

# WESTAF

## Board of Trustees Meeting



*Photo by Gianfranco Gorgoni. Courtesy of Art Production Fund and Nevada Museum of Art.  
Ugo Rondinone: "Seven Magic Mountains," Las Vegas, Nevada, 2016.*

## Las Vegas, Nevada May 16-17, 2018

*WESTAF Board of Trustees Meeting  
Las Vegas, Nevada  
May 16-17, 2018*

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# Meeting of the WESTAF Board of Trustees

Las Vegas, Nevada

Wednesday, May 16 and Thursday, May 17, 2018

## Wednesday, May 16

*Location: Molise 4 Room, M Resort*

- 4:00 p.m. Meeting of the Board Development Committee
- 5:00 p.m. Meeting of the Executive Committee
- 6:15 p.m. Meet in the hotel lobby to travel to dinner location
- 6:30 p.m. Cocktails
- 7:00 p.m. Working dinner with guests from Nevada  
*Location: Panevino, 246 Via Antonio Avenue, Las Vegas, Nevada 89119*
- Introduction of Nevada guests
  - Presentations by guests
  - Discussion
- 9:00 p.m. Adjourn

## Thursday, May 17

*Location: Molise 4 Room, M Resort*

- 8:45 a.m. Full Breakfast Served in Meeting Room  
*Location: Molise 4 Room, M Resort*
- 9:00 a.m. Call to Order
- 9:05 a.m. Approval of the Minutes of the Previous Meeting
- 9:10 a.m. Report of the Chair
- 9:20 a.m. Report of the Executive Director
- 9:30 a.m. Report of the Board Development Committee
- 9:40 a.m. Finance Report
- Finance Update
  - Earned Income Report
- 10:00 a.m. Break

- 10:15 a.m. FY 2019 Budget Preview
- 11:00 a.m. Update on the Search Process
- 12:15 p.m. Lunch
- 12:45 p.m. Review of the Advocacy and Leadership Seminar in Washington, D.C.
- Discussion
- 1:30 p.m. Presentation of the Public Art Archive project
- Discussion
- 2:20 p.m. Other Business
- 2:30 p.m. Adjourn

## Board Dinner Guests

The guests invited to join the trustees for dinner include Tony Manfredi, the new executive director of the Nevada Arts Council. Manfredi has been asked to brief the WESTAF trustees on the status of his agency in state government, and also to outline initiatives he has planned for the agency.

Also joining the dinner will be several alumni of WESTAF's Emerging Leaders of Color (ELC) program. WESTAF Vice Chair Tamara Alvarado, who serves as one of the three key faculty members for the ELC program, will introduce them and facilitate a brief presentation and discussion.

### **Anastacio Del Real**

#### **Senior Cultural Specialist | Office of Cultural Affairs | Las Vegas, Nevada**

Since 2010, Anastacio Del Real has served as a cultural specialist for the City of Las Vegas' Office of Cultural Affairs. Previously, from 2003 to 2010, Del Real held the position of cultural leader at the East Las Vegas Community Senior Center for the Performing Arts Division of the City of Las Vegas. He is the co-founder of Fiesta Las Vegas Latino Parade and Festival, for which he held the position of executive director from 2010 to 2016. Del Real is currently attending Western International University.

### **Anthony (Tony) Manfredi**

#### **Executive Director | Nevada Arts Council | Carson City, Nevada**

Tony Manfredi joined the Nevada Arts Council (NAC) as executive director in September 2017. Manfredi provides the strategic direction and leadership for the organization, assessing and overseeing current programming and optimizing business development opportunities for artists, arts organizations, and the public. Manfredi represents the agency and state in regional and national forums and manages the staff and budget housed within state government. His professional background combines 24 years of strategic planning, management, marketing, creative, and fundraising services for both local and international businesses and organizations. Manfredi is a graduate of the University of San Diego with degrees in communication studies and art. Previously, Manfredi was senior vice-president of content and marketing for Reno's PBS member station KNPB. During his time at KNPB, Manfredi helped manage steady revenue growth and reduced overall department expenses while analyzing the effectiveness of--and changing where necessary--past fundraising activities.

### **Ashanti McGee**

#### **Board Member/Grant Writer | Las Vegas Contemporary Arts Center | Las Vegas, Nevada**

Ashanti McGee currently serves as a board member of the Las Vegas Contemporary Arts Center. McGee is an active arts advocate who works to incorporate creative artists and practices into non-arts businesses and organizations, including the Harrison House Foundation and Metro Arts Council of Southern Nevada. McGee has also participated in WESTAF's advocacy seminar in Washington, DC. She is currently the business manager of the Outside Las Vegas Foundation, a nonprofit organization dedicated to connecting the Southern Nevada community to outdoor spaces to enjoy, value, and protect.

**Michelle Patrick****Community Arts Development Specialist | Nevada Arts Council | Carson City, Nevada**

Michelle Patrick joined the Nevada Arts Council (NAC) in early 2018 as the community arts development specialist. As the former program associate and interim artistic director at People Productions, she helped to design and implement a free arts training program for gifted and underserved youth. The training program promoted African American art, culture, and history and advanced partnerships with the Salt Lake City Library, the Utah Division of Art and Museums, Now Playing Utah, and the Utah Arts Alliance. In her previous role at the Denver Center for the Performing Arts (DCPA), she was responsible for coordinating the development and implementation of the Professional Development and Public Speaking program. She also co-chaired the DCPA's Equity and Inclusion initiative. Colorado Creative Industries and the Utah Division appointed Patrick as a change leader. She has worked at the Sundance Film Festival and participated at the Institute's Director's Lab. She is an alumna of the Feld Ballet and Young Arts. Her arts advocacy affiliations include artEquity, Theatre Communications Group, and WESTAF. She has served on the boards for People Productions, City Park Jazz, and Cleo Parker Robinson Dance. Patrick has a bachelor's degree in performing arts from Bradford College.

**Sandra Margarita Ward****Senior Cultural Specialist | Office of Cultural Affairs | Las Vegas, Nevada**

Sandra Margarita Ward is a senior cultural specialist for the City of Las Vegas, Office of Cultural Affairs. Ward is currently working at the Charleston Heights Arts Center, where her primary duties include overseeing and implementing year-round public fine arts courses and facility responsibilities. She moonlights as a visual artist, working with images and ideas coming from a heritage rich with tradition and deep cultural values.

# Minutes of the Board of Trustees

Los Angeles, California

February 26 - 27, 2018

## **Trustees Present**

Erin Graham, Chair; Roy Agloinga; Tamara Alvarado; Dana Bennett; Wendy Bredehoft; Teniqua Broughton; Natalie Camacho Mendoza; Michael Faison; Loie Fecteau; Tony Garcia; Karen Hanan; Joaquin Herranz, Jr.; Jonathan Johnson; Michael Lange; Nikiko Masumoto; and Kelly Stowell

## **Trustees Absent**

Cyndy Andrus and Steven Tepper

## **Staff Present**

Anthony Radich, Executive Director; Amy Hollrah, Finance Director; Christina Villa, ZAPP Manager; Chrissy Deal, Program Manager; and Natalie Villa, Project Associate

## **February 26, 2018**

### **Call to Order**

Graham called the meeting to order at 6:54 p.m.

### **Introduction of New Trustee - Kelly Stowell**

Graham introduced newly elected trustee Kelly Stowell.

### **Approval of the Minutes**

Graham called for a motion to approve the minutes of the previous meeting. Lange so moved. Agloinga seconded. The minutes were approved.

