <p>Flex Circ Limit: 5</p> <p>Flex Hold Enabled: Yes</p> <p>Max Flex Holds: 10</p> <p>Flex Title Requests Enabled: Yes</p> <p>Flex Title Request Limit: 3</p> <p>Instant Hold Fulfillment Enabled: Yes</p> <p>Instant Hold Fulfillment: 5</p>	<p>hoopla Digital now provides an enhanced consortium experience.</p> <p>Consortium Libraries turn to hoopla when...</p> <ul style="list-style-type: none"> • Tired of paying a platform fee for just hosting content • Better insight for member libraries of what is offered by the consortium • Enhanced offering to provide the best ROI on consortium and member funds • Best-in-class consortium and member library dashboard where you will find real time patron and content analytics and metrics
Format	Offered	Max Circ Price																								
audiobook	Yes	\$3.99																								
BingePass	Yes	\$3.99																								
comic	Yes	\$3.99																								
eBook	Yes	\$3.99																								
movie	Yes	\$3.99																								
music	Yes	\$3.99																								
television	Yes	\$3.99																								



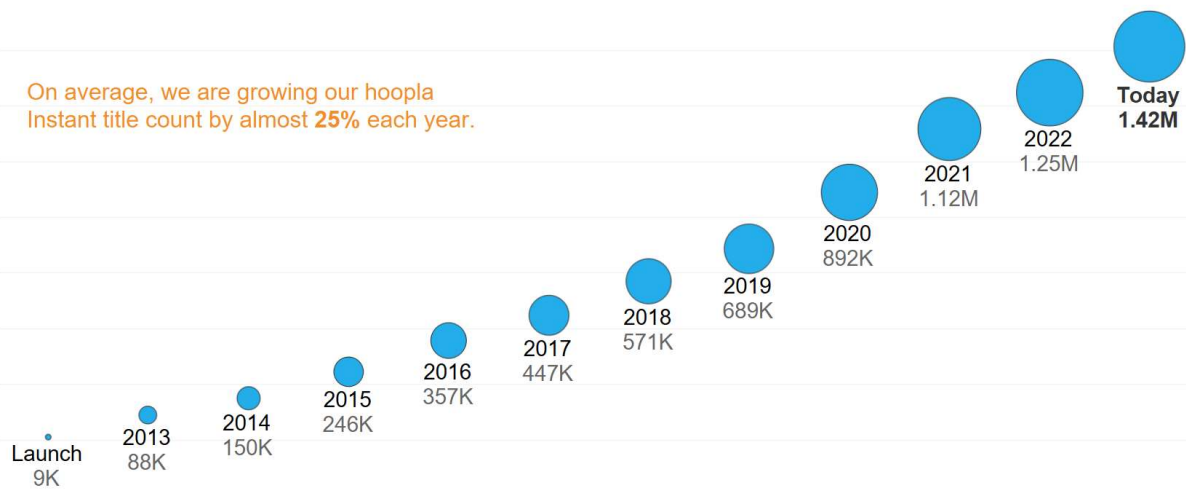
hoopla Discoverable Title Counts

Total hoopla Instant Collection: 1,415,373 Titles



Growing Your Instant Title Collection

On average, we are growing our hoopla Instant title count by almost **25%** each year.



hoopla

Your BingePass Counts

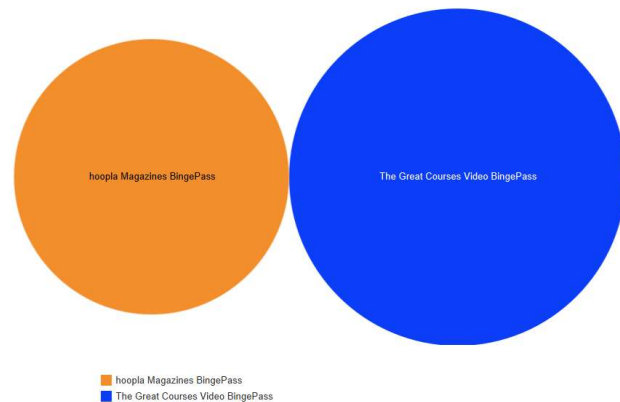
Top BingePasses by Borrows

	Borrows	Circulations	Avg. Cost
The Great Courses Video BingePass	12	38	\$0.94
hoopla Magazines BingePass	8	29	\$0.82
Total	20	67	\$0.89

hoopla BingePasses available: 16

All BingePass circulations in last 12 months: 67

Average Cost per Circulations: \$0.89



hoopla

Your API and MARC

Date API Added: 07/06/2023
 First API Borrow: 07/10/2023
 Most Recent API Borrow: 07/10/2023
 All-Time Patrons with multiple API Borrows: 0

ILS Company	ILS System	OPAC	Discovery API	hoopla API enabled	hoopla MARC Formats	MARC Load Profile	API Circs
Innovative Interfaces	Polaris	Aspen	Aspen	Yes	-	-	1

2022 Publishing Trends

94% of API borrows on hoopla are for a publishing format

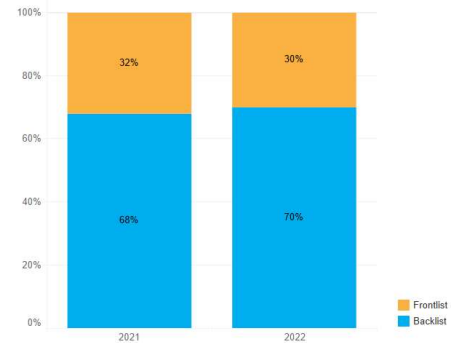
- 57% are eBooks
- 37% are audiobooks

70% of retail sales and 60% of Amazon sales for print are for back catalog titles (*source: NPD*)

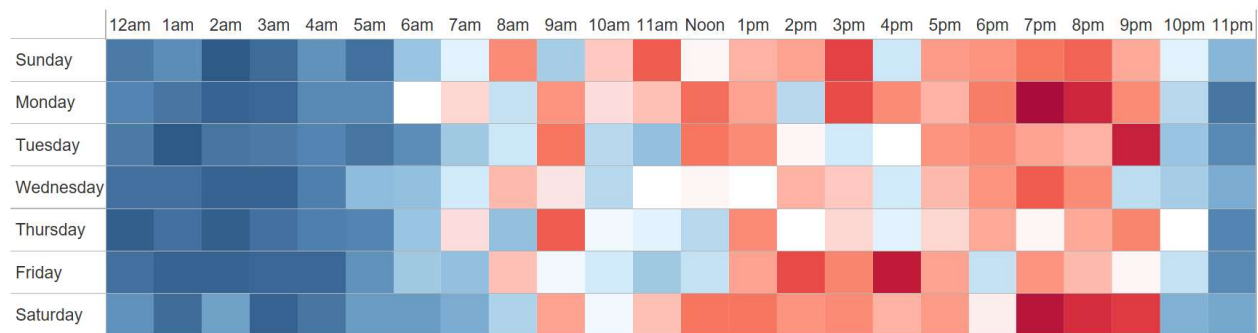
Value of Offering MARC Records

- Brings community awareness of your services and collections
- Retains current library patrons as well as encourages new patron signups
- Eliminates the library purchasing duplicate content

Annual Share Average



Meeting Patrons Where They Are At

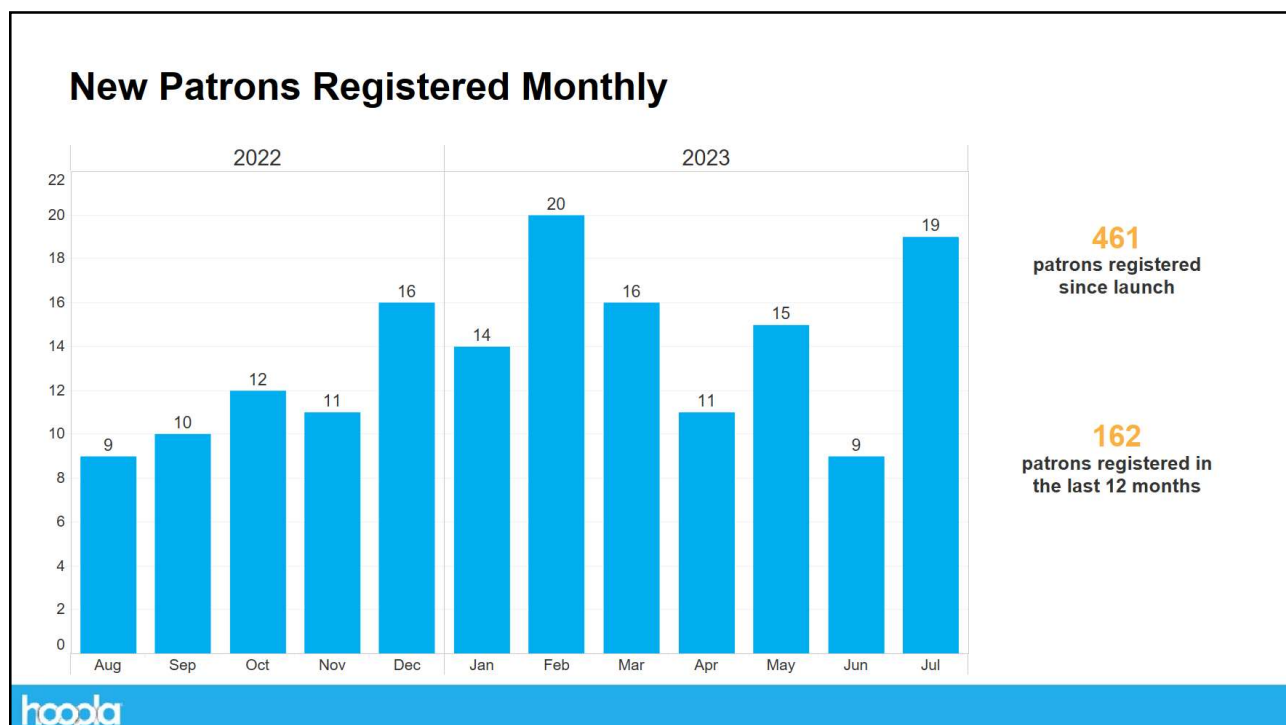
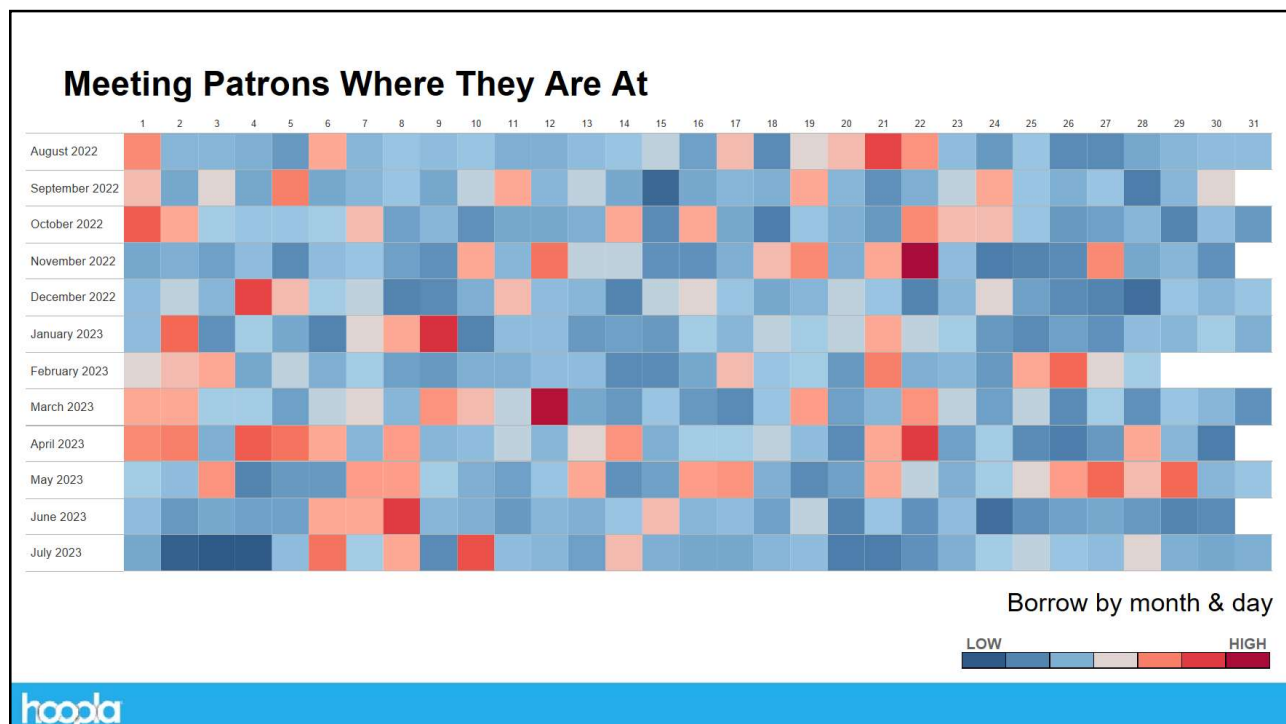


Most popular time to borrow:
7 PM on Monday

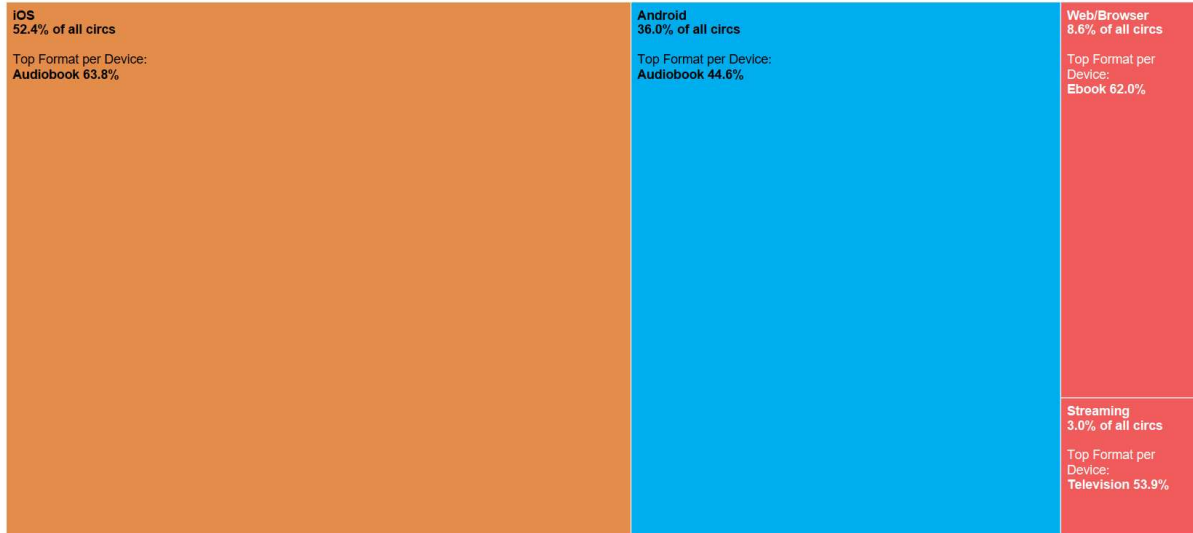
Library Hours:

Borrow by days of the week & hour



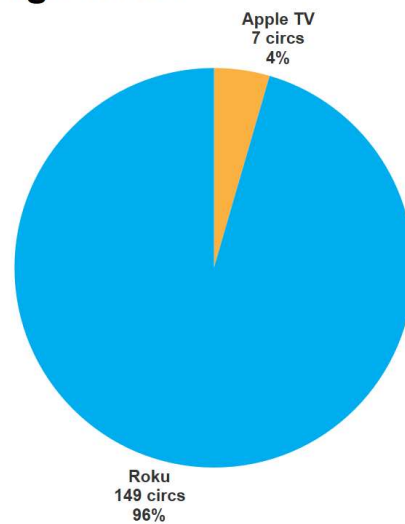


Circs by Device



hoopla

Circs by Streaming Device



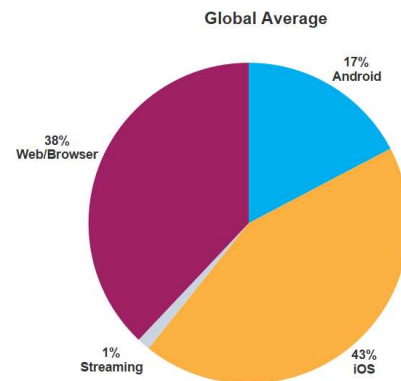
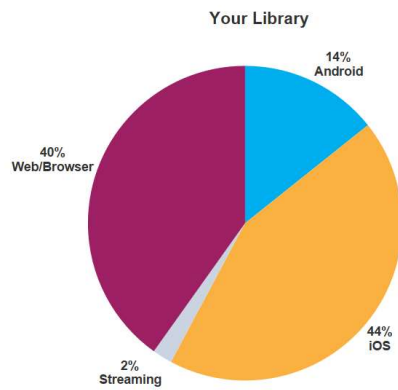
Video circs total: 557

Video circs borrowed via a streaming device: 151

Audiobook and music circs borrowed via a streaming device: 5

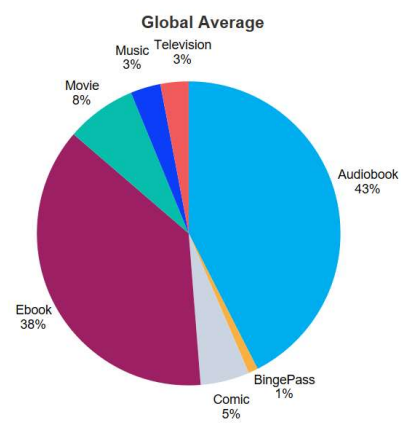
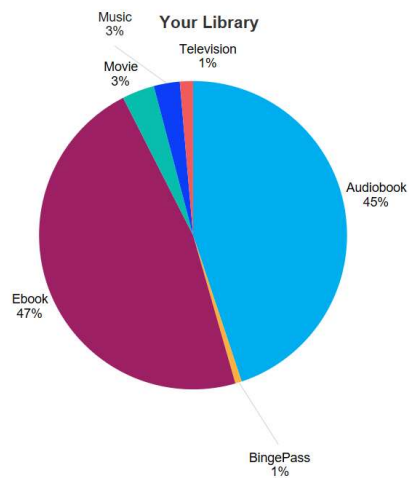
hoopla

First Borrow by Device

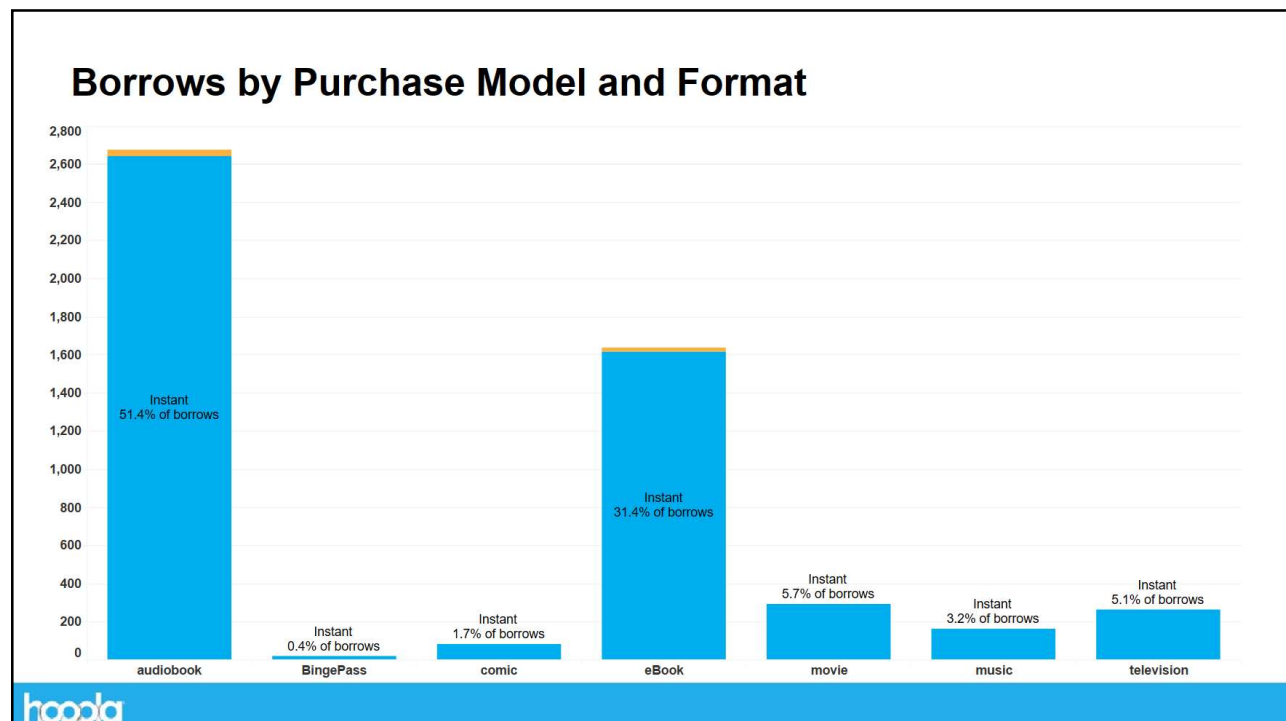
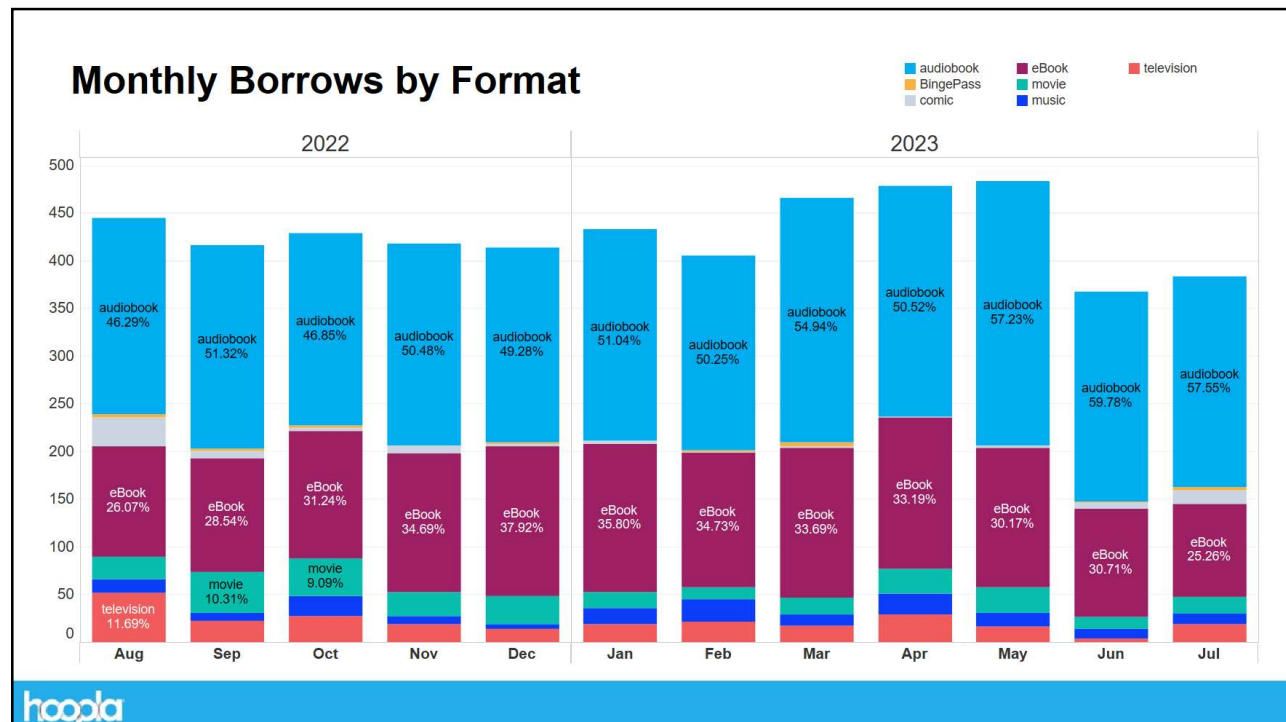


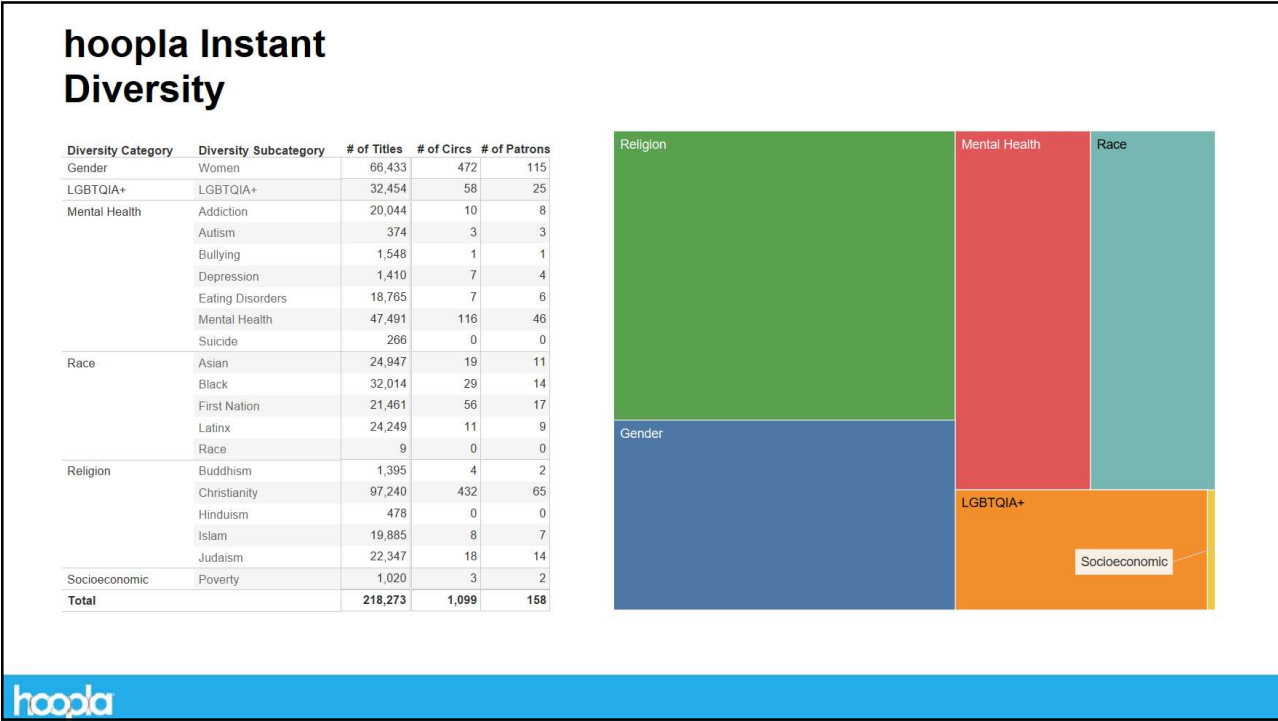
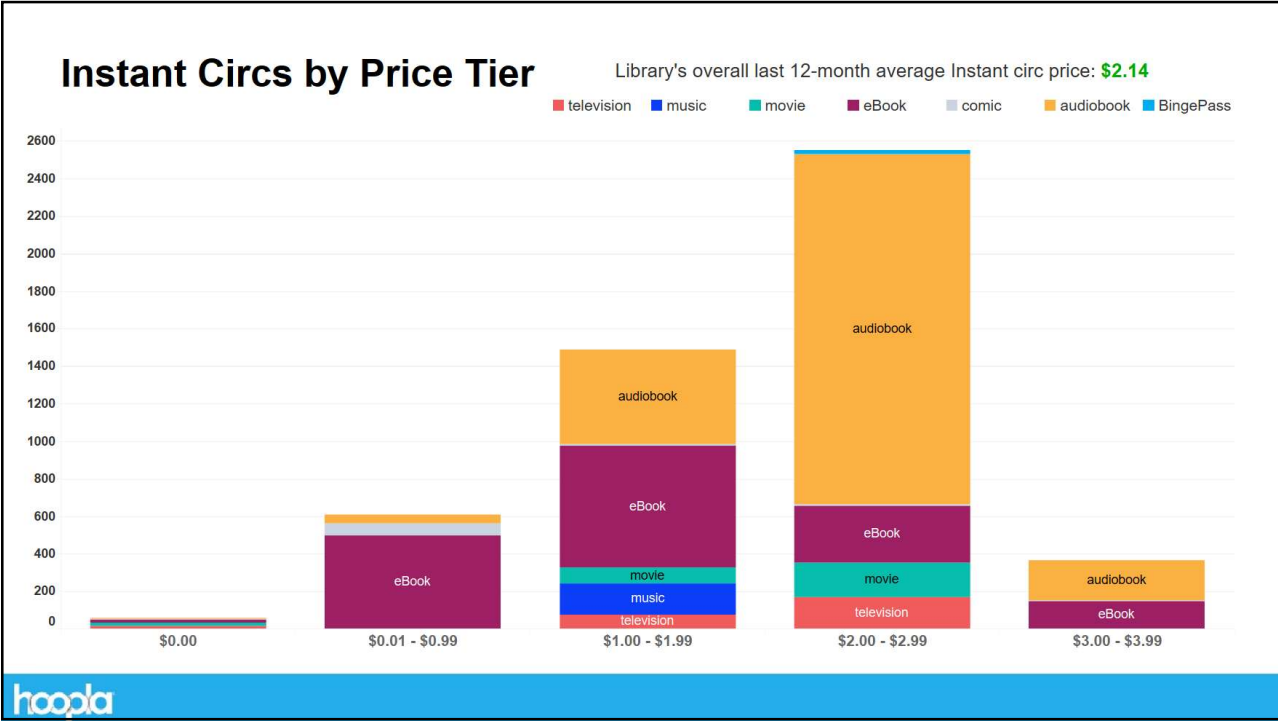
hoopla