### **Report of the Chair**

Graham reported that she had attended the Executive Director Forum in December, during which she lead a planning session. She commented that, at the session, trustees Jon Johnson and Mike Lange led a discussion regarding ways to increase communication to the state arts agency executive directors regarding the work of the WESTAF board. Graham noted that the primary outcome of the discussion was that WESTAF would brief the executive directors on the key features of the meetings approximately one week following them.

Graham also reported that she had facilitated a planning session with the WESTAF staff in December that focused on metrics for the success related to the strategic plan. She also commented that she and Radich had met with XPLANE staff in Portland to discuss the creation of visual tools that could be used with the vision map to communicate the plan.

## **Report of the Executive Director**

Radich reported the following:

- He had recently met with senior staff of the National Endowment for the Arts (NEA), where, at their invitation, he had presented them with a summary of key WESTAF technology projects. He stated that the new NEA leadership were impressed with the projects and indicated an interest in further engagement with them.
- The staff was working to secure additional funding for the Public Art Archive. He noted that a foundation that wished to remain anonymous had shown interest and Public Art Archive Manager Lori Goldstein and Radich were working to prepare a proposal to send to the foundation.
- He had spoken with Anne Bown-Crawford, the new executive director of the California Arts Council, and noted that she would be attending the upcoming WESTAF Executive Director Forum.
- He had met with a technology working group at Lyrasis in Atlanta to advise them on ways to restructure their CollectionSpace software to be more successful in the marketplace.
- He had met in Boston with Matt Wilson, the executive director of the advocacy group MASSCreative, to discuss state arts advocacy and ways that WESTAF could help reactivate state arts advocacy in the West.

## **Board Development Report**

Board Development Committee Chair Hanan stated that there were four vacancies on the board. She commented that the planning process had indicated that the vacancies should be filled with individuals who are entrepreneurs, persons with experience with business, and persons with experience with technology. She then listed the individuals who were being researched by the Committee:

- Salvador Acevedo, Vice President of Culture and Strategy, Scansion, San Francisco, California
- Susan Anderson, President, CIRI Foundation, Anchorage, Alaska
- Bassem Bejjami, Chief Medical Officer, Metrics Genetics, Sammamish, Washington
- Guillermo Diaz, Jr., Senior Vice President, Cisco, San Francisco, California
- Kyle Ethelbah, CEO, Positive Native LLC, Salt Lake City, Utah
- Eric Frederickson, Curator and Writer, Seattle, Washington
- Kris Hermanns, CEO, Pride Foundation, Seattle, Washington
- Anne Hudner, Consultant, Hudner Strategies, Portland, Oregon
- Angie Kim, CEO, Center for Cultural Innovation, Los Angeles, California
- Mark Mannessee, Former Principal, Market Metrics, Denver, Colorado
- Kymberly Pinder, Dean, College of Fine Arts, University of New Mexico, Albuquerque, New Mexico
- Jaxon Ravens, Former Head, Democratic Party of Washington State, Seattle, Washington
- Karmen Rossi, Field Representative, Congresswoman Liz Cheney, Cheyenne, Wyoming
- Tim Stubson, Former Wyoming State Legislator and Partner, Crawley Fleck Law, Cheyenne, Wyoming
- Matt Wilson, Executive Director, MASSCreative, Boston, Massachusetts

## **Finance Update**

Hollrah presented the finance report. She noted that the financials reflected the first quarter of the year. She reported that the finances for the year were progressing normally and stated that there were no major concerns to date.

## **Audit**

Hollrah reviewed the results of the FY17 WESTAF audit. She noted that the audit had become a more efficient activity every year due to staff's ability to prepare more in advance. She then noted that one of the issues raised in the audit was the management of deferred revenues. She commented that this had been a challenge due to the growing number of clients and software products. Hollrah then noted that the finance team had addressed the issues raised by the auditors and also implemented a new program to better track fixed assets.

Lange asked about the process of managing deferred revenue.

Hollrah responded that doing so was an annual process that was completed prior to the audit. She added that staff was seeking ways to automate the process and thus complete it more often.

## **February 27, 2018**

### **Review of the Strategic Plan**

Graham reviewed the key points of the WESTAF strategic planning process. She noted that the work had begun in May of 2016 and had largely concluded in January of 2018. She then reviewed the key features of the strategic plan's 10-year vision map and the related strategies and metrics.

WESTAF staffer Chrissy Deal asked if there was a way to share the plan outside of the board.

Graham stated that a digital version of the plan would be available. She also commented that she and Radich were working on a rollout plan for the plan with the intention of sharing it widely. Radich added that WESTAF could create a series of videos highlighting various aspects of the strategic plan. He also noted that presentations of the plan would focus on what the work of WESTAF means to stakeholders.

Graham then presented and reviewed the metrics for the WESTAF strategic plan.

Hanan asked how WESTAF and the state arts agencies might be involved in tracking the metrics.

Radich responded that WESTAF would need a policy and a way to track the information. Graham suggested including a discussion of how to collect the state arts agencies' data in the next Executive Director Forum.

Masumoto asked if there could be an adjustment made to the language that would include qualitative data as well as quantitative data.

Graham noted that WESTAF could develop a "net promoter score" methodology for measuring the effectiveness and impacts of WESTAF technology products and events.

Masumoto suggested that WESTAF consider clarifying the language around engagement, as it was broad. She suggested that the work around engagement with rural artists should be combined with advocacy. She then suggested that guidance be given regarding how funding should be allocated in terms of rural communities.

Bennett noted that the third impact should focus on incorporating rural communities into the larger picture.

Graham asked the board to address anything that they thought was missing in the plan.

Masumoto noted that rural artists and communities were missing in the strategies around inclusivity and equity. Radich agreed and commented that WESTAF should focus on understanding the needs of rural areas in more depth.

Fecteau commented that there were not goals in the “seven-to-ten-year operations” lane. Graham responded that the lane would remain open so that the incoming executive director could assist with the creation of those goals.

Graham noted that the XPLANE visual planning firm would work to make the strategies matrix more dynamic. She also stated that the strategies would be constantly moving and evolving.

Graham called for a motion to approve planning document with the board’s suggested changes included. Faison moved approval. Bredehoft seconded. The plan was approved and the documents were approved as presented and including the suggestions presented by the board.

### **Search Committee Report**

Alvarado reported that the Search Committee had received 12 proposals from search firms. She stated that the Committee met in person in Denver to interview four firms via video conference calls and that the firms McCormack and Kristel and m/Oppenheim were selected as the finalists.

Alvarado stated that because the Committee wanted to learn more about the two firms, she and Search Committee member Ricardo Frazer conducted follow-up interviews. Following the interviews, the Committee felt that McCormack and Kristel did not have the experience that m/Oppenheim had. Alvarado added that m/Oppenheim had a greater understanding of technology and entrepreneurialism.

The Search Committee had a conference call to vote on which firm they would recommend to the board. The Committee voted unanimously to put m/Oppenheim forward.

Graham called for a motion to approve moving forward with m/Oppenheim as the search firm for the executive director position. Bennett so moved. Hanan seconded. The motion was approved.

### **Executive Director & Deputy Director Position Description**

Graham stated that the “position description” was a summary of what the WESTAF trustees envisioned as key tasks and responsibilities of the new executive director. She noted that there would also be a “position announcement,” which would be the more public facing announcement and advertisement for the position.

She then noted that the Search Committee's recommendations had been incorporated into the executive director and deputy director position descriptions that were presented to the board.

Alvarado noted that the current executive director's roles and responsibilities had been divided between the executive director and deputy director positions.

Radich commented that candidates for the two positions did not have to meet every qualification listed in the position descriptions to be considered.

Lange noted that there was some crossover in the language used in the executive and deputy director position descriptions.

Graham responded that the executive director would continue to be responsible for the entire organization.

Masumoto commented that she felt that the language around WESTAF's commitment to diversity, equity, and inclusion was not descriptive enough. She suggested using the following language, "understand and experience advancing diversity, equity, and inclusion work." Masumoto also suggested that WESTAF should avoid using gender-specific pronouns throughout the position descriptions.

Bennett suggested changing the language to qualitative language rather than listing numbers under skills.

Graham called for a motion to approve the executive director and deputy director position descriptions with the proposed amendments as a basis for working with the firm. Graham added that the Executive Committee would have the authority to adjust the descriptions, within reason. Broughton moved approval. Fecteau seconded. The position descriptions were approved.

### **Presentation of the Recommendations of the WESTAF Multicultural Committee**

WESTAF Program Manager Chrissy Deal presented the recommendations of the WESTAF Multicultural Committee to the board. The presentation oriented the trustees with the structure and charge of the Multicultural Advisory Committee and to the important strides WESTAF is making in inclusion and equity in the field. Trustee and Committee members spoke to the ongoing thought development within the Committee; the potential for deep impact from a public policy perspective; and described the support of the Committee and Emerging Leaders of Color offer.

Graham voiced her enthusiasm for planning another convening. WESTAF staff is targeting spring 2019.

### **Review of the ZAPPLication® Project**

The ZAPP manager Christina Villa provided an overview of the ZAPP project, from its inception to current progress. Villa began by explaining the concept for the project, the costs involved, and the partner organizations that helped fund the project, along with WESTAF. She also outlined ZAPP's governing structure and the rate of growth in terms of clients and revenue, from 2004 to present. Villa closed the presentation by highlighting new updates to the ZAPP system and discussed other projects in the pipeline to expand the suite of ZAPP offerings. The full presentation can be found [here](#).

**Adjourn**

Graham adjourned the meeting at 2:30 p.m.

## Report of the Board Development Committee

Karen Hanan, the chair of the Board Development Committee, will report on the work of the Committee. Provided the Committee has formally nominated two candidates in advance of the full board meeting, the trustees may be asked to elect two individuals, whose biographies are enclosed, to the WESTAF board of trustees.

### Board of Trustee Prospects

#### **Bassem Bejjani | Vice President | CARAVAN | Sammamish, WA**

Bassem Bejjani is the past chair of the Washington State Arts Commission (ArtsWA). He also serves as vice president of the board of CARAVAN, a nonprofit organization dedicated to building peace through the arts between the creeds and cultures of the East and West. Bejjani is also adjunct clinical professor at the Elson S. Floyd College of Medical Sciences at Washington State University and chief medical officer of Metis Genetics, a company dedicated to telegenetic medicine and genetic counseling. He is interested in arts and science education and the role of art in enhancing creativity, scientific learning, and critical thinking. A pediatrician and medical geneticist by training, Bejjani is a longtime patron of the arts who retired as chief medical officer of Signature Genomics, a company he co-founded in 2003 and sold to PerkinElmer, Inc. in 2010. He also served on the board of the Spokane Symphony, where he was executive vice president. A native of Lebanon, he has a BS in chemistry and an MD from the American University of Beirut. He has earned board certifications in pediatrics, medical genetics, clinical molecular genetics, and clinical cytogenetics.

#### **Karmen Rossi | Field Representative | Congresswoman Liz Cheney | Cheyenne, WY**

Karmen Rossi is a field representative for U.S. Representative Liz Cheney of Wyoming. In her position, she oversees a six-county service area in which she interacts with business and community leaders and assists constituents who are reaching out for assistance with federal agencies. Prior to accepting that position, she served as the the director for the Wyoming Arts Alliance (WyAA), a statewide nonprofit arts organization that seeks to provide a voice and effective advocacy for the arts. At WyAA, Rossi oversaw the annual BlockBooking conference, Arts Advocacy Day, and the general operations of the statewide organization. Prior to working for WyAA, she served as interim executive director of the Wyoming Affiliate of Susan G. Komen. Rossi holds a bachelor's degree in international affairs from the University of Colorado, Boulder.

# **Finance Update**

## **For the Period Ended March 31, 2018**

The budget update reports the most recently available information regarding WESTAF revenues and expenses. The update presents the latest financial information in the context of the budget for the current year. The budget update is reported in terms of cash rather than accrual terms.

March is half-way through the fiscal year. Both income and expense are slightly ahead of the 50% benchmark. As of the end of March, staff is projecting a year-end net cash positive of \$200,000.

### **Earned Income Programs**

1. Income is ahead of schedule due to the ZAPP™ partner payout transferred in November and CaFE™, which is bringing in more income than projected.
2. Expense for earned income programs is ahead of budget, which is not unusual as the start of the year usually comes with heavy technology expenses.
3. IMTour™ continues to gain momentum with musicians, states, and nonprofit producers. Enhancements have been required to accommodate the growing number of participants. The site has earned about \$3,000 in income which will be transferred to WESTAF's bank account in April. The IMTour site needed enhancements made to the financial reporting before these funds could be transferred.
4. Many earned income projects, especially GO™ and CVSuite™, have low sales until the summer, when many clients consider new services or renew. Many clients are governmental entities with June to July fiscal years who operate on this schedule.

### **Discretionary Income**

5. The NEA regional plan income is received monthly but is two months ahead due to the grant schedule.
6. All states have paid their FY18 participation fees. The \$60,409 listed includes payments from California and Hawai'i, both of which were received in this fiscal year but were due in the last fiscal year. New invoices for FY19 will be sent in May and June.

### **Programs & Services**

7. NEA Administrative income funds the management of the TourWest grant program. All funds are requested and received in the first five months of the year.
8. Programs and state services expenses include conference travel for staff, Executive Director Forum, multicultural meetings, and the symposium in Hawai'i. Additionally, advocacy funding paid to states is included in this line.
9. Program income includes \$20,000 from Hawai'i to support the public art symposium held in November and \$10,000 from Washington Humanities for advocacy.

## **Operations**

10. The \$100,000 transfer from investments is for the transition costs expected to hit throughout the year within the non-personnel operations expense line.
11. Non-personnel operations expenses are slightly ahead of budget due to office moving expenses and search firm expenses.

## **“Below the Line” Financial Reporting**

12. The accrual numbers listed below the cash line include the audit adjustments from closing out FY17. The majority of these adjustments are from deferred revenue for GO and state participation fees which are deferred into FY18, significantly increasing the income for the New Year.
13. The flow through activity for CaFE™ and ZAPP™ is reset each fiscal year: these numbers are a total cumulative flow since October 1<sup>st</sup> and continue to build each month.