First Borrowed Format by Patron



hoopla





hoopla Instant Languages

110 Languages Available

	# of LOTE Titles Available	# of Circs	# Unique Titles Circled	# of Unique Patrons
audiobook	12,020	1	1	1
eBook	88,345	3	3	1
movie	2,899	20	10	12
music	76,611	3	3	3
television	340	34	25	1
Grand Total	190,215	61	42	18

Top 5 Non-English Languages

French
of Circs: 42
Unique Titles Circled: 31
Total Cost: \$85
Top Circulating Format: Television

Swedish
of Circs: 6
Unique Titles Circled: 1
Total Cost: \$9
Top Circulating Format: Movie

Spanish
of Circs: 5
Unique Titles Circled: 5
Total Cost: \$10
Top Circulating Format: Ebook

Danish
of Circs: 4
Unique Titles Circled: 1
Total Cost: \$12
Top Circulating Format: Movie

German
of Circs: 2
Unique Titles Circled: 2

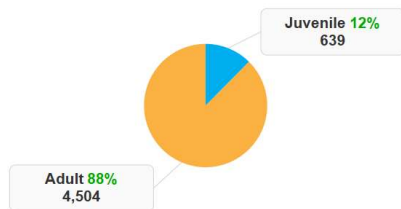
12-month non-English language total cost: **\$123**

12-month overall average language Circ Price: **\$2.01**

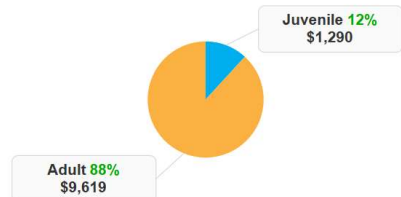
hoopla

Juvenile Circs

Juvenile vs Adult Circs



Juvenile vs Adult Spend

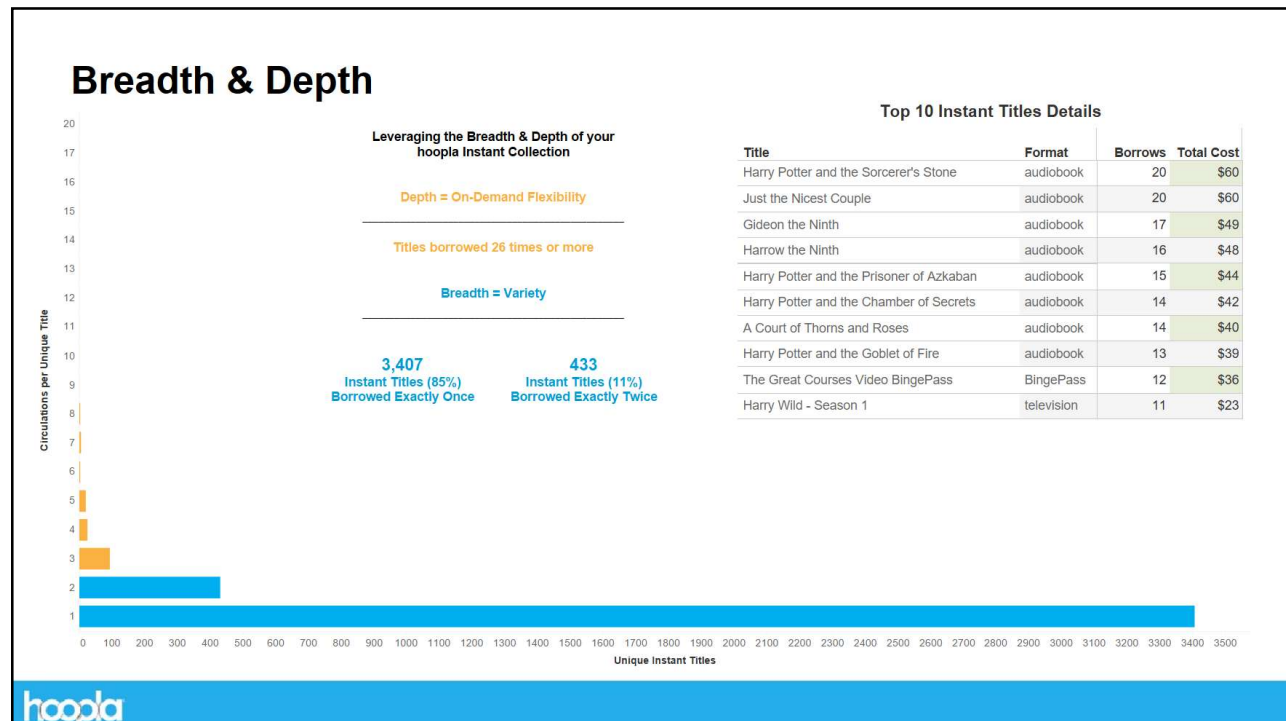
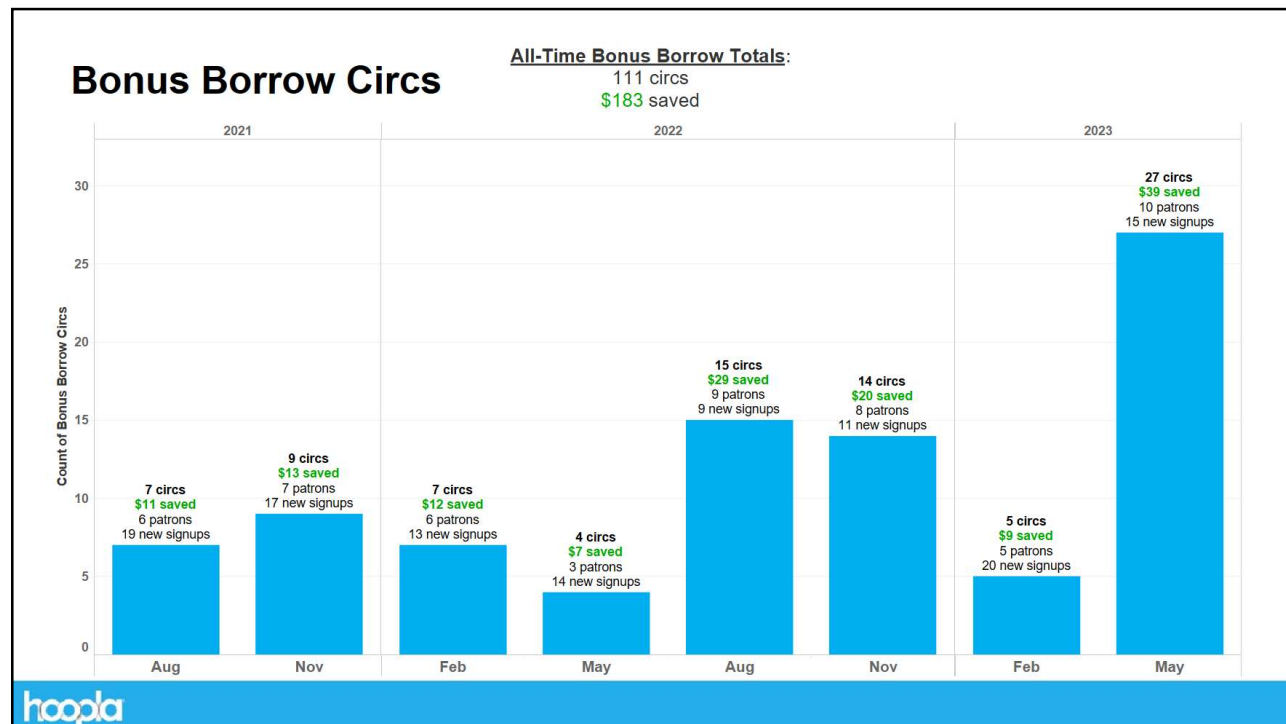


284,056 Juvenile titles are available on hoopla Instant!

Library's last 12-month average Children Instant circ price: **\$2.02**

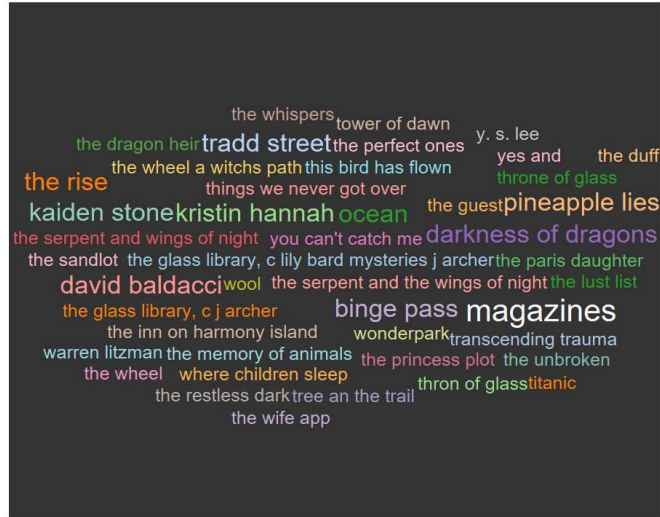
	Total Juvenile Circs	Unique Juvenile Title Circs	Juvenile Titles Available
Audiobook	336	184	36,947
BingePass	0	0	12
Comic	45	42	5,805
Ebook	122	105	221,970
Movie	78	62	2,775
Music	20	16	8,542
Television	38	37	8,005

hoopla



What are Patrons Searching for on hoopla?

Top Library Searches | last 30 Days



Top Retail Titles | last 30 days

Rank	Audiobook	Ebook
1	Atomic Habits (James Clear)	The Collector (Daniel Silva)
2	Lessons in Chemistry (Bonnie Garmus)	Never Lie (Freida McFadden)
3	Remarkably Bright Creatures (Shelby Van Pelt)	Call the Canaries Home (Laura Barrow)
4	The Covenant of Water (Abraham Verghese)	The Housemaid (Freida McFadden)
5	Can't Hurt Me (David Goggins)	Maybe Someday (Colleen Hoover)
6	Outlive (Peter Attia MD)	Dead Fall (Brad Thor)
7	I'm Glad My Mom Died (Jennette McCurdy)	The Summer I Turned Pretty (Jenny Han)
8	Demon Copperhead (Barbara Kingsolver)	The Perfect Marriage (Jeneva Rose)
9	The Five-Star Weekend (Elin Hilderbrand)	The Five-Star Weekend (Elin Hilderbrand)
10	American Prometheus (Kai Bird)	Too Late (Colleen Hoover)
11	The Housemaid (Freida McFadden)	Haunting Adeline (Cat and Mouse Duet Book 1) (H. D. Carlton)
12	It Ends with Us (Colleen Hoover)	A Soul of Ash and Blood (Jennifer L. Armentrout)
13	Greenlights (Matthew McConaughey)	The Housemaid's Secret (Freida McFadden)
14	Fourth Wing (Rebecca Yarros)	Behind the Net (Stephanie Archer)
15	Verity (Colleen Hoover)	Obsessed (James Patterson & James O. Born)

hoopla

Flex Snapshot

Last 12 Months

Unique Patrons	35
Unique Flex Titles Purchased	1
Unique Licenses Purchased	1
Flex Cost	\$66
Total Circulations	55
Average Flex Cost per Circ	\$11.35

Flex Launch: February 24, 2021

Total Flex Circs Since 2021: 140

Total Flex Titles Available: 33

Flex Hold Enabled: Yes

Max Flex Holds: 10

Borrows with Zero Wait Time: 90.9%

hoopla

Flex Hold Relief

Flex Hold Enabled: Yes

Hold Relief Setting: 5



Delivering Value to Your Community

**\$184K
Saved**

hoopla enabled your patrons to access 4,036 titles worth \$194K in content value for \$11K

Format	hoopla Total Circs	Unique Titles Circled	hoopla Total Cost	hoopla Cost per Title	Cost to Purchase (per title)	Total Cost to Purchase Titles Circled
comic	85	80	\$86	\$1.08	\$13	\$1,040
eAudiobook	2,677	1,979	\$6,835	\$3.45	\$69	\$136,372
eBook	1,639	1,414	\$2,606	\$1.84	\$35	\$49,037
movie	293	222	\$613	\$2.76	\$16	\$3,552
music	165	99	\$248	\$2.51	\$10	\$990
television	264	242	\$460	\$1.90	\$14	\$3,388

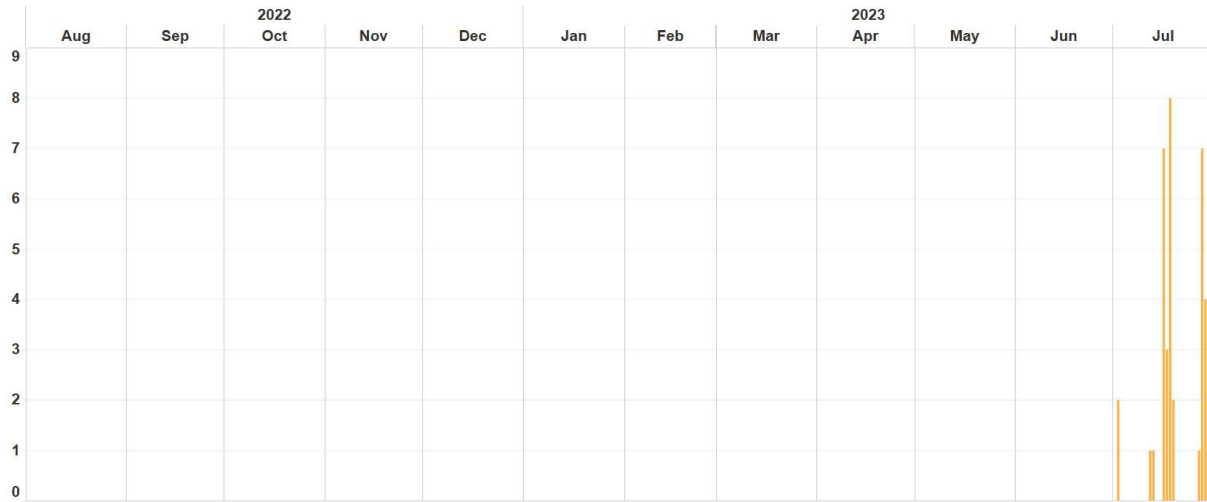


Number of Unique Patrons Blocked Daily Because of the Monthly Budget

Current Monthly Budget: \$850

With the monthly budget, 31 unique patrons were blocked.

31 unique patrons have been blocked since launch.