Submitted by: Amy Hollrah, Finance Director

# FY18 Cash Summary

Click [here](#) to be directed to the PDF version of the FY18 Cash Summary

## WESTERN STATES ARTS FEDERATION Cash Report For Mar 31, 2018

Code	Program Name	Actual Year-to-date			FY18 Budget			% of Budget		
		Income	Expense	Net	Income	Expense	Net	Revenue	Expense	
Mar is 50% through budget.										
<b>EARNED INCOME PROGRAMS</b>										
525	IMTour	-	43,493	(43,493)	5,000	35,000	(30,000)	0%	124%	<b>3</b>
535	YouJudgelt.com	1,330	9,824	(8,494)	8,000	20,000	(12,000)	17%	49%	
545	GO *	164,162	139,777	24,385	370,286	304,000	66,286	44%	46%	<b>4</b>
555	CaFE	308,665	169,474	139,191	550,000	336,000	214,000	56%	50%	
556	Public Art Archive	750	40,174	(39,424)	7,500	65,000	(57,500)	10%	62%	
565	CVSuite*	46,654	81,438	(34,784)	150,000	85,000	65,000	31%	96%	<b>4</b>
575	ZAPP Managment	445,745	-	445,745	877,490	-	877,490	51%		
575	ZAPP Partner Payout	200,781	-	200,781	200,000	-	200,000	100%		
580	Software Research	(2,000)	-	(2,000)	-	-	-		0%	
590	Search Services	-	1,974	(1,974)	45,000	15,000	30,000	0%	13%	
000 & 500	General Earned Income	(185)	11,480	(11,665)	-	25,000	(25,000)		0%	
<b>SUBTOTAL:</b>		<b>1,165,902</b>	<b>497,634</b>	<b>668,268</b>	<b>2,213,276</b>	<b>885,000</b>	<b>1,328,276</b>	<b>53%</b>	<b>56%</b>	<b>1,2</b>
<b>DISCRETIONARY INCOME</b>										
100	NEA Regional Plan	663,914	-	663,914	995,875	-	995,875	67%	0%	<b>5</b>
101	States	60,409	-	60,409	317,390	-	317,390	19%		<b>6</b>
<b>SUBTOTAL:</b>		<b>724,323</b>	<b>-</b>	<b>724,323</b>	<b>1,313,265</b>	<b>-</b>	<b>1,313,265</b>	<b>55%</b>	<b>0%</b>	
<b>PROGRAMS &amp; SERVICES</b>										
122	NEA Admin 20%	156,800	-	156,800	156,800	4,000	152,800	100%	0%	<b>7</b>
140-160	Programs & Services	32,718	163,627	(130,909)	40,000	261,000	(221,000)		63%	<b>8,9</b>
300-370	State Services	-	42,714	(42,714)	10,000	130,000	(120,000)	0%	33%	
<b>SUBTOTAL:</b>		<b>189,518</b>	<b>206,341</b>	<b>(16,823)</b>	<b>206,800</b>	<b>395,000</b>	<b>(188,200)</b>	<b>92%</b>	<b>52%</b>	
<b>OPERATIONS</b>										
n/a	Investment Transfer	100,000	-	100,000	-	-	-			<b>10</b>
600-700	Non-Personnel Operations	-	250,811	(250,811)	-	407,022	(407,022)		62%	<b>11</b>
683	Personnel & Benefits	-	971,970	(971,970)	-	1,901,623	(1,901,623)		51%	
700	Development	2,000	-	2,000	-	-	-			
<b>SUBTOTAL:</b>		<b>102,000</b>	<b>1,222,781</b>	<b>(1,120,781)</b>	<b>-</b>	<b>2,308,645</b>	<b>(2,308,645)</b>		<b>53%</b>	
<b>CASH NET:</b>		<b>2,181,743</b>	<b>1,926,756</b>	<b>254,987</b>	<b>3,733,341</b>	<b>3,588,645</b>	<b>144,696</b>	<b>58%</b>	<b>54%</b>	
Accrual Adjustments		584,080	86,346	497,734						
<b>ACCRUAL NET:</b>		<b>2,765,823</b>	<b>2,013,102</b>	<b>752,721</b>						
Preliminary totals: adjustments include FY17 prepaid, accrual, deferred revenue, NEA and fixed assets. No accrual adjustments applied to FY18 transactions except depreciation.										
<b>WESTAF's Share of ZAPP:</b>		<b>\$ 575,712</b>	A WESTAF asset, representing a 80.96% share.							
<b>ZAPP Flow Through Activity:</b>		<b>\$ 14,843,950</b>	Total client funds flowing through our financial office since Oct 1, 2017.							
<b>CaFE Flow Through Activity:</b>		<b>\$ 1,290,851</b>	Total client funds flowing through our financial office since Oct 1, 2017.							
<b>Balance of Cash Reserve Accounts:</b>										
Cash Reserve		\$ 46,791								
Investments		\$ 734,772								
<b># of States that have not yet paid FY18 fees:</b>										
IMTour state grants yet to be paid out:		\$ 29,750	CA, CO, HI ID, WY							
Amounts yet to be spent on current NEA Grants:										
NEA16		\$ 123,363	16%		ending 12/31/18					
NEA17		\$ 573,650	73%		ending 12/31/19					
PAD17		\$ 70,707	73%		ending 6/30/19					

\* Most contracts are renewed in June and July. Thus, nearly all GO & CVS revenue will be received in the summer of this fiscal year.

Compiled by ATH on 4/17/18

## Summary of Significant Earned Income Projects

This report summarizes the trends in revenues and clients for WESTAF's major earned income projects. Projects such as IMTour, the Public Art Archive, and YouJudget It are not included in this list as they are considered "developmental" in terms of earned income. In the next 12 months, both the IMTour and Public Art Archive should have sufficient revenues to be included in the earned income report. Following are notes on the activities of WESTAF earned income projects as of the end of March, 2018.

### **Call for Entry™ (CaFE™)**

This project is having an unexpectedly strong year in terms of numbers of clients and revenues. Work is underway to provide mobile capabilities to the existing site, and staff has begun work on a full rebuild of the site. The rebuild will not be complete for another 18-24 months.

### **GO Smart™**

WESTAF's online grants management software has been repositioned in the marketplace. As expected, the change resulted in several clients electing to use vendors who offer more complex products. The repositioning has resulted in a significant decrease in personnel and technology development costs. The sales effort, though slower than what was hoped for, is starting to pick up with several new clients in the pipeline. Please note that most of the revenue (annual license fees) for this project is collected in the late summer months.

### **Creative Vitality Suite™ (CVSuite™)**

The CVSuite project continues to build its client base but at a much slower pace than what had been hoped for. WESTAF's sales agent has many potential individual and group sales in the presale stage and new sales for the year could ultimately meet projections. For FY18, the overhead costs for this program have been significantly reduced.

### **ZAPPLication® (ZAPP®)**

The ZAPP program continues to grow. However, it now has so much of the market that significant additional growth is difficult to attain. Nevertheless, the ZAPP staff and sales agent are working to attract the relatively few shows that have not elected to use ZAPP. In addition, they are researching new markets that might adopt ZAPP, such as DIY fairs.

# Earned Income Summary

Click [here](#) to be directed to the PDF version of the Earned Income Summary.

Western States Arts Federation														
EARNED INCOME SUMMARY														
FY2018														
CaFE™	FY06 accrual	FY07 accrual	FY08 accrual	FY09 accrual	FY10 accrual	FY11 accrual	FY12 accrual	FY13 accrual	FY14 accrual	FY15 accrual	FY16 accrual	FY17 accrual	FY18 cash as of 3/31/18	a
Licensees	15	59	69	62	180	222	303	475	601	802	946	1,093	1,173	
Applications	24	85	128	159	284	337	659	1,723	2,173	3,001	3,417	4,794	5,313	
Revenue	33,508	86,009	139,846	151,819	185,644	171,945	200,879	226,894	398,539	502,140	556,350	585,696	308,665	
Expense	49,326	24,365	34,482	74,302	82,645	142,987	74,057	156,176	175,187	257,503	286,635	310,012	169,474	
<b>GO</b>														
GO Licensees	21	21	25	41	44	38	45	43	49	60	59	36	38	
Revenue	246,973	358,616	453,199	263,669	336,865	260,577	333,002	413,978	406,949	473,140	547,661	591,308	164,162	
Expense	298,739	455,530	337,019	172,155	119,041	348,108	405,129	320,961	317,560	426,459	593,193	411,839	139,777	
<b>CVSuite™</b>														
Licensees	2	6	5	9	14	13	16	18	21	20	24	29	31	
Revenue	15,000	45,500	18,000	57,600	93,000	109,701	84,000	98,730	76,917	45,283	107,643	114,594	46,654	d
Expense		19,357	13,797	44,170	93,037	107,557	73,717	97,833	69,993	105,089	99,028 [1]	179,620	81,438	
<b>ZAPP®</b>														
Licensees	53	100	172	235	258	305	333	359	424	461	491	508	535	
Events	70	133	254	354	410	468	548	613	673	710	764	779	847	
Revenue	203,681	382,709	849,588	976,997	1,102,167	1,313,411	1,355,144	1,505,234	1,693,607	1,802,764	1,961,149	2,119,841	1,337,060	a
Expense	166,853	270,745	674,135	816,997	858,065	1,020,306	985,027	1,159,082	1,387,105	1,538,849	1,725,301	1,758,513	938,160	a

Note: All revenue & expenses in this document are per accrual accounting methods: therefore they do not match the monthly cash financials.

a) FY17 financials are not finalized: these numbers include some accrual but are mostly cash. Full accrual entries happen during the audit process in Nov & December.

b) CaFE statistics are approximate estimations due to timing.

d) Up to the end of FY14, CVI had no deferred revenue - reports were provided and paid for. In FY14, these reports changed to a subscription model where the payment needs to be amortized over the length of the term (most often 12 months). This is also how GO income is calculated.