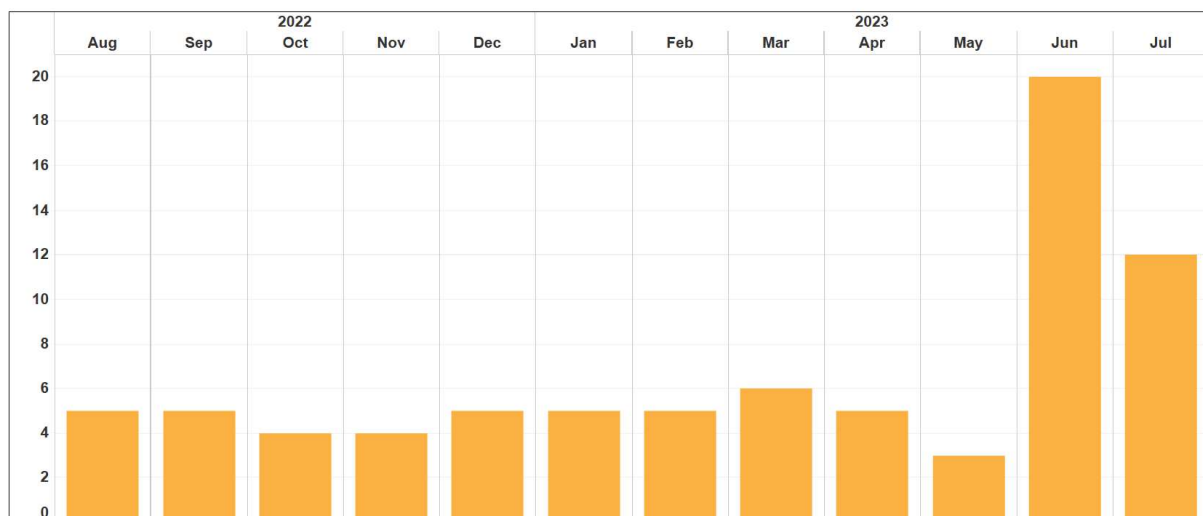
hoopla

Number of Unique Patrons Blocked Monthly Because of the Circ Limit

Instant Circ Limit: 7

With the Instant circ limit, 40 unique patrons were blocked.

Overall, 57 unique patrons have been blocked since launch.



hoopla



Churchill County, NV

Detail vs Budget Report

Account Detail

Date Range: 07/01/2023 - 07/31/2023

Account	Name	Fiscal Budget	Beginning Balance	Total Activity	Ending Balance	Budget Remaining	% Remaining
240 - PUBLIC LIBRARY							
Category: 400 - DIRECT SALARY EXPENSE							
Department: 551 - PUBLIC LIBRARY							
Function: 070 - CULTURE AND RECREATION							
240-551-40100	SALARIES-DEPT HEAD	121,584.00	0.00	5,162.80	5,162.80	116,421.20	95.75 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Project Account	Amount
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...			1,686.80
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...			3,476.00
240-551-40200	OTHER SAL & WAGES-REG	276,702.00	0.00	14,346.80	14,346.80	262,355.20	94.82 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Project Account	Amount
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...			4,687.60
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...			9,659.20
240-551-40250	SAL & WAGES - PART-TIME	12,729.00	0.00	956.99	956.99	11,772.01	92.48 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Project Account	Amount
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...			316.35
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...			640.64
240-551-40270	PART-TIME PERS SAL & WAGE	26,755.00	0.00	1,463.00	1,463.00	25,292.00	94.53 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Project Account	Amount
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...			478.00
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...			985.00
070 - CULTURE AND RECREATION Totals:		437,770.00	0.00	21,929.59	21,929.59	415,840.41	94.99 %
551 - PUBLIC LIBRARY Totals:		437,770.00	0.00	21,929.59	21,929.59	415,840.41	94.99 %
400 - DIRECT SALARY EXPENSE Totals:		437,770.00	0.00	21,929.59	21,929.59	415,840.41	94.99 %
Category: 450 - EMPLOYEE BENEFITS							
Department: 551 - PUBLIC LIBRARY							
Function: 070 - CULTURE AND RECREATION							
240-551-45100	RETIREMENT	142,389.00	0.00	6,239.34	6,239.34	136,149.66	95.62 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Project Account	Amount
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...			2,038.58
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...			4,200.76

Detail vs Budget Report

Account		Name			Fiscal Budget	Beginning Balance	Total Activity	Ending Balance	Budget Remaining	% Remaining
240-551-45150		SOCIAL SECURITY			790.00	0.00	59.33	59.33	730.67	92.49 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Project Account		Amount	
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...					19.61	
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...					39.72	
240-551-45200		PACT (INDUSTRIAL INS)			10,975.00	0.00	755.60	755.60	10,219.40	93.12 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Project Account		Amount	
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...					254.22	
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...					501.38	
240-551-45400		GROUP INSURANCE			54,948.00	0.00	4,121.28	4,121.28	50,826.72	92.50 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Project Account		Amount	
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...					4,121.28	
240-551-45444		HSA HEALTH SAVINGS			1,992.00	0.00	249.00	249.00	1,743.00	87.50 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Project Account		Amount	
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...					249.00	
240-551-45500		MEDICARE			6,348.00	0.00	301.42	301.42	6,046.58	95.25 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Project Account		Amount	
07/14/2023	PYPKT01465	PYPKT01465 - 06/26/20...		PKT01465 - 06/26/2023-07/09/2023 (07/1...					98.40	
07/28/2023	PYPKT01475	PYPKT01475 - 07/10/20...		PYPKT01475 - 07/10/2023-07/23/2023 (07...					203.02	
240-551-45700		COMPENSATED ABSENCES			4,378.00	0.00	0.00	0.00	4,378.00	100.00 %
070 - CULTURE AND RECREATION Totals:					221,820.00	0.00	11,725.97	11,725.97	210,094.03	94.71 %
551 - PUBLIC LIBRARY Totals:					221,820.00	0.00	11,725.97	11,725.97	210,094.03	94.71 %
450 - EMPLOYEE BENEFITS Totals:					221,820.00	0.00	11,725.97	11,725.97	210,094.03	94.71 %
Category: 500 - SERVICES & SUPPLIES										
Department: 551 - PUBLIC LIBRARY										
Function: 070 - CULTURE AND RECREATION										
240-551-50400		AV/eBOOKS/eAUDIO			40,000.00	0.00	0.00	0.00	40,000.00	100.00 %
240-551-50900		BOOKS AND PERIODICALS			35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
240-551-50910		BOOKS/PERIODICALS-CHILD			10,000.00	0.00	0.00	0.00	10,000.00	100.00 %

Detail vs Budget Report

Account		Name			Fiscal Budget	Beginning Balance	Total Activity	Ending Balance	Budget Remaining	% Remaining
240-551-51630		NEVADA LIBRARY CoOp			22,000.00	0.00	0.00	0.00	22,000.00	100.00 %
240-551-52400		CONTRACTED SERVICES			14,000.00	0.00	0.00	0.00	14,000.00	100.00 %
240-551-52403		PLAT FORM FEE			2,000.00	0.00	0.00	0.00	2,000.00	100.00 %
240-551-52520		CONTRACT SERVICE/PROGRAM			1,200.00	0.00	250.00	250.00	950.00	79.17 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Project Account		Amount	
07/07/2023	APPKT01299	JULY 6TH, 2023	137458	VISITING ARTIST HONORARIUM WORKSH...	19659 - MINNIE PHAN ILLUSTRATION				250.00	
240-551-55400		MEMBERSHIPS			700.00	0.00	75.00	75.00	625.00	89.29 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Project Account		Amount	
07/31/2023	APPKT01326	JUNE 2023 FY24	481	*2018-Assoc of Rural and Small Libraries,7...	14779 - WELLS FARGO COMMERCIAL CARD				75.00	
240-551-55720		COPIER MAINTENANCE/USAGE			1,400.00	0.00	0.00	0.00	1,400.00	100.00 %
240-551-55800		OPERATING SUPPLIES			9,000.00	0.00	179.00	179.00	8,821.00	98.01 %
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Project Account		Amount	
07/31/2023	APPKT01326	JUNE 2023 FY24	481	*2018-Amazon Business Prime Annual Fee	14779 - WELLS FARGO COMMERCIAL CARD				179.00	
240-551-55840		MARKETING			900.00	0.00	0.00	0.00	900.00	100.00 %
240-551-58400		TELEPHONE			3,700.00	0.00	0.00	0.00	3,700.00	100.00 %
240-551-58600		TRAVEL AND SUBSISTANCE			3,000.00	0.00	0.00	0.00	3,000.00	100.00 %
240-551-58700		TRAINING			800.00	0.00	0.00	0.00	800.00	100.00 %
240-551-59200		UTILITIES-ELEC/WTR/SEWER			20,000.00	0.00	0.00	0.00	20,000.00	100.00 %
240-551-59400		UTILITIES-GAS			3,300.00	0.00	0.00	0.00	3,300.00	100.00 %
240-551-59750		COMPUTERS & PRINTERS			4,000.00	0.00	0.00	0.00	4,000.00	100.00 %

Detail vs Budget Report

Account	Name	Fiscal Budget	Beginning Balance	Total Activity	Ending Balance	Budget Remaining	% Remaining
240-551-59760	COMPUTER SOFTWARE	600.00	0.00	0.00	0.00	600.00	100.00 %
070 - CULTURE AND RECREATION Totals:		171,600.00	0.00	504.00	504.00	171,096.00	99.71 %
551 - PUBLIC LIBRARY Totals:		171,600.00	0.00	504.00	504.00	171,096.00	99.71 %
500 - SERVICES & SUPPLIES Totals:		171,600.00	0.00	504.00	504.00	171,096.00	99.71 %
240 - PUBLIC LIBRARY Totals:		831,190.00	0.00	34,159.56	34,159.56	797,030.44	95.89 %
320 - LIBRARY GIFT FUND							
Category: 500 - SERVICES & SUPPLIES							
Department: 691 - LIBRARY GIFTS & DONATION							
Function: 070 - CULTURE AND RECREATION							
320-691-55800	OPERATING SUPPLIES	10,000.00	0.00	0.00	0.00	10,000.00	100.00 %
320-691-59915	F. N. MORGAN TRUST EXP.	25,000.00	0.00	0.00	0.00	25,000.00	100.00 %
070 - CULTURE AND RECREATION Totals:		35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
691 - LIBRARY GIFTS & DONATION Totals:		35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
500 - SERVICES & SUPPLIES Totals:		35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
320 - LIBRARY GIFT FUND Totals:		35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
Report Total:		866,190.00	0.00	34,159.56	34,159.56	832,030.44	96.06 %

Detail vs Budget Report

Date Range: 07/01/2023 - 07/31/2023

Account Summary

Account	Name	Fiscal Budget	Beginning Balance	Total Activity	Ending Balance	Budget Remaining	% Remaining
240 - PUBLIC LIBRARY							
Category: 400 - DIRECT SALARY EXPENSE							
Department: 551 - PUBLIC LIBRARY							
Function: 070 - CULTURE AND RECREATION							
240-551-40100	SALARIES-DEPT HEAD	121,584.00	0.00	5,162.80	5,162.80	116,421.20	95.75 %
240-551-40200	OTHER SAL & WAGES-REG	276,702.00	0.00	14,346.80	14,346.80	262,355.20	94.82 %
240-551-40250	SAL & WAGES - PART-TIME	12,729.00	0.00	956.99	956.99	11,772.01	92.48 %
240-551-40270	PART-TIME PERS SAL & WAGE	26,755.00	0.00	1,463.00	1,463.00	25,292.00	94.53 %
070 - CULTURE AND RECREATION Totals:		437,770.00	0.00	21,929.59	21,929.59	415,840.41	94.99 %
551 - PUBLIC LIBRARY Totals:		437,770.00	0.00	21,929.59	21,929.59	415,840.41	94.99 %
400 - DIRECT SALARY EXPENSE Totals:		437,770.00	0.00	21,929.59	21,929.59	415,840.41	94.99 %
Category: 450 - EMPLOYEE BENEFITS							
Department: 551 - PUBLIC LIBRARY							
Function: 070 - CULTURE AND RECREATION							
240-551-45100	RETIREMENT	142,389.00	0.00	6,239.34	6,239.34	136,149.66	95.62 %
240-551-45150	SOCIAL SECURITY	790.00	0.00	59.33	59.33	730.67	92.49 %
240-551-45200	PACT (INDUSTRIAL INS)	10,975.00	0.00	755.60	755.60	10,219.40	93.12 %
240-551-45400	GROUP INSURANCE	54,948.00	0.00	4,121.28	4,121.28	50,826.72	92.50 %
240-551-45444	HSA HEALTH SAVINGS	1,992.00	0.00	249.00	249.00	1,743.00	87.50 %
240-551-45500	MEDICARE	6,348.00	0.00	301.42	301.42	6,046.58	95.25 %
240-551-45700	COMPENSATED ABSENCES	4,378.00	0.00	0.00	0.00	4,378.00	100.00 %
070 - CULTURE AND RECREATION Totals:		221,820.00	0.00	11,725.97	11,725.97	210,094.03	94.71 %
551 - PUBLIC LIBRARY Totals:		221,820.00	0.00	11,725.97	11,725.97	210,094.03	94.71 %
450 - EMPLOYEE BENEFITS Totals:		221,820.00	0.00	11,725.97	11,725.97	210,094.03	94.71 %
Category: 500 - SERVICES & SUPPLIES							
Department: 551 - PUBLIC LIBRARY							
Function: 070 - CULTURE AND RECREATION							
240-551-50400	AV/eBOOKS/eAUDIO	40,000.00	0.00	0.00	0.00	40,000.00	100.00 %
240-551-50900	BOOKS AND PERIODICALS	35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
240-551-50910	BOOKS/PERIODICALS-CHILD	10,000.00	0.00	0.00	0.00	10,000.00	100.00 %
240-551-51630	NEVADA LIBRARY CoOp	22,000.00	0.00	0.00	0.00	22,000.00	100.00 %
240-551-52400	CONTRACTED SERVICES	14,000.00	0.00	0.00	0.00	14,000.00	100.00 %
240-551-52403	PLAT FORM FEE	2,000.00	0.00	0.00	0.00	2,000.00	100.00 %
240-551-52520	CONTRACT SERVICE/PROGRAM	1,200.00	0.00	250.00	250.00	950.00	79.17 %
240-551-55400	MEMBERSHIPS	700.00	0.00	75.00	75.00	625.00	89.29 %
240-551-55720	COPIER MAINTENANCE/USAGE	1,400.00	0.00	0.00	0.00	1,400.00	100.00 %
240-551-55800	OPERATING SUPPLIES	9,000.00	0.00	179.00	179.00	8,821.00	98.01 %
240-551-55840	MARKETING	900.00	0.00	0.00	0.00	900.00	100.00 %
240-551-58400	TELEPHONE	3,700.00	0.00	0.00	0.00	3,700.00	100.00 %
240-551-58600	TRAVEL AND SUBSISTANCE	3,000.00	0.00	0.00	0.00	3,000.00	100.00 %

Account Summary

Account	Name	Fiscal Budget	Beginning Balance	Total Activity	Ending Balance	Budget Remaining	% Remaining
240-551-58700	TRAINING	800.00	0.00	0.00	0.00	800.00	100.00 %
240-551-59200	UTILITIES-ELEC/WTR/SEWER	20,000.00	0.00	0.00	0.00	20,000.00	100.00 %
240-551-59400	UTILITIES-GAS	3,300.00	0.00	0.00	0.00	3,300.00	100.00 %
240-551-59750	COMPUTERS & PRINTERS	4,000.00	0.00	0.00	0.00	4,000.00	100.00 %
240-551-59760	COMPUTER SOFTWARE	600.00	0.00	0.00	0.00	600.00	100.00 %
070 - CULTURE AND RECREATION Totals:		171,600.00	0.00	504.00	504.00	171,096.00	99.71 %
551 - PUBLIC LIBRARY Totals:		171,600.00	0.00	504.00	504.00	171,096.00	99.71 %
500 - SERVICES & SUPPLIES Totals:		171,600.00	0.00	504.00	504.00	171,096.00	99.71 %
240 - PUBLIC LIBRARY Totals:		831,190.00	0.00	34,159.56	34,159.56	797,030.44	95.89 %
320 - LIBRARY GIFT FUND							
Category: 500 - SERVICES & SUPPLIES							
Department: 691 - LIBRARY GIFTS & DONATION							
Function: 070 - CULTURE AND RECREATION							
320-691-55800	OPERATING SUPPLIES	10,000.00	0.00	0.00	0.00	10,000.00	100.00 %
320-691-59915	F. N. MORGAN TRUST EXP.	25,000.00	0.00	0.00	0.00	25,000.00	100.00 %
070 - CULTURE AND RECREATION Totals:		35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
691 - LIBRARY GIFTS & DONATION Totals:		35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
500 - SERVICES & SUPPLIES Totals:		35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
320 - LIBRARY GIFT FUND Totals:		35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
Report Total:		866,190.00	0.00	34,159.56	34,159.56	832,030.44	96.06 %

Fund Summary

Fund	Fiscal Budget	Beginning Balance	Total Activity	Ending Balance	Budget Remaining	% Remaining
240 - PUBLIC LIBRARY	831,190.00	0.00	34,159.56	34,159.56	797,030.44	95.89 %
320 - LIBRARY GIFT FUND	35,000.00	0.00	0.00	0.00	35,000.00	100.00 %
Report Total:	866,190.00	0.00	34,159.56	34,159.56	832,030.44	96.06 %



Churchill County, NV

Detail Report

Account Detail

Date Range: 07/01/2023 - 07/31/2023

Account	Name				Beginning Balance	Total Activity	Ending Balance
Fund: 240 - PUBLIC LIBRARY							
Category: 300 - TAXES							
Department: 000 - UNDESIGNATED							
Function: 000 - UNDESIGNATED							
240-000-30100	REAL PROP TAXES-CURRENT				0.00	-45,531.97	-45,531.97
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Amount	Running Balance
07/31/2023	GLPKT04397	TR23-0264		JUL 2023 20-21 DLQ SECURED		19.40	19.40
07/31/2023	GLPKT04397	TR23-0265		JUL 2023 21-22 DLQ SECURED		-50.47	-31.07
07/31/2023	GLPKT04397	TR23-0266		JUL 2023 22-23 DLQ SECURED		-247.57	-278.64
07/31/2023	GLPKT04397	TR23-0267		JUL 2023 23-24 SECURED		-45,253.33	-45,531.97
240-000-30101	CNTRL ASSESS REAL				0.00	0.00	0.00
240-000-30102	ST NV DOW PILT				0.00	0.00	0.00
240-000-30120	REAL PROP TAXES-DLQ 1 YR				0.00	0.00	0.00
240-000-30140	REAL PROP TAXES-DLQ 2 YR				0.00	0.00	0.00
240-000-30160	REAL PROP TXS-DLQ OVER 2				0.00	0.00	0.00
240-000-30200	PERS PROP TAXES-CURRENT				0.00	-670.55	-670.55
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Amount	Running Balance
07/31/2023	GLPKT04397	TR23-0262		JUL 2023 22-23 DLQ UNSEC		-12.25	-12.25
07/31/2023	GLPKT04397	TR23-0263		JUL 2023 23-24 UNSECURED		-579.17	-591.42
07/31/2023	GLPKT04397	TR23-0268		JUL 2023 22-23 DLQ UNSEC		-51.59	-643.01
07/31/2023	GLPKT04397	TR23-0269		JUL 2023 22-23 DLQ UNSEC		-18.47	-661.48
07/31/2023	GLPKT04397	TR23-0270		JUL 2023 21-22 DLQ UNSEC		-9.07	-670.55
240-000-30201	CNTRL ASSESS P/P				0.00	0.00	0.00
240-000-30220	PERS PROP TAXES-DLQ 1 YR				0.00	0.00	0.00
240-000-30240	PERS PROP TAXES-DLQ 2 YR				0.00	0.00	0.00
240-000-30260	PERS PROP TXS-DLQ OVER 2				0.00	0.00	0.00
240-000-30261	CNTRL ASSESS P/P OVER 2				0.00	0.00	0.00
240-000-30300	NET PROC MINE TAX				0.00	-794.11	-794.11
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Amount	Running Balance
07/27/2023	GLPKT04338	TR23-0243		JUN 2023 FY21/22 CO NET PROCEEDS		-167.10	-167.10

Detail Report

Date Range: 07/01/2023 - 07/31/2023

Account		Name				Beginning Balance	Total Activity	Ending Balance
240-000-30300		NET PROC MINE TAX - Continued				0.00	-794.11	-794.11
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Amount	Running Balance
07/27/2023	GLPKT04338	TR23-0244		JUN 2023 FY21/22 NWS NET PROCEEDS			-627.01	-794.11

Total Function: 000 - UNDESIGNATED:	Beginning Balance: 0.00	Total Activity: -46,996.63	Ending Balance: -46,996.63
Total Department: 000 - UNDESIGNATED:	Beginning Balance: 0.00	Total Activity: -46,996.63	Ending Balance: -46,996.63
Total Category: 300 - TAXES:	Beginning Balance: 0.00	Total Activity: -46,996.63	Ending Balance: -46,996.63

Category: 320 - INTERGOVERNMENTAL REVENUES

Department: 000 - UNDESIGNATED

Function: 000 - UNDESIGNATED

240-000-32100	FEDERAL IN LIEU OF TAXES	0.00	0.00	0.00
240-000-32110	CONSOLID INTERGOVT TAXES	0.00	0.00	0.00
240-000-32300	PRIVATE CAR TAX	0.00	0.00	0.00
240-000-32910	COLLECTION DEVELOP GRANT	0.00	0.00	0.00
240-000-32915	R. NICKELAID GRANT	0.00	0.00	0.00
240-000-32918	MISC GRANT REVENUE	0.00	0.00	0.00
240-000-32919	ITGT GRANT REVENUE	0.00	0.00	0.00
240-000-32970	LSTA FED GRANT REV	0.00	0.00	0.00

Total Function: 000 - UNDESIGNATED:	Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
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Function: 090 - INTERGOVERNMENTAL

240-000-32737	CARES-LSTA	0.00	0.00	0.00
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Total Function: 090 - INTERGOVERNMENTAL:	Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
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Total Department: 000 - UNDESIGNATED:	Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
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Total Category: 320 - INTERGOVERNMENTAL REVENUES:	Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
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Category: 331 - CHARGES FOR SERVICES

Department: 000 - UNDESIGNATED

Function: 070 - CULTURE AND RECREATION

240-000-33355	LIBRARY FEE					0.00	-249.40	-249.40
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor		Amount	Running Balance
07/07/2023	CLPKT01362	R00022700		7/7/23 LIBRARY LIBRARY FEE			-45.95	-45.95
07/17/2023	CLPKT01374	R00022832		07/14/2023 DEPOSIT LIBRARY FEE			-15.55	-61.50
07/21/2023	CLPKT01380	R00022922		07/21/2023 DEPOSIT LIBRARY FEE			-65.60	-127.10

Detail Report

Date Range: 07/01/2023 - 07/31/2023

Account		Name		Beginning Balance		Total Activity	Ending Balance
240-000-33355		LIBRARY FEE - Continued		0.00		0.00	0.00
Post Date	Packet Number	Source Transaction	Pmt Number	Description	Vendor	Amount	Running Balance
07/28/2023	CLPKT01389	R00023083		07/28/2023 DEPOSIT LIBRARY FEE		-122.30	-249.40
Total Function: 070 - CULTURE AND RECREATION:				Beginning Balance:	0.00	Total Activity: -249.40	Ending Balance: -249.40
Total Department: 000 - UNDESIGNATED:				Beginning Balance:	0.00	Total Activity: -249.40	Ending Balance: -249.40
Total Category: 331 - CHARGES FOR SERVICES:				Beginning Balance:	0.00	Total Activity: -249.40	Ending Balance: -249.40
Category: 350 - MISCELLANEOUS							
Department: 000 - UNDESIGNATED							
Function: 000 - UNDESIGNATED							
240-000-35100		INTEREST EARNED-INVESTMT		0.00		0.00	0.00
240-000-35150		PROPERTY SALES-OTHER		0.00		0.00	0.00
240-000-35320		GIFTS & DONATIONS		0.00		0.00	0.00
240-000-35550		NET INC/DEC FMV INVSTMNT		0.00		0.00	0.00
Total Function: 000 - UNDESIGNATED:				Beginning Balance:	0.00	Total Activity: 0.00	Ending Balance: 0.00
Function: 070 - CULTURE AND RECREATION							
240-000-35880		MISCELLANEOUS REVENUE		0.00		0.00	0.00
Total Function: 070 - CULTURE AND RECREATION:				Beginning Balance:	0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Department: 000 - UNDESIGNATED:				Beginning Balance:	0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Category: 350 - MISCELLANEOUS:				Beginning Balance:	0.00	Total Activity: 0.00	Ending Balance: 0.00
Category: 370 - OTHER FINANCING - TRANSFER CC COMMUNICATIONS							
Department: 000 - UNDESIGNATED							
Function: 000 - UNDESIGNATED							
240-000-36100		PAYMTS IN LIEU TAX-TELCO		0.00		0.00	0.00
Total Function: 000 - UNDESIGNATED:				Beginning Balance:	0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Department: 000 - UNDESIGNATED:				Beginning Balance:	0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Category: 370 - OTHER FINANCING - TRANSFER CC COMMUNICATIONS:				Beginning Balance:	0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Fund: 240 - PUBLIC LIBRARY:				Beginning Balance:	0.00	Total Activity: -47,246.03	Ending Balance: -47,246.03

Detail Report

Date Range: 07/01/2023 - 07/31/2023

Account	Name	Beginning Balance	Total Activity	Ending Balance
Fund: 320 - LIBRARY GIFT FUND				
Category: 296 - FUND BAL-UNRESER NEXT YR				
Department: 000 - UNDESIGNATED				
Function: 000 - UNDESIGNATED				
320-000-29600	FUND BAL-UNRESER NEXT YR	0.00	0.00	0.00
Total Function: 000 - UNDESIGNATED:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Department: 000 - UNDESIGNATED:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Category: 296 - FUND BAL-UNRESER NEXT YR:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Category: 350 - MISCELLANEOUS				
Department: 000 - UNDESIGNATED				
Function: 000 - UNDESIGNATED				
320-000-35100	INTEREST EARNED-INVESTMT	0.00	0.00	0.00
320-000-35321	F.N. MORGAN TRUST DONATN	0.00	0.00	0.00
320-000-35322	F.N. MORGAN INTEREST	0.00	0.00	0.00
320-000-35550	NET INC/DEC FMV INVSTMNT	0.00	0.00	0.00
320-000-35790	BUILDING PROJECT DONATN	0.00	0.00	0.00
Total Function: 000 - UNDESIGNATED:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Function: 070 - CULTURE AND RECREATION				
320-000-35320	GIFTS & DONATIONS	0.00	0.00	0.00
320-000-35323	CHC LIB ASSOC - DONATION	0.00	0.00	0.00
320-000-35324	FRIENDS LIBRARY-DONATION	0.00	0.00	0.00
Total Function: 070 - CULTURE AND RECREATION:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Department: 000 - UNDESIGNATED:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Category: 350 - MISCELLANEOUS:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Category: 365 - OTHER FINANCING -INSURANCE RECOVERY				
Department: 000 - UNDESIGNATED				
Function: 000 - UNDESIGNATED				
320-000-35170	INSURANCE REIMBURSEMENT	0.00	0.00	0.00
Total Function: 000 - UNDESIGNATED:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Department: 000 - UNDESIGNATED:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Category: 365 - OTHER FINANCING -INSURANCE RECOVERY:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00

Detail Report

Date Range: 07/01/2023 - 07/31/2023

Account	Name	Beginning Balance	Total Activity	Ending Balance
Category: 380 - OTHER FINANCING - TRANSFER BETWEEN FUNDS				
Department: 000 - UNDESIGNATED				
Function: 000 - UNDESIGNATED				
320-000-36110	TRANS FM GENERAL FUND	0.00	0.00	0.00
320-000-36150	TRANS FM LIBRARY FUND	0.00	0.00	0.00
Total Function: 000 - UNDESIGNATED:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Department: 000 - UNDESIGNATED:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Category: 380 - OTHER FINANCING - TRANSFER BETWEEN FUNDS:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Total Fund: 320 - LIBRARY GIFT FUND:		Beginning Balance: 0.00	Total Activity: 0.00	Ending Balance: 0.00
Grand Totals:		Beginning Balance: 0.00	Total Activity: -47,246.03	Ending Balance: -47,246.03

Fund Summary

Fund	Beginning Balance	Total Activity	Ending Balance
240 - PUBLIC LIBRARY	0.00	-47,246.03	-47,246.03
320 - LIBRARY GIFT FUND	0.00	0.00	0.00
Grand Total:	0.00	-47,246.03	-47,246.03

CHURCHILL COUNTY

LIBRARY GIFT FUND RECONCILIATION (Fund #320)

7/31/2023

FY2023

	<u>Gift & Donations</u>		<u>Morgan</u>		<u>Building</u>		<u>Total</u>
Beginning Balance 7/1/23	\$	34.63	\$	62,915.32	\$	1,107.68	\$ 64,057.63
(Excludes accruals)							
		34.63		62,915.32		1,107.68	64,057.63

Stephanie Gibson, M.A.
Director, John and Geraldine Lilly Museum of Art
1664 N. Virginia Street
Reno, Nevada 89557

Re: John Mason's Desert Cross

Dear Ms. Gibson,

I am writing at the request of the City of Fallon and the Churchill Arts Council, and with approval of the Churchill Library Board, in support of the City's request for John Mason's Desert Cross to be formally donated to the City of Fallon.