Updated 4/20/18 by Amy Hollrah, Christina Villa, Raquel Vasquez, Erica Antioco Barclay, Susan Gillespie & Natalie Villa.

# Budget Preview for WESTAF FY19

Presented to the WESTAF Trustees May, 2018

At the May meeting of the WESTAF governing board, the staff presents the trustees with an overview of the key assumptions upon which the upcoming year's budget will be developed. This presentation is called the "budget preview." The trustees are asked to review and comment on the items in the preview, and to suggest revisions and additions to it. By doing so, they direct the staff in the preparation of the coming year's draft budget. Once prepared by staff, the draft budget is reviewed and revised in a meeting with the WESTAF treasurer. The Executive Committee then reviews, revises, and approves the budget at their summer in-person meeting. Finally, the trustees review, revise, and approve the budget at their October meeting.

## Overall Multi-Year Strategy

Staff proposes that the budget strategy deployed in the past several years be continued. That strategy is rooted in the maximization of earned income in order to support the long-term advocacy and policy goals of WESTAF. Those goals are centered on the advancement of state arts agencies in the WESTAF region.

## Uncertainty Related to the Funding of the National Endowment for the Arts

In its last two budget proposals to Congress, the Trump administration has called for the elimination of the National Endowment for the Arts (NEA). Congress did not approve the first recommendation and passed a budget that actually increased the federal appropriation to the agency. The current administration budget proposal that again seeks the elimination of the agency is also expected to be rejected. However, federal-level politics remain volatile and staff continues to monitor the situation carefully. The highly unstable nature of federal-level decision making makes predicting the outcome of the administration's proposal to eliminate the NEA difficult.

## NEA Forward Funding

The funds WESTAF receives from the NEA are funds that have been awarded in a previous year. Therefore, even if the NEA and its budget were eliminated, WESTAF would normally have one more year of full funding from the agency. Please note, however, that there are ways for the congress to "sweep" these funds. Doing so would be an unusual action, but we are living in unusual times!

## Doomsday Scenarios and Others

If the NEA is eliminated, WESTAF will lose \$1.68 million. Approximately \$630,000 of those funds are pass through monies that are distributed in the form of TourWest grants. The total discretionary funds impact of the NEA funds is approximately \$1,036,000. WESTAF can absorb that loss and remain in business, however, if the worst occurred and the NEA was eliminated, there would need to be substantial reductions in programs and staff. At this time we estimate that 10 of the current 26 staff members would be laid off. The WESTAF executive director has prepared a detailed draft doomsday plan. Because the reduction of staff is so central to the plan – there are few other ways to meet the savings needed – the plan has not been widely shared. Since the NEA funding discussion could continue for some time, holding a multi-month discussion of who might be eliminated from staff and when would be unproductive and damaging to morale.

If the NEA budget is trimmed but not eliminated, the executive director has prepared scenarios to absorb such cuts. All such scenarios have been devised on an assumption that the organization would rebuild eliminated or trimmed programs over a three-to-five year period.

### **Revenues from the National Endowment for the Arts**

WESTAF receives two kinds of funds from the National Endowment for the Arts: a) touring and presenting funds that are essentially pass-through funds; and b) discretionary funds that can be used for WESTAF operations related to its approved NEA plan. The total funds awarded by the NEA for WESTAF fiscal year 2019 are \$1,687,800. This is approximately \$105,000 less than 2018 due to a one-time increase in funding for cross-sector work awarded last year. A total of \$635,360 of these funds are required to be allocated to the TourWest regranting program and \$5,000 is restricted to supporting accessibility. The remaining \$1,047,440 is allocated for general discretionary purposes.

Unless the NEA receives a major increase, funding allocated to WESTAF from them is not expected to increase in the near-to-mid future. Also, please note that the annual award made to WESTAF by the NEA is rooted in a cluster of formulas and is not competitive in nature.

### **Revenues from State Participation Fees**

Revenues from state participation fees are projected to be the same as they have been since 1995 – \$317,390. The ongoing fiscal stress – sometimes self-induced – in the states makes increasing these fees difficult. However, opportunities exist to create “associate participants” in WESTAF. Associate participants would need to pay an annual fee for which they would receive a limited set of services from WESTAF. Some work has been completed on launching such a program; however, no plans are in place to do so in 2019.

### **Revenues from Key Earned Income Projects**

The core strategy for WESTAF’s earned income programs is to build a core of three strong and diverse sources of revenue independent from the funds received from the NEA and the states in the WESTAF region. The three pillars of this strategy are the ZAPApplication® project, CallforEntry™, and GO Smart™. Staff’s long-term goal is to generate a minimum \$300,000 a year in net income from each project while using the cash flow from the programs to cover most of the core WESTAF expenses. Following is a summary of the progress toward that goal.

- From FY15 to FY17, the net ZAPP payout was \$309,000 (WESTAF received \$248,000 and its partners the remainder). In FY18 the payout was \$250,000 and WESTAF received \$200,000. We are expecting payout to return to the \$309,000 level in FY19 and subsequent years, which would yield WESTAF a payout of \$250,000.

The challenge posed by the ZAPP project is that ZAPP is the dominant operator in its market and, with 850 events licensing the software, future expansion in terms of the number of shows will be limited. Thus, finding ways to structure and deploy additional ways to generate funds related to the the project is a major initiative of the ZAPP staff. The staff has almost completed work on new software that will allow for the licensing of a full cycle art fair management tool. This will be followed by the addition of an art sales site related to ZAPP and also ZAPP-related software called the “Artist’s Desktop.”

The “Desktop” will be a single location on the web where visual artists can conduct a variety of business and administrative actions that help artists engage in the business side of their work.

- The CaFE project is positioned to grow. The major change on the horizon is the need to reinvest in the software through a significant rebuild. The need for a rebuild is centered on the desire of clients to have greater flexibility in the use of the system. The rebuild was expected to be launched in FY18; however, the decision was made to prioritize making this site mobile responsive, as doing so was deemed a competitive necessity. Thus the rebuild effort has been delayed by six months but it is underway.

Sales for this project continue to be strong with \$100,000 in gross revenues expected to be added in FY18. Sales efforts have been ramped up for this product and net revenues, after fully allocating staff expenses, are expected to reach approximately \$140,000 in FY18.

- In FY17, the GO™ project was repositioned and rebranded “GO Smart.” GO Smart software is less staff intensive to manage and requires far less ongoing development work than the previous GO product. The change resulted in two staff members being laid off and the implementation of substantial reductions in ongoing development fees. As projected, the changeover result in a reduction of clients and a reduction in gross revenue. Currently new sales are being made for this product, although such sales are slower than what had been hoped for. The goal for the GO Smart project will continue to be 100 clients, which should bring the effort within range of a \$300,000 annual net revenues after all expenses are fully allocated. The sales effort for GO Smart will be further ramped up in the coming year.