As you know, the Desert Cross was originally donated by the artist John Mason, a graduate of Churchill County High School and native son of Fallon, to the people of the Fallon community. The Desert Cross was then displayed in the Churchill County Library until it was removed and conveyed to the Sheppard Fine Arts Gallery. After its return to Fallon in 2011, the Desert Cross was prominently displayed in the Oats Park Arts Center as a centerpiece of the Churchill Arts Council's Permanent Collection. The Desert Cross, sometimes referred to as The Fallon Cross, is a critical part of Fallon's cultural history.

The Churchill County Library supports the efforts of the City of Fallon to permanently return John Mason's Desert Cross to the Fallon community so that it may once again be an integral component of Fallon's artistic and cultural heritage.

I look forward to hearing from you regarding this important effort and am available to further assist you and the City in this endeavor.

Sincerely,

C.L. Quillen
Library Director, Churchill County Library

Cc: City of Fallon

Interview with John Mason: No Simple Answers

by Richard Whittaker, Sep 18, 2011



photo - r. whittaker

Two or three years had passed since my last visit to Los Angeles, and as I neared the LA basin, I felt the stirring of memories. Many were connected with years I spent in Claremont, California. There was even a faint echo of John Mason in there. Sometime in 1964, thanks to a girlfriend at Scripps, I had my first experience of putting hands to clay. That moment had the same magic for me as for so many others. Claremont was full of potters in those days. The mystique of clay and its transformation by fire was one of the several enchantments of that place and time. My initiation with clay came on an evening visit to the pottery studio at Scripps. By

chance, Paul Soldner was working late and my enamorata happened to be one of his students. One thing led to another and soon I was sitting at a kick wheel wrestling with a piece of clay.

I never set eyes on John Mason in those days. I wasn't an art student, though I found myself in the thick of the local art scene. Somewhere I'd heard he was teaching at Pomona College. It's curious, these things. I didn't meet him and knew next to nothing about him. But I remember the aura of reverence around his name.

On Hwy. 405, descending from the Hollywood Hills, so many things were flooding back, whole tapestries of feelings along with the distant echo of that name: John Mason.

My friend John Toki had recently visited Mason. "Here, look at these pictures," he said. And there he and Mason were, smiling, in front of Mason's large kiln, faces washed free of shadows by the camera's flash.

Toki is a remarkable artist himself and also has a deep and discriminating appreciation for other artists--clay artists, especially. "You should interview Mason," he said. "But I have to warn you, he's not a talker, nothing like Vouklos. He's just the opposite. He doesn't say much, but maybe you can get him to talk. And more people should know about him."

Toki's urging and my distant memories were persuasion enough. A few telephone calls, some emails with John's wife, Vernita, and a date was set. It would take two days. Drive down, have dinner with friends. Next morning head for Mason's studio. And that's what happened.

After the interview, Mason and his wife Vernita, friend Marcus and I all went out for lunch at a nearby Mexican restaurant. Marcus treated us all. He and Vernita are both artists, too. First thing I saw when I walked into Mason's large old studio were Vernita's charming and oversized papier mache animals, each a classroom project. Lucky kids.

It was a great day. Here's the interview...

Richard Whittaker: You grew up on a ranch in Nevada, right?

John Mason: Yes, from the time I was ten. I wasn't born in that area, and I came from the ranch down to Los Angeles in my early twenties.

Your Email

SUBMIT



A Man Impossible to Classify
photo: r. whittaker One of my first experiences in San Francisco ...
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748352 views



The Dumpster
"We can't use these. They look like ... [Read More](#)
160728 views



Say Grace
I am deeply delighted to live on a planet that is so big and varied that I can ... [Read More](#)
12523 views



Cotton and Silk
Vorbeck quilt, detail I'm working on the last panel of a pair of ... [Read More](#)
13898 views



A Conversation with Silas Hagerty
photo: r. whittaker I met Silas, a young man in his twenties ... [Read More](#)
84573 views

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RW: So ten plus years there in Nevada. I was wondering if you've ever thought about what the connection might have been from your childhood experiences in nature, from ranch life out away from people, whether there's any continuity between that and your work as an artist?

JM: Well, I've talked a little about that. I didn't know any artists. People kept telling me, you're an artist. I said, "What's an artist?" But I got curious about it.

RW: Why do you think people said that?

JM: I'm not quite sure. I was building things. I was drawing. And later when I read more, I got excited about the idea. In talking about those periods today, what we don't realize is what life was like before the information age. There was so little, particularly in my environment, that gave me any insight into that other world. Some of the popular magazines like *Life* magazine, would do a spread on an artist.

RW: What about your experiences in nature?

JM: Well, the desert is an amazing place. This was rural. Great isolation. The nearest small community was about two and a half miles away. There was a railroad line down there. You would hear the trains going by. This was when they still had the steam engines. This particular ranch was a homestead. A number of people in the family had filed the original claim for the land.

RW: Living out there in isolation with the train coming by in the distance, was there a certain poetry about that?

JM: Well, my early childhood wasn't there. Without going into all the details, the family broke up and I was with one parent or the other for a while, and a couple of my uncles were interesting people. I got some insights from them. One was a rancher. He had a place up in Cody, Wyoming. So I had different experiences as far as farm life was concerned depending on which parent I was with.

That was a period when there wasn't so much professional work out there. My father was in the construction industry and my mother was trained as a beautician and other things. I guess what I'm saying is that a lot of the information came from people. The media wasn't developed very far. So when you met somebody, you had to be curious about what their life was like and see if they could tell you something that interested you.

RW: It sounds like some of your relatives were important in that respect.

JM: They were.

RW: What were some of the important things you were given?

JM: That there was a world out there besides farming. And even in farming, I saw what it was like to be a farmer in Indiana, which was totally different from what it was to be a homesteader in the desert in Nevada. [laughs] Homesteading was big in the west, but it was a tough life.

RW: So you'd learned there was more to the world than farming or ranching and you developed a real curiosity to learn more about that.

JM: Yes. I was looking for information. I really was. My maternal grandfather, at one time, had been a professional photographer. I never knew him, but I heard about him and I was curious. And when I got to high school, the science teacher was also a photographer. So again, I made that connection. I started to take pictures and I'd look at the popular magazines on photography. It had some meaning for me, but as time passed, it seemed somewhat superficial and stereotyped. I didn't have access to the really important photographers. So after a while I pretty much lost interest in it, but I had developed a skill. So when I started making stuff, I documented it. I brought photography into the studio with Voulkos. We set up a darkroom and all that stuff.

RW: You documented your own work and maybe some of Voulkos' work-and maybe that of others, I'm guessing?

JM: Very little-only mine and Peter's, really.

RW: So you come to Los Angeles and enroll at Otis and somewhere in your interview with Paul Smith you said that you had the passion. So I'm curious about that.

JM: You'll have to direct me a little bit here.

RW: Okay. You'd come to LA and embraced this art world you'd found and by 1955, I guess, when Voukos showed up and had started an MFA program over at Otis, you got an invitation from him to enter that program. You said in the Smith interview, "I was ready for that." So maybe the passion fits in there somehow. Does this ring a bell at all?

JM: Well, I wasn't interested in simple answers. I always wanted to know what was behind the next screen. In getting involved in things you could come up to a certain level and generally that was not satisfying for me. It was either move on, or get to the next level.

The most important thing for me was to see that there was enough depth in what I was interested in so that I wasn't going to use it up, to see that it was going to continue as long as I breathed.

I'd finish a piece and people would say, okay, this is pretty good.

But it hasn't gone very far. Why do they think it's pretty good? [laughs quietly]

So that continues. We're on a plateau now, you know? Is there a higher plateau, or is it time to turn around and go in some other direction?

RW: Do you mean all of us, or more for yourself?

JM: These things always have to do with a community of people interested in some area. It's not a single individual. All the context has to be there. For me, it's always part of a cultural context. So what group do you feel at home with? And what's the depth that's possible to explore? Is it going to keep getting narrower and sharper? Is it going to open up and broaden? Or is it going to do both those things?

RW: Good questions. So going back to, let's say 1955 or so, it seems to have continued to open up for you. Would you say it's continued?

JM: Well, I had a hunch that I had to explore art in some way. And then I got involved, of all the dumb things, in the potter's wheel and this difficult material, clay. I thought, well, you could crank away on that wheel forever and you would get additional skills and get recognized, possibly, for some of those things you would achieve, but what in the hell difference would that make? It had to connect somehow in a bigger contextual way with other kinds of energies, you know?

RW: So did you find that when you made the transition away from the potter's wheel to making the sculptural forms, that it made a connection like that?

JM: What came up, too, was where is the information? One question had to do with the material itself. The original source for the clay was this company in downtown LA called Italian Terracotta. The company had several big beehive kilns and made roof tiles and I don't know what all. So people who were working in clay in sculpture classes could take a piece down there and they could fire it for them. But they weren't doing any finishing and they only fired at the temperature that they always fired at. So they would fire it and people would bring the piece back and what do you do with it now? You'd just have this bisqued red clay and it's very dry. So some people started putting shoe polish on it and waxing it up.

RW: You're saying that back then, clay, ceramic art, in big sculptural pieces, wasn't really being made. So this was all new.

JM: Yeah! There were no examples. And there was very little information, as far as I knew, of the history. I mean, there was history there, but it wasn't available. You could go to the museum, but the local museum was not very well developed at that time. What you could see was Meso-American pottery and some of that history.

RW: So when I asked if there was a depth there and if you were making a connection with something that would keep opening up, you're telling me, yes, and not only that, there was no map, that you were in completely new territory.

JM: That's true. That's true. I'm not saying there wasn't something there, but I sure as hell didn't have an entrance into it.

RW: So this is a whole new exploration unencumbered by any models you could refer to.

JM: A discovery.

RW: So what did you find as you began in this new direction?

JM: Well, one example would be, since I didn't know what I was looking for and I was attracted to this material for some reason, in spite of all its frustrations, the wheel seemed to be something that I could do-and there wasn't anybody at Otis that had any skill at that time. I would crank away on these very primitive pedal wheels until I saw some demonstrations where people had kick wheels. I'm talking about a couple of stages-the Otis years when I was first there, the first clay class was in 1950.

RW: So you were struggling along with the wheel, but I was curious about when you left the wheel behind and entered into sculpture, what did you find in that new world?

JM: The transition was that finally I developed some skill on the wheel and then the question was, well, what are you going to do? Are you just going to make pots? I've talked about it before, and I wasn't the only one who was asking that same question. Susan Peterson would point out that there were a number of choices where you could go. I've talked about that before, too. There was industry and design, there was the personal studio and there was teaching-although there weren't that many schools interested at that time.

And it was a puzzle for me until I connected with Peter Voulkos, who had a lot of skill and also had some insights into the artworld. He wasn't on the craft train, although his history did use a bunch of that, too. He knew there was a bigger world out there and he knew that people like Picasso had fiddled around with clay a little, and Miro, too.

RW: That was an important connection for you, with Voulkos, that helped open your own view of things, right?

JM: Yeah. It was like magic.

RW: He was so influential.

JM: Well, he was. He influenced a lot of people.

RW: So you start working in sculpture. I know one of your early pieces started out on the wheel, but then you started using slabs and so on. And you describe yourself as an intuitive artist. What was the experience like? I want you to talk about the experience of making a sculpture and what happens between the artist and the material when you're making a sculpture.

JM: I think it has to do with understanding the material. And that had to do with what the nature of the claybodies were. If it was good for throwing, it might not be the best for building sculpture. In the beginning all that was out there was the same material, and I got interested in more specialized materials.

Then there was the question of how you put it together. If it began on the wheel, it was going to be very controlled and determined by that device. If you took it another way, like started smearing it on an easel, you had totally different possibilities.

Then there was the question of whether it was going to be a unique object or was it going to be a tool with which you explored the possibilities of the material? Which meant you didn't necessarily know where you were going or how you were going to get there.

RW: So how did you find your way?

JM: Just do something! [laughs]

RW: Start doing something!

JM: Start doing something! [laughs]

RW: And then it starts to tell you.

JM: Yeah. Maybe you just throw it down on the floor.

RW: And then you find out...

JM: ...What it looks like when you throw it on the floor.

RW: Then what happens?

JM: Then, oh, I see what it's saying.

RW: So a relationship is developing.

JM: Very much.

RW: In that respect, it's...

JM: It's a communication.

RW: It's a beautiful, it's an unknown process, right?

JM: Yeah. But then, that opens the door. Well, what if you don't do it this way? What if you do it another way? Like you put it on an easel. That's another kind of demand. Clay has a tendency when it's plastic, when it's mixed up and it's malleable, it won't support itself very much. So what do you do to hold it up? What about an armature? What kind of armature? Well, how about a stick? How about wrapping a rope around a stick to hold it? So where does that take you? It takes you... It's discovery. It's recognizing what the potential is. I mean, you're exploring, but you say, it's not just an exercise. It's got to go somewhere, you know?

RW: It's got to go somewhere. And that means, it's got to go somewhere inside, right?

JM: Well, you've got to have a vision. Now I see what it does physically. I see what its characteristics are. Where can I take it? And what kind of imagery can I develop with it? Because it needs imagery. I mean, we're fascinated by the physical characteristics of this malleable material that's sticky and then it gets hard and firm and then it gets dry and crumbly.

Seems like it's terrible material to work with. Well, how can you use those different stages it goes through? And can you control them? If you get it to a certain stage and you stop the drying on it, it gives you a totally different material to construct with. So you have to control the natural processes.

The old story was, it could only be so thick, or it's going to crack. You needed to know, or get curious about, how you could control those things. Some of it was timing. Don't be in a hurry. The other was, what if I change the clay body? If I'm not throwing on the wheel, I don't need those characteristics that support throwing. But I need some other characteristics if I'm making a big slab or something.

RW: So the way you're talking about this is observational, almost kind of scientific, but there's another aspect to all this that a lot of people feel about art, it's more than just a technical thing, it's got a meaning. It touches people in a feeling way. So for you, was it mostly just curiosity or was there a part that was attached to a person's feeling about what is being made? Is there an inner part of it? Or is it mostly just a technical thing?

JM: Oh, it's very emotional.

RW: Would you talk a little bit about that emotional part of it?

JM: Well, it has to do with, sometimes it's superficially said that sculpture has to do with touch. But in terms of working with clay, that's very real. You have to know the material, you have to know the stages. I can go over and touch a piece of clay a few times and I have a lot of information about that material. It comes directly to me because of my history with it. In terms of being able to use it, that's very useful.

RW: So there's an emotional side to all of this.

JM: Oh yes. You don't like to see it mishandled by others, either.

RW: You don't like to see clay mishandled or your own work mishandled?

JM: Both.

RW: What do you mean by that?

JM: [pauses] Well, it's like recognizing where the person is in their knowledge of the process and that material. You can see someone working with the clay and they have the sponge in the water and they keep thinking they've got to wet it down. What they're doing is taking the top layer off and exposing the aggregate. It gets more and more rough and they get more and more frustrated and then it begins to come apart. And you say, you've got to learn how to use that material directly. You don't begin to dissolve it. You're going to make soup out of it.