### **Revenue from Other Earned Income Projects**

Development and marketing work continues on a number of other earned income projects. Such work is expected to result in the projects paying for themselves or generating net revenues over time. None of these projects have been initially structured to be significant net revenue producers for WESTAF; however, each is designed to at least cover all of its expenses in the long term.

- The Creative Vitality™ Suite team is working to expand the market for the CVSuite™. The expanded visibility for the product through webinars and promotions is helping to create more interest in the field. The major impediments to making significantly more sales are: a) the lack of knowledge in the field as to how to select and then use data to advance policy agendas; and b) the presence of competitors that have far less robust products, but who clutter the sales space and create confusion among non-sophisticated potential clients.
- The Public Art Archive™ has advanced in the development of a collection management tool that is to be integrated into the site, and the software should be deployed in FY18. The licensing of this tool has long been projected to be the key source of revenue to support the project and early expressions of interest from potential users is strong. There are an estimated 800 public art programs in the United States and we estimate that 200-to-300 of them are good candidate for this software. The base licensing fee is \$1,500 annually. Staff is seeking \$500,000 to secure its dominant position in the public art-related online tool market.

The funds will be used to add tools and social media connections that will seek to engage the public with public art in a way that has never before been attempted on a mass scale.

- IMTour™ launched in March of 2017. It has a growing user base; however, major promotion of the site is awaiting the completion of enhancements to the site and will be included in the FY19 draft budget.
- YouJudgeIt™ continues to grow, but slowly. Staff has a plan to greatly expand the site's customer base but has not had the time to implement it. The site continues to function well in the role it was designed for – as a low cost adjudication site that funnels potential clients to the higher revenue producing ZAPP and CaFE sites.

## **Projects and Programs**

New or expanded expenditures are expected to be proposed for a number of areas. Following is a summary of the projects and programs that are likely to require additional funds:

- The Emerging Leaders of Color (ELC) program is well established, is advancing, and may expand. WESTAF will work with the regional arts organization South Arts to introduce the program in nine states in the Southeast. In addition, the state of California had a very high number of applicants to the WESTAF ELC program. Efforts continue to encourage the California Arts Council to sponsor an ELC program in that state.
- Chrissy Deal is responding to requests for consulting on issues of equity, diversity, and inclusion. All of these are fee-for-service projects and the consulting could grow to become a meaningful part of the budget.
- WESTAF search services have been marketed widely; however, the response has been very limited. Funds may be requested to conduct a major marketing campaign for this activity during FY19.
- The CVSuite data project has delivered a sophisticated online data tool. If funds are available, they may be sought to further enhance the tool and thus increase the opportunity for the CVSuite to dominate the cultural data tool market.
- There is a growing urgency for WESTAF to find ways to assist with state-level arts advocacy. An agenda for this work could be set in FY19.

## **Overhead Expenses**

Overhead expenses are expected to decrease in the coming fiscal year. The decrease is due to several factors:

- With the move of the WESTAF offices to a new location, staff is expecting a \$40,000 decrease in rent expenses per year.
- The WESTAF office's need for a phone system is not dire; however, the current system will need to be replaced in the next several years at a cost of between \$25,000 and \$40,000.

- Now is the time that there is usually an office wide replacement of computers. The past practice has been to borrow funds to cover the cost of the changeover and then to pay the loan off over a three-year period. Depending on the availability of funds, this process may or may not be initiated in FY19.
- Healthcare costs are relatively under control at the moment. The cost of healthcare is expected to be \$114,000 in FY18 and is expected to be within 15% of that total in FY19. However, because of the instability in that market the possibility exists for WESTAF to be hit with a substantial increase.
- The WESTAF staff very much appreciates opportunities for professional development. If funds are available, a request may be made to allocate additional funds to that work.

### **Balancing the Budget**

Staff works to balance the budget or produce net revenues annually. Because of an unusual number of expenses in the area of technology nesting into the FY17 year and a reduction of revenues related to GO – especially the conclusion of the \$100,000 NEA GO contract – staff will seek to balance the FY17 and FY18 budgets as a collective over a 24-month period. At this point in FY18, we appear to be on track to attain the two-year aggregate budget balance goal.

**END**

# Investment Report

WESTAF maintains a cash reserve of approximately \$750,000. Funds in the reserve are invested according to the guidelines approved annually by the WESTAF board of trustees. Please note that these funds are a “cash reserve” not an “endowment fund.”

## Review of Investment Performance

Click [here](#) to be directed to the PDF version of the WESTAF Investment Performance.



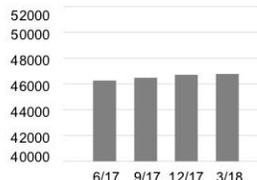
Schwab One® Account of  
WESTERN STATES ART FEDERATION

Account Number  
2201-3350

Statement Period  
March 1-31, 2018

Account Value as of 03/31/2018: \$ 46,790.57

Change in Account Value	This Period	Year to Date	Account Value
<b>Starting Value</b>	<b>\$ 46,835.19</b>	<b>\$ 46,720.42</b>	
Credits	71.60	186.37	
Debits	0.00	0.00	
Transfer of Securities (In/Out)	0.00	0.00	
Income Reinvested	(0.44)	(0.90)	
Change in Value of Investments	(115.78)	(115.32)	
<b>Ending Value on 03/31/2018</b>	<b>\$ 46,790.57</b>	<b>\$ 46,790.57</b>	
<b>Total Change in Account Value</b>	<b>\$ (44.62)</b>	<b>\$ 70.15</b>	



### For Your Information

Important update:

- Your Gain/Loss is now on the following page for quicker reference.

- Thank you for the opportunity to serve you.

Asset Composition	Market Value	% of Account Assets	Overview
Cash and Money Market Funds [Sweep]	\$ 826.36	2%	
Bond Funds	45,964.21	98%	
<b>Total Assets Long</b>	<b>\$ 46,790.57</b>		
<b>Total Account Value</b>	<b>\$ 46,790.57</b>	<b>100%</b>	



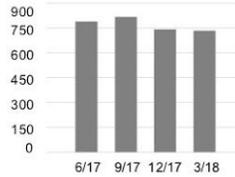
Schwab One® Account of  
WESTERN STATES ART FEDERATION

Account Number  
2801-1902

Statement Period  
March 1-31, 2018

Account Value as of 03/31/2018: \$ 734,771.98

Change in Account Value	This Period	Year to Date	Account Value [in Thousands]
<b>Starting Value</b>	<b>\$ 737,022.39</b>	<b>\$ 744,492.32</b>	
Credits	877.18	1,515.46	
Debits	0.00	(1,812.32)	
Transfer of Securities (In/Out)	0.00	0.00	
Income Reinvested	(10.67)	(25.34)	
Change in Value of Investments	(3,116.92)	(9,398.14)	
<b>Ending Value on 03/31/2018</b>	<b>\$ 734,771.98</b>	<b>\$ 734,771.98</b>	
<b>Total Change in Account Value</b>	<b>\$ (2,250.41)</b>	<b>\$ (9,720.34)</b>	



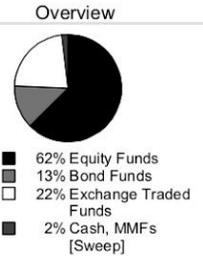
**For Your Information**

Important update:

- Your Gain/Loss is now on the following page for quicker reference.

- Thank you for the opportunity to serve you.

Asset Composition	Market Value	% of Account Assets
Cash and Money Market Funds [Sweep]	\$ 18,189.15	2%
Bond Funds	93,437.72	13%
Equity Funds	458,096.06	62%
Exchange Traded Funds	165,049.05	22%
<b>Total Assets Long</b>	<b>\$ 734,771.98</b>	
<b>Total Account Value</b>	<b>\$ 734,771.98</b>	<b>100%</b>



## **Update on the Search Process**

The search for a new executive director of WESTAF is now underway. During this segment of the meeting, Search Committee Chair Tamara Alvarado will update the trustees regarding the status of the search and review the key documents that have been prepared by the Search Committee.

# Executive Director Position Announcement

Click [here](#) to be directed to the PDF version of the position announcement to share with outsiders.

## Executive Director WESTAF (The Western States Arts Federation)

**WESTAF seeks an entrepreneur with a significant understanding of technology and a commitment to cultural causes to develop, deploy, and maximize revenue from software and services that strengthen nonprofit arts ecosystems.**

WESTAF is a nonprofit organization that weaves together technology, thought leadership, and innovation to energize, network, and grow funding for public sector arts agencies. Headquartered in Denver, Colorado, it is one of six regional arts organizations in the United States. WESTAF provides advocacy, policy, arts programming, and professional development services to the arts agencies in the states of Alaska, Arizona, California, Colorado, Hawai'i, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. In addition, through its technology programs, it serves arts organizations and artists in every state in the country. WESTAF has taken an entrepreneurial approach to addressing the needs of the arts and culture field by developing technology products and providing software as a service (SaaS). The income generated from these services enables WESTAF to elevate the arts and culture field through a number of initiatives.

### Key Areas of Endeavor

The key areas in which the Executive Director will be engaged are:

- Ongoing development of seven existing and distinct technology [products](#) that support the arts and culture field and development of new technology products:
  - ZAPApplication®, the market leader for online application and adjudication management, is used by more than 850 art fairs and festivals and 80,000 artists nationwide.
  - CallforEntry™, an online application and adjudication-management system used by public art programs, galleries, museums, and educational institutions.
  - GO Smart™, an online grants-management system designed for public sector arts agencies to administer grant programs.
  - Independent Music On Tour™, a project that matches independent musicians with nonprofit presenters.
  - Creative Vitality Suite™, a research-based online economic development tool with national level data about the for-profit and nonprofit aspects of the creative economy in every part of the United States.
  - Public Art Archive™, an online archive of public art in the United States.
  - YouJudgeIt™, an affordable, web-based tool for managing small competitions of all types.
- Advocacy, networking, and convenings that are designed to help the cultural community explore critical issues affecting arts and culture, support the state and national legislative agendas of state arts agencies in WESTAF's 13-state region, increase the capacity of state arts agencies through the provision of professional development opportunities, and the provision of consulting services related to the development of cultural policy.

- Sponsorship of multicultural initiatives, including the establishment of a pipeline of diverse arts leaders through the Emerging Leaders of Color Professional Development program. Proactive engagement with state arts agencies in the WESTAF region and beyond and also regional arts organizations in efforts that promote diversity, equity, and inclusion at the local, state, and regional levels.

### **The WESTAF Structure**

WESTAF is a complex organization. It serves the arts and culture sector through programs, advocacy, and policy work. Simultaneously, the organization develops and deploys technology products in an SaaS form to generate earned income that supports both arts and culture initiatives and furthers the development of WESTAF software products. WESTAF has experienced solid growth over the years and has an FY18 core budget of \$4.4 million. The organization also manages \$30 million in funds that are collected on behalf of client organizations. Most of these funds are remitted to the client organizations after being collected, documented, and discounted.

WESTAF has a full-time staff of 26 and 5 permanent external contractors. Governed by a board of 22, WESTAF operates as a nonprofit organization; however, it is the majority owner of a significant for-profit subsidiary. WESTAF recently completed a rigorous, collaborative, and inclusive strategic planning process that outlines strategies for the next 10 years and has established metrics to evaluate the impact of those strategies.

### **The Position**

Reporting to the board of trustees through the Chair, the Executive Director will implement WESTAF's 10-year vision to strengthen the arts ecosystem. The Executive Director will be responsible for: managing all of the organization's professional staff, funding, and resources; implementation of WESTAF's programs and services; continual improvement of WESTAF software; and maximizing users and revenue flows of WESTAF software and associated services.

The Executive Director will be the primary driver of current and new technology and service initiatives and will reinforce and expand WESTAF's role as a meaningful player in the arts-technology space. The individual will develop new customers, software-distribution channels, and strategic partnerships while ensuring that overall revenue, user count, and satisfaction goals are achieved. The Executive Director will hold primary responsibility as the organization's chief salesperson and proactive steward of WESTAF's line of arts-technology products and services.

The Executive Director will hire a Deputy Director, a newly created position that will provide cultural policy leadership at the local, state, and national levels and also guide the arts programming of the organization. The Executive Director, Deputy Director, all staff, and the full board will promote WESTAF's substantial commitment to advancing diversity, equity, and inclusion in the arts.

### **Preferred Qualifications and Characteristics**

The Executive Director will be a social entrepreneur who understands the need for art communities to shape technology products. The individual will ideally have direct experience with the Software as a Service business. The successful candidate will also have a significant number of the following qualities:

- Proven business and leadership experience
- A demonstrated ability to build earned revenue
- An ability to attract and retain talent, especially technology talent
- Experience as a facilitator and catalyst for new ideas
- Experience structuring and nurturing financial investments and partnerships
- The ability to gain the support and confidence of the board and staff at all levels

- The holding of deep-seated values related to advancing diversity, equity, and inclusion
- Outstanding oral and written communication skills, including excellent public speaking skills for formal and extemporaneous presentations

### **Compensation**

The compensation for this position is competitive. Special incentive and bonuses for reaching key metrics can be included. Health, retirement, and other benefits are part of the compensation package.

**Application Deadline:** Tuesday, July 31, 2018.

**For more information, to recommend a candidate, or to apply please contact:**

Lisa Grossman - 650/323-3565 or [lisag@moppenheim.com](mailto:lisag@moppenheim.com)

Patrick Salazar – 310/230-5315 or [patrick@moppenheim.com](mailto:patrick@moppenheim.com)

**To apply for this position, send a cover letter and resume to:**

Laurel Sherman, Project Coordinator, WESTAF

[search@westaf.org](mailto:search@westaf.org)

# WESTAF Executive Director Search Timeline

## **Friday January 12, 2018**

Deadline for proposals from interested search firms to the WESTAF office.

## **Wednesday, January 17, 2018**

Proposals are in the hands of the Search Committee for preliminary evaluation.

## **Monday, January 22, 2018**

Deadline for Search Committee scoring of the RFPs.

## **Friday, January 26, 2018**

Members of the Search Committee receive the short list of firms that will be interviewed the following week.

## **Monday, January 29 and Tuesday, January 30, 2018**

The Search Committee meets in Denver

- Receives an update on the planning process and a briefing regarding how the plan informs the search.
- Receives a briefing regarding the day-to-day work of the current executive director.
- Selects a search firm or reduces the pool of applicants for the search job.
- Provides advice on the contents of a position description for the new executive director.

## **February, 1 through February 23, 2018**

The Search Committee Chair, the WESTAF Chair, and the WESTAF Treasurer work with WESTAF staff to prepare a draft contract and work plan for the selected executive search firm.

## **Monday, February 26 and Tuesday, February 27, 2018**

The WESTAF board of trustees meets in Los Angeles. The board hears a report of the search process and reviews and approves or does not approve the Search Committee's recommendation of an executive search firm.