You see an amateur, almost inevitably, as the clay begins to dry, which it does, as it begins to check a little, oh, I've got to sponge it. No. You've got to work with it very directly and in a timely way and then you won't have those problems. And you're probably going to have to force the surface back into the mass and not remove the surface with water and a sponge. Then you're not going to have those problems.

RW: The way you're talking about this, it's almost as if you love the clay.

JM: Yeah.

RW: You love the clay.

JM: Well, yes and no. [big laugh] I think it has more to do with recognizing what the potential is and using it and not struggling against it.

RW: I'm still not understanding "it's very emotional." I still don't know what you meant when you said that.

JM: Well, I don't know. You can take people and animals and the people who are skilled and understand that animal, it seems magical. There's an exchange.

RW: Are you saying that the sensitivity to the clay is really much more of an emotional thing than a detached, intellectual thing? It's almost by feel. And if you really have this feeling as part of your relationship with the clay your work is going to be very much in tune with what it's like. Is that what you're saying?

JM: Yes. It's a real connection.

RW: A real connection.

JM: A real connection.

RW: Which means all of you is connected.

JM: Yes. And it means that inanimate material is telling you stuff. It's talking to you.

RW: And your whole self needs to be listening.

JM: Right. And I think that's true of the arts. The key to any art is that kind of connection.

RW: The whole person.

JM: Oh yeah.

RW: Including the touch. The intelligence of the body, even. Is that a phrase that's okay to use?

JM: It has to be that way. How do we know our environment? We hear sounds. That tells us a lot. It tells us, is it okay? Is there a threat? That goes back to our deep history. Is the communication coming to me just from the environment? Or is there another human voice there? What's friendly? What's not friendly? What's a mystery? What's unknown. What's familiar. All that. All those things are there. They're translated into different situations, but it's very primitive.

RW: And as you're talking, I'm thinking, that goes back; there's a connection with your time in nature, your time maybe alone in the desert. It seems there is a connection right there.

JM: Yeah. I think so.

RW: When you're alone in nature, it's quiet. You can apprehend things in a very real way. A rock. A tree.

JM: Right.

RW: Watch an animal.

JM: You bet. A rattlesnake. [big laugh] First thing I was told, if you hear a rattler, stand still-until you decide where he is.

RW: Did you have moments in nature that you really loved?

JM: Yes. The Nevada skies. The sky. The cloud formations in the area where I was were sometimes incredible. I was 75 miles east of Reno. It's not the flat desert; there are hills and mountains.

RW: Yes. I'm a little familiar with that area.

JM: The skies are incredible. Beautiful sunsets, but also cloud formations. The seasons. You know they do have seasons there. You would get a little bit of snow. Not a lot.

RW: Here's a word that doesn't come up too much, especially not if you go back a little ways in the artworld: beauty. What do you think? Is there any resonance you have for that word?

JM: [long pause] What else are you going to use? Power?

RW: Good point. No matter how much everything gets this surface treatment, the advertising aesthetic, there are still the deeper levels of beauty.

JM: Yes. It's all about what's the language, the coding? What's the coding? As humans, we have so many code systems. And as a child you begin to read these things. A person is saying one thing, but they're telling me on another level something entirely different. A voice may say, "I love you," but on another level you're hearing, "You little brat." You know?

RW: Yes. Sounds like you might have had a little bit of that experience.

JM: [laughs] We all have.

RW: That's true. [laughs] Well, I wanted to ask you about the cross form.

JM: The "X"-yes.

RW: The X. That's something you've stayed with and so there's something about that form that has a lot of depth.

JM: Well, geometry does, too-the square, I think. Or the pentagon. The triangle. The hex. The octagon.

RW: What is the depth of those things?

JM: [long pause] Well. One of my good friends pointed out that nature is based on the tetrahedron. You'll see that structure repeated again and again and again in chemistry and physical structures. Where did we get these forms?

RW: When you work with these forms is there any feeling connected with them? Something more than a thought, let's say?

JM: Yes, there is. If you're just fooling around and suddenly something appears, then you've got to make a judgment about it. There may be some intellectual thing you do, what does it look like? Is it familiar? Unfamiliar? But you don't even go through those; you don't talk to yourself that way. But in a sense that's what it is. Does this interest me? No. Does this interest me? Maybe. I'll come back to it. I

can't decide right now. I'll just put it on the shelf.

RW: And later when you come back, you look at it and just see what happens inside.

JM: Well, you see if it takes you somewhere. It isn't just, do you like this? We use this term all the time, which I find so superficial. People will go to an exhibition and say, Oh, I like that. People will ask me, do you like this? I don't think that way. It's all information for me and does it have any relevance to me? I don't want to go to an art show and walk around talking about stuff. Some people do. And occasionally you get caught and you're forced to do it. Then they'll start asking you, and I don't have an answer and they get a little frustrated. They think I'm playing games with them, you know?

Ultimately a consensus is required in society about major work. People have to come together and agree whether it's significant or important.

RW: And I don't think that coming together is done around an intellectual process.

JM: No. It has to come from a lot of places.

RW: It has to take people somewhere, don't you think? Over a period of time.

JM: Right. But if it's important, it's not going to be easy. It has to do with presuppositions.

RW: Say more.

JM: What's a presupposition? It means you think you know what something should look like, and it doesn't look like that. It doesn't fit the pattern. Any time the pattern is broken, there may be people who are unhappy.

RW: And that's happened over and over.

JM: It happens constantly.

RW: Sometimes people say, you don't like it, so therefore it's good. But that doesn't necessarily hold true, either.

JM: No. It certainly doesn't.

RW: Okay, another question. In the interview with Paul Smith he said that when you were teaching sometimes you'd tell the students that the sculptural object had to have presence. And this is something I find interesting, how an object can have presence.

JM: We're back to how the name is not the thing named.

RW: Reminds me of Weschler's book about Robert Irwin.

JM: Yes. And those ideas also come from Gregory Bateson-Mind and Nature a Necessary Unity.

RW: Would you say more about that?

JM: He was a great thinker. It has to do with how we communicate. I don't know if language is the right word, but there are many levels of communication and it takes more than one level or one means to communicate something. Multiple Intelligences. Do you know that book?

RW: I don't, but I love the title. Is it a reference to more than one person or to multiple intelligences within each of us?

JM: It has to do with language is one form. Mathematics is another form. Kinesthetics is another form. Pattern recognition is another form. Pattern recognition is key to so many things, because there are so many kinds of patterns.

So when you find a medical specialist, what's he looking for? He's looking for patterns. What's an artist looking for? He's looking for patterns. In each case, it's another form. They're not parallel. There may be some relationship.

RW: So an object that has presence is operating on more than one level.

JM: That's the point. That's got to be. Nothing is only on one level, or ever was, as far as that goes. You go out in the woods with a tracker. What's he seeing that you aren't?

RW: If you have an object that is resonating on many levels and has this presence, that's pretty special, a sculptural object that has this kind of power. This must be something that's very close to the heart of the matter for you.

JM: Well, I think we all know somewhere that we do function on a lot of different levels. If I'm trying to sell you something, if I'm a good salesman I'm reading a lot of information you're giving me even though you're not aware of it. Like what's your criteria? Price? Quality? Uniqueness? What is it? Will it fit in your collection?

RW: I'm tempted to ask you how that applies to your own artwork.

JM: I can't answer you. I don't know.

RW: Okay. Do you have-there must be pieces you've made that stand out for you.

JM: What you said is interesting, because occasionally I go back and look at a piece I haven't seen in many, many years and I want to know how does it look to me now? And if I felt good about it when I let it go, inevitably it still looks good to me.

RW: That's wonderful. There was something true that's still true.

JM: Yes.

RW: Is there a place in your way of working for the word joy?

JM: No.

RW: Okay. When you feel good about a piece...

JM: It's satisfying.

RW: Deeply so?

JM: Depends on where it is.

RW: You'll have to forgive me. Sometimes I think my questions can get irritating.

JM: [laughs] Elaboration doesn't necessarily improve it.

RW: No. Just a couple more questions then. In relation to Voulkos, I read in the Smith interview you said you recognized he had vision. I'm interested in how that word applies to you and your work. What is your relationship to this word "vision"?

JM: Well, I don't know. You have your history in different involvements. You may have a short life. You might have a long life. So it's your story, in a sense. It's your path, your discoveries. Give me the question again.

RW: It was about vision and I'm touched by your response. How it's your story.

JM: It's also what you're curious about.

RW: And you've already said something about that. You want to know what's underneath, and what's underneath that.

JM: Only in special situations. I don't think I have to know everything. I'm not interested in knowing everything. It has no relevance to me. That's one of the problems with education. People get on that track and they think they've got to know everything. Maybe they think they're going to be on a quiz show or something. It's how information is coded and how many codes you understand.

RW: It seems that somewhere along the line you became interested in something along

mathematical lines.

JM: I was always interested in that stuff. Mathematics is about relationships. What patterns connect? It's just like what Gregory Bateson says, pay attention to the patterns that connect.

RW: He also said it takes two to make one, which is about relationship.

JM: And it may be multiple. It may be more than two.

RW: This almost brings us back to what you'd said earlier about how we'd reached a plateau. And I wonder what you make of the situation today for art and artists?

JM: Well, with the media today, everything is available. It's right there. You don't have to take all that time searching for it and then maybe having to stand in line. It's all there like the blue plate special. The question is, what is your place in all that? How are you going to find your place.

About the Author

Richard Whittaker is the founding editor of works & conversations and West Coast editor of Parabola magazine.

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On Oct 14, 2013 Ken Jacobs wrote:

This is what I was looking for about John Mason. I am a sculpture student working with clay. In the books, it is John Mason this, John Mason that, Peter Voulkos, made history. But until I read this, I have not understood what brought this on through the artists. This article makes it to the personal philosophy of John Mason.

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Districts Are Turning to AI to Ban Books: Book Censorship News, August 18, 2023

 bookriot.com/districts-are-turning-to-ai-to-ban-books/

August 18, 2023



Kelly Jensen

Editor

Across several U.S. states, schools are scrambling to figure out how they can be in compliance with new laws implemented over the summer which change the kinds of materials allowed in their classrooms and libraries. Iowa is one such state. Senate File 496 requires all materials be age appropriate and that there be no “descriptions or depictions of sex acts,” defined by [Iowa Code 702.17](#). The state has given virtually no guidance beyond what’s written, and it is a law championed and celebrated by several chapters of [Hate Group Moms for Liberty throughout the state](#). It is an impossible task without a time limit, and it is made even more impossible when the state gives no direction and expects districts to be in compliance within weeks. How do schools read every book in the collection and make a decision whether or not it is age appropriate or contains “sex acts?”

Mason City School District (MCSD) found themselves in this very position and turned to an unexpected source to determine the status of books in their collection: AI. With the use of artificial intelligence, the school district found 19 books to be out of compliance with the new law and removed the titles.

Curious about the AI tool they used, I reached out to the district and got an answer. They used ChatGPT.

Before explaining how they used the tool to determine appropriateness and whether or not it holds up on retest, it should be noted that in the last 20 years, the district has received **zero** challenges from parents for their collection. They have a policy for filing challenges, so they’ve been practicing their due diligence since the start — this is how they determined that they were in compliance with the first part of the new law.

It is the use of AI that raises significant concerns. Again: the district used this tool because they are under time constraints put upon them from the governor's office. Their decision to do this should not indicate maleficence on their part but on the part of Governor Kim Reynolds and every member of the legislature influenced by the false rhetoric and money tied to Moms for Liberty and similar groups. The use of ChatGPT is done out of desperation and this is what should be of concern, especially as the district has within their student handbook that plagiarism — "copying from other sources" — is considered cheating. The district does not specify where or how AI plays into their definition of academic dishonesty.

To determine whether or not materials were in compliance with the new law, the district did the following: they found lists of books on the internet which had been challenged and compiled a master list. They then removed titles on the master list which were not challenged based on "sex acts." The third step in their process was to search their collection for those titles, winnowing down the list to just the most commonly challenged books that were their libraries.

The final step? Running each of those titles through ChatGPT with the question "Does BOOK NAME contain a description or depiction of a sex act?" If the answer to the query was yes, the book was removed (and, "fortunately," placed in storage, rather than discarded permanently, though this still falls squarely under the definition of banning a book). MCSD is smart to keep their query to the exact definition of the new state law.

Knowing that ChatGPT is trained through what's already out there on the internet, no doubt several right-wing, book banning websites were key in its knowledge. Websites from other sources were, too, but those sources will inevitably use the phrase "sex" or "sex acts" or some variation therein to describe **why** the book was challenged. As such, the answer to any query in ChatGPT — being that it is AI and does not consider context in the way actual human intelligence does — would be likely to bring that up. But it *is* AI, so there are times when it is spot on (and frankly far more open minded than right-wing book banners are right now: see this!).

So how does this look in real time?

First, note the warning that pops up in using such a query in ChatGPT. It may violate the tool's content policy. Let's start with one that very certainly does not contain "sex acts," but which has still seen pushback in some municipalities: *Romeo and Juliet*. I used the exact query used by MCSD.



does ROMEO AND JULIET contain a description or depiction of a sex act

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No, "Romeo and Juliet" by William Shakespeare does not contain a description or depiction of a sex act. While the play does explore themes of love and passion between the titular characters, it does not provide explicit descriptions of sexual acts. The focus of the play is more on the emotional and tragic aspects of their relationship, as well as the societal conflicts that drive the story forward. It's important to note that Shakespearean plays typically use language that can be interpreted metaphorically, and any sexual content would likely be implied rather than explicitly described.



Then I asked ChatGPT to answer the same query with some of the 19 titles pulled by the district, starting with Jodi Picoult's *19 Minutes*.



Does "Nineteen Minutes" by Jodi Picoult contain a description or depiction of a sex act

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"Nineteen Minutes" is a novel by Jodi Picoult that explores the aftermath of a high school shooting and its impact on the community. While the book addresses mature themes and includes discussions about relationships and sexuality, it is not primarily focused on explicit descriptions or depictions of sex acts. However, it's possible that the book may contain some references to sexual themes, but they are typically handled in a sensitive and context-appropriate manner.

If you're considering reading the book and are concerned about its content, I recommend checking reviews or summaries to get a better understanding of the themes and content it addresses. Keep in mind that interpretations of content can vary from person to person, so what one reader might find explicit, another might not.

Well, ChatGPT doesn't say it **doesn't** contain "sex acts," but does emphasize that those are in no way the primary purpose of the text.

The book was pulled anyway.

It is very likely that decision was made to follow in the conservative interpretation of the law. But it is interesting that ChatGPT offered a lot more insight into the content of this one than, say, *Romeo and Juliet*. This is probably because there's simply more information about the "content" in Picoult's book, thanks to it being a frequent favorite of the book crisis actors.

Now onto a book about a child sold into prostitution and how traumatic, damaging, and inhumane that is.

(Recall context doesn't matter — we're going only for whether or not the book contains "sex acts," as defined by the Iowa Code).



Does "Sold" by Patricia McCormick contain a description or depiction of a sex act?



"Sold" by Patricia McCormick is a novel that addresses the serious and sensitive issue of human trafficking and the exploitation of young girls in the context of the sex trade. While the book does explore the experiences of the main character, a young girl named Lakshmi, who is forced into prostitution, it does so in a way that is appropriate for its target audience (young adult readers) and is focused on raising awareness about the issue rather than providing explicit descriptions or depictions of sex acts.

The book handles the topic with sensitivity and is more concerned with the emotional and psychological impact of the situation on the characters. It aims to shed light on the harsh realities of human trafficking without resorting to graphic or explicit content. However, keep in mind that individual perceptions of what is explicit can vary, so if you are concerned about the content, I recommend reading reviews or summaries to make an informed decision about whether the book is suitable for you or the intended reader.

Again, ChatGT does not say it doesn't, so the book was pulled.

The remaining 17 books pulled all returned similar responses from ChatGPT: there might be sexual moments or discussions in the text, but they are in no way the purpose of the story. If anything, ChatGPT surprised me with how much context it brought back on each title.

And yet, it's now a handy tool to **decontextualize** texts further.

This is not the district's fault. This is the district's reaction to an impossible situation, and we're going to see this mirrored over and over across the state and the country. Non-professionals in literacy and literature will ensure district compliance with outrageous laws via tools meant to make their lives easier, simply to be in compliance. I have no doubt for those in MCSD, these decisions were far from easy nor fun, but without the time, money, or staff to read through every single book and put it through a fair process involving reading the material, discussing it, and evaluating it. Moreover, other districts will be looking to this method in the weeks and months to come, replicating it so they, too, can continue being funded by the state.

But is using a tool that explicitly notes that using it that way isn't okay even ethical? And what should we think about the fact that this isn't doing your own work but is indeed skirting close to plagiarizing the work of others — and work that there is no references for to check on?

Part of what students learn in classrooms and in school libraries is how to be information literature, including how to verify sources, determine their reliability, their biases, and their reputation. ChatGPT strips away all of this.

Indeed, using it to determine whether or not to remove books and stripping the little context offered by the AI tool only further devalues the work of professionals across the country aiming to create a literature, educated student body. If the schools don't need to do all of the work, how or why do they expect that of the very kids they're tasked to educate?

It's because state does not want people who can think.

Makes sense, since they didn't even think this law up themselves. They simply adapted it from the local hate groups and took them at their word.

Book Censorship News: August 18, 2023

- This piece on the director of Anderson Public Library (KY) carrying a gun because of the terror caused by book bigots should scare the hell out of you. This is where we are as a country.
- And in Texas, one of the individuals claiming there is smut in the Granbury Independent School District Library decided to ***break into the library*** to prove a point. As shocking as this story is, it's not the first — it happened last year in North Carolina. **Everyone** should be far more concerned about adults playing moral authority who then engage in acts of breaking into facilities or lead others to carry guns to do their job.
- Every school library in Fort Worth School District (TX) is currently closed while they assess the materials on shelves. This is the fifth largest school district in the entire state denying everyone access to the library.
- Vermont's Lieutenant Governor is on a state-wide campaign to highlight banned books and intellectual freedom. Let's hope this publicity work comes with some proposed anti-censorship legislation in the next session.
- *Daddy's Roommate* was removed from Miami Dade Schools (FL). There was no formal challenge but was simply deemed inappropriate by collection standards. It is, of course, one of the most highly challenged books of the '90s...
- The situation at the Samuels Public Library (VA) continues to unfold and now it looks as though one of the county board of supervisors was involved in submitting complaints on behalf of the right-wing nationalists pushing this "Clean Up Samuels" campaign.
- A Georgia teacher who read her 5th grade class a book on gender identity will NOT lose her job. But, boy, who could blame her if she decides not to go back into that hateful environment?
- New Hanover County Schools (NC) will make their final decision on the future of *Stamped* next month.

- “We’re not infringing on any freedom of speech,” said Garman. “They have access to these books. These books are not banned. A banned book is a book that you cannot have access to and can’t find it anywhere. You can find these books anywhere.” Love how folks make up the definition of banned books when it makes their crusade to get rid of books in libraries — where kids have access to them — sound like they’re doing a favor. This is the current battle over banning books in central Pennsylvania, and the paper doesn’t note that Moms for Liberty is a Hate Group.
- More on the potential closure of Dayton Memorial Library (WA) over books that some people don’t like. This story has been covered in these roundups extensively for the last couple of months, but it is nice to see it get some bigger attention.
- Pennridge Schools (PA) “weeding” books — which is a legitimate process librarians use but which has taken on a different meaning by districts trying to silently ban books — should lead to hard questions at board meetings like this. The district’s reputation precedes it.
- “A Catholic school in Missouri expelled a straight-A student after his mother objected to the school’s ban on books with LGBTQ characters.” This story is one worth sitting with for a few reasons. Private schools operate differently from public, so they can make rules differently. However, we know that the purpose of all of the attacks on public schools is so that they ultimately fail and that taxpayers are left on the hook with paying for vouchers that send other people’s kids to institutions like this one and fund this kind of erasure of other lives.
- Book banners at Rio Rancho Public Library (NM) were surprised when their complaints were met with public comment from people who were *against* banning books in the public library. When you show up, you’re doing the work.
- A Michigan civil rights panel is attempting to get an answer from the state attorney general on whether or not banning LGBTQ+ books counts as discrimination. Rumor has it Michigan will be proposing a bill like the one in Illinois next legislative session which would ban book bans.
- Utah Parents United is teaching people how to bully educators.
- Amid all of the school and library book ban news, it’s crucial to remember prison censorship is still raging on. Here are 13 books banned in North Carolina prisons. (More on prison censorship soon).
- Breaking the paywall for this article, which is about how Indian Valley Public Library’s (PA) been dealing with councilmen and “the public” who want to defund the library over some LGBTQ+ books. The story here is about how people showed up in support of the library at the latest board meeting.
- Spotsylvania Schools (VA) are taking a donation of books from Brave Books for their school libraries this year. This district has a hell of a history with its right-wing biases.
- This is a really great read about what’s going on in education right now and how disingenuous the “parental rights” movement is...and who is truly behind it and how people ACTUALLY feel about education.

- Craighead County Jonesboro Public Library (AR) doing something right here in making it so only card holders can challenge a book in the collection.
- The fate of several books by Sarah J. Maas will be decided on Friday at Brainerd Public Schools in Minnesota.
- Midland Public Library (TX) is now essentially being led by their board of dictators directors. They're going to have to "re-designate" the "obscene" books and the library is being pulled from affiliation with the American Library Association.
- In Taylor Public Library (TX), the board of advisors backs moving *Gender Queer* from the teen section. I'd tell you more but the story is, of course, paywalled.
- *Captain Underpants* is one of dozens of books being reviewed in Katy Independent School District (TX). Recall last week this school board gave themselves more power to decide what books can and cannot be on shelves.
- Klein Independent School District (TX) has been removing books which have caused problems both in and beyond the district through conveniently "weeding" them. This is censorship, just attempting not to be.
- "Wimmer is recommending that *The 57 Bus* by Dashka Slater be removed as a choice book from the eighth-grade English curriculum at Badger Middle School, and that the use of *The 57 Bus* and *The Kite Runner* by Khaled Hosseini, M.D. in the West Bend High Schools curriculum be suspended until the curriculum committee and school board complete their review of the curriculum guidelines and books on the book club choice lists." Read that again: the West Bend (WI) superintendent wants these two books removed from choice curriculum.
- Book banners in Daviess County claim there are nearly 250 inappropriate books in the Daviess County Public Library (KY). The board is now reviewing the list. Since when does a decency committee of crisis actors get to decide what is appropriate for the public?
- You can skip reading the article since it's not useful, but *The Hates* by Jesse Andrews is being challenged in Rock Springs High School (WY).
- Alta Library (IA) is still struggling with what to do with the new Iowa book banning law. The law applies to school libraries, but Alta serves both the school and public.
- *People Kill People, It Ends With Us, All Boys Aren't Blue, Jesus Land: A Memoir, and Red Hood* will all be removed from Clyde-Savannah Central School District (NY) libraries.
- In what now passes as good news, teenagers will be able to continue using the Botetourt Public Library (VA) without their parents.
- 53 books have been pulled from Carroll County School shelves in Maryland while they undergo review. Removing books while they undergo the review process is censorship.

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Pahrump library considers controversial policy segregating children's books



Noel Sims

August 18th, 2023 at 2:22 PM

Rural Nevada

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A sign for Pahrump and Crystal as seen on Aug. 10, 2014. (el-toro/Courtesy under Creative Commons <https://flic.kr/p/pfkKZu>)

“Librarians and libraries are protectors and providers of knowledge,” Carolene Logue, a community member in Pahrump told the town’s library board at its July 9 meeting. “And this knowledge encompasses all of humanity from the Big Bang to theories beyond the here and now.”

At the Pahrump Community Library, some residents feel that this mission may be in danger.

The library — which serves a community of about 40,000 residents — is considering a new policy at the direction of its board of trustees. If approved, it would require that children’s books dealing with race, gender and sexuality be reshelfed in the adult section.

Board members began discussing this policy in April after Chair John Shewalter brought an email to other trustees that he had received from a community member in September 2022.

The letter, which called for library Director Vanja Anderson to be terminated if she did not reshelve

the books to the adult section, echoed [conspiracies and falsehoods](#) about the LGBTQ+ community that have been used by anti-LGBTQ+ organizers nationwide and in Nevada.

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Most recently, members of the public in Washoe County have [disrupted county and library board meetings](#) with anti-LGBTQ+ rhetoric over the library's drag queen story hour (which was [filled to capacity in June](#)) and the inclusion of LGBTQ+ books in children's sections.

Similar refrains echo through the library board meetings in Pahrump and several [other states](#), with challengers to inclusive content stating that being LGBTQ+ is dangerous and exposing children to LGBTQ+ people and stories is equivalent to exposing them to sexual abuse.

Studies say these claims are false, noting that higher suicide rates among LGBTQ+ youths and adults are due to [stigmatization](#), rather than inherent risk in a certain gender expression or sexuality, and the vast majority of people who commit sexual abuse against children are [heterosexual men](#).

Despite the body of evidence disproving them, these claims have become justifications for policies that restrict access to library books representing diverse viewpoints.

Jacob Smith, a staff attorney with the ACLU of Nevada and Pahrump native, told *The Nevada Independent* that "it's pretty heartbreaking to have any books moved out of the section they are supposed to be in."

He remembers going to the Pahrump library before he could read, when he would sit on his parents' lap while they read to him, and continuing to use the library as a resource throughout school.

Of the community members who have expressed support for a policy to segregate certain books, Smith said, "Being from Pahrump, I understand that we want the youth of Pahrump to be successful in the future and protected in the present.

"But diversity and education is the best way to do that," he clarified. "Not hiding information from children."

Smith explained that the most successful of his peers growing up were the ones he remembers "voraciously" reading and exploring the multitude of perspectives the library had to offer.

At the Pahrump library board's July meeting, Shewalter instructed Anderson to research what libraries serving communities similar to Pahrump, which is 60 miles east of Las Vegas, are doing with children's books dealing with race, gender and sexuality.

Anderson presented her findings at the board's most recent meeting on Aug. 14.

She gathered information from 42 libraries across the country, including some in California, Louisiana and Massachusetts. Of those, only six reshelfed books after complaints that they were inappropriate for children because of content on sexuality.

After Anderson presented the policies these libraries had followed, Shewalter stopped her from presenting the policies of the other 36 libraries that have kept books on controversial topics in the collection of their intended audience.

"That could be pretty time-consuming," Shewalter said, noting that the policies were available to read on a handout Anderson distributed.

The board did not take any further action, but if a policy to segregate controversial books is passed at a future meeting, it would represent a major break with national library standards.

The American Library Association, which provides "leadership for the development, promotion and improvement of library and information services," advises libraries in its [Library Bill of Rights \(currently endorsed by the Pahrump library\)](#) that books should not be removed or segregated based on the viewpoint they express and that parents have the right and responsibility to decide what their children read.

Deborah Caldwell-Stone, director of the ALA's office of intellectual freedom, told *The Nevada Independent* that censorship of controversial library books is [on the rise](#) and that moving books from their intended section inhibits library patrons' freedom to read.

"Public libraries are public institutions," she said. "They need to serve the entire community."

Caldwell-Stone also explained that segregating certain books can add to the stigmatization of LGBTQ+ youths and adults.

Libraries that segregate books "send a very explicit message to those young people, particularly who might be gay, or transgender, or have family members who are gay or transgender, that they're outsiders and that they don't belong in the community — that their very lives and their very identities are not acceptable," she said.

Approximately [5.5 percent of Nevadans](#) identify as LGBTQ+ — only slightly less than the [percentage who are veterans](#).

For parents who do not wish for their children to read books dealing with race, gender and sexuality, Caldwell-Stone recommended accompanying their children to the library.

Several community members at library board meetings have expressed that they do not trust national organizations such as the ALA to create guidelines for their library and want Pahrump to decide for itself where books will be shelved.

Yet others have emphasized that not everyone in Pahrump would agree that certain children's books should be moved to the adult section. At the April meeting when the library board first discussed a policy to segregate controversial children's books, Muriel Arenó told the board that parents should have say over what their children read as not all parents share the same values.

"Kids have to learn about other people and other places, especially when you come from a small place like Pahrump," Arenó said.

But national standards, as recommended by the ALA, might not be considered at the Pahrump library soon.

Shewalter said at the end of the Aug. 14 meeting that he plans to put an item on the agenda of the next meeting to "discuss and deliberate [the library's] relationship with the American Library Association."

When asked by *The Nevada Independent* about his reasoning for reevaluating the library's relationship with the ALA, Shewalter did not answer.

But even if the board decides it will no longer follow ALA policies, it is still beholden to legal precedent.

In a 2000 case, [*Sund v. City of Wichita Falls, TX*](#), a federal judge ruled that an ordinance passed by the city — allowing a children's books to be reshelved to the adult section of city libraries by a petition with at least 300 signatures of library cardholders — was unconstitutional.

The judge called the relocation of two books, both telling LGBTQ+ stories, a violation of the right of patrons to receive information. "The Resolution and the book removals burden fully-protected speech on the basis of content and viewpoint and they therefore cannot stand," the opinion reads.

Smith, the ACLU attorney, said that attempts at censorship in public libraries "aren't anything new" and that the First Amendment has long protected access to controversial books.

Shewalter declined to comment on the next steps the board will take on a policy to segregate children's books dealing with race, gender and sexuality and whether he has concerns about legal challenges.

Of such a policy, if passed by the board of trustees, Smith said "I will fight it and the ACLU will fight it."