## **Thursday, March 1, 2018**

The search firm begins work related to recruitment for the position.

## **August 2018 through December 2018**

- The Search Committee reviews candidates and applications.
- The Search Committee interviews candidates.
- The Search Committee ensures that board members, staff, and technology experts are engaged appropriately throughout the process.
- The Search Committee selects one finalist.

### **January, 2019**

- The WESTAF trustees spend time with the finalist.
- The WESTAF trustees approve or do not approve of the Search Committee-selected finalist.
- The finalist(s) is/are interviewed by technology experts who assess the candidate's(') knowledge of technology.

### **January/February 2019**

- The Search Committee negotiates a contract with the new executive director.
- The trustees approve the contract with the new executive director.

### **March through August 1, 2019**

- Start date for the new executive director is set. *The contract of the current executive director concludes the first day of August, 2019. The current executive director may be away on vacation during the month of July. The trustees need to decide whether there will or will not be any overlap in work times and/or whether a new hire could start earlier than August 1, 2019, with the outgoing executive director working on project wrap-up and process consultation from his home office.*

## **m/Oppenheim Main Contact**

### **Lisa Grossman, Principal, m/Oppenheim Associates**

Lisa Grossman began her career in executive search in 1995 at Heidrick & Struggles' San Francisco office in the Financial Services Practice where she served a number of investment banking, private equity, and venture capital clients. She then started her own firm, primarily working with early stage tech companies in the Silicon Valley, helping them to build out their teams. In 2006 Grossman joined m/Oppenheim where she leads searches in the arts and culture, social justice, technology, health and human services, education, and global development sectors, and for foundations and associations, spanning a variety CEO and executive leadership roles across the country.

### **Lisa Grossman Contact Information**

Phone: 650/323-3565

Email: [lisag@moppenheim.com](mailto:lisag@moppenheim.com)

# WESTAF's Annual Arts Leadership and Advocacy Seminar

## Review of the Advocacy and Leadership Seminar

In the current year, WESTAF did not sponsor what had become an annual advocacy and leadership development event in Washington, D.C. Before potentially restarting the event, the trustees are being asked to review it and advise staff as to whether or not to move forward on the planning of the event for FY19. WESTAF staff member Leah Horn, who organizes the event, will be present to brief the trustees and to answer questions.

## Leah Horn

### Director of Marketing and Communications

Leah Horn serves as WESTAF's director of marketing and communications, developing communication strategies and directing marketing initiatives. She coordinates WESTAF symposia, seminars, and other policy-oriented meetings and events. She also reviews WESTAF's legal documents and contracts and leads the organization's advocacy efforts. Prior to joining WESTAF, Horn managed a Wisconsin congressional campaign, served as an administrator at a law firm, and worked in product development and visual merchandising for an international sports-apparel company. She has served as a grant panelist for Colorado Creative Industries and the National Endowment for the Arts. Horn currently serves as vice-chair of the Denver County Cultural Council, the board that distributes Scientific and Cultural Facilities District Tier III funds to science and cultural organizations in Denver. Horn received dual bachelor's degrees in sociology and journalism (media studies) from the University of Colorado Boulder and is currently pursuing her master's degree in communication at the University of Colorado Denver.

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## Benefits and Considerations

For seven consecutive years, WESTAF sponsored an Arts Leadership and Advocacy Seminar in Washington, D.C. The seminar brought approximately 60 arts leaders from across the WESTAF region to Washington at WESTAF's expense to advocate on behalf of the National Endowment for the Arts and to engage in leadership-building activities. Because of the significant political uncertainty at the federal level and difficulty to coordinate with the congressional budget timeline, no Seminar was held in FY18. Although the Seminar is in WESTAF's 2019 fiscal year budget, prior to planning an event for that year, WESTAF leadership has suggested that the program be reviewed. This briefing paper is intended to supply background information for a WESTAF trustee discussion of the subject at the May 2018 in-person meeting of the trustees.

## A Brief History

The Arts Leadership and Advocacy Seminar was initiated by WESTAF's Advocacy Committee, which was established in 2010. Then WESTAF Chair Dale Erquiaga appointed the committee, co-chaired by WESTAF trustees Erin Graham and Kris Tucker. The first Seminar was held in December of 2011. In 2014, the headquarters for the event was moved from downtown Washington to Alexandria for cost and quality of accommodations purposes. The budget for the event has ranged from \$60,000 to \$75,000 annually. Although the event was established for advocacy purposes, after its initial years, the value of the event as a leadership development activity became apparent and that function was rolled into the event. Over the years, the structure of the event has changed only marginally.

## **Rationale for the Advocacy and Leadership Seminar**

When the Seminar was developed and throughout its operation, the following key rationales have been presented for it:

- WESTAF annually receives approximately \$1.7 million a year from the National Endowment for the Arts. Until the establishment of the Seminar, WESTAF as an organization did nothing to advocate for the NEA, its chief beneficiary.
- The state arts agencies in the WESTAF region receive in the aggregate approximately \$22 million annually from the NEA. As an organization that wants the arts agencies to succeed, WESTAF should enhance the federal advocacy efforts of the states.
- Most of the West is a long distance from the Washington, D.C. beltway. The arts in the region are often excluded from both formal and informal cultural policy conversations that are driven by proximity. For example, inviting individuals to meetings is far easier when the invitees are a quick and inexpensive train ride away. A common dynamic is that arts leaders from the West are far less visible to the leadership of the NEA and national arts leaders in Washington. The Seminar allows for a distinct focus on the West.
- The Seminar has increasingly been used to invite potential board members and cultivate them for future engagement in WESTAF. The event also provides WESTAF leaders with the opportunity to evaluate the interest of new invitees to the work of WESTAF. For example, are they engaged in all the activities or shopping!
- More recently, alumni of WESTAF's Emerging Leaders of Color (ELC) program have been invited to the Seminar. The event allows these identified strong leaders to participate in an event of substance and as peers with other arts leaders. In addition, because WESTAF pays the way of these participants, many of them are able to join WESTAF even though they are early in their careers and often thus have very limited funds.

## **Success Metrics**

Although concrete metrics for the success of this program were not established—and would be difficult to establish—following are implied measures that were found in the documents related to this effort.

- Federal elected officials would receive up to three in-person contacts (staff acceptable as secondaries) in a single year.
- Documents demonstrating the value of the NEA to an elected official's district would be presented to federal elected officials and/or their surrogates annually.
- WESTAF would be viewed as an effective and contributing advocate on behalf of the NEA.

- WESTAF would be nonpartisan in its advocacy and maintain a degree of advocacy independent from the advocacy work of national arts service organizations.
- The National Endowment for the Arts would continue to exist.
- WESTAF would have access to an ever-more-knowledgeable and growing network of advocates.
- The Seminar serves as an effective way to identify and recruit new leaders for WESTAF.

### **How the Seminar Differs from AFTA's Arts Advocacy Day**

Because Americans for the Arts (AFTA) sponsors an advocacy day in Washington, and also because AFTA has constantly asked WESTAF to fold its Seminar into the AFTA Arts Advocacy day, a statement of why this has not been done seems needed here. The reasons are as follows:

- The AFTA advocacy day is an “all comers” grassroots type of event with no curating of the participants. WESTAF's effort is one in which arts leaders from the region who are determined to have a degree of influence with the elected and/or are especially talented at advocacy are invited. This approach is considered more powerful.
- The AFTA advocacy day is often riddled with partisanship and also tilts to left-wing identified celebrities. The West has a very large Republican population base and a left-leaning partisan focus is not deemed to be a strong position from which to advocate in the long term.
- The WESTAF seminar seeks to develop a long term network of leaders and the structure allows for that effort to take place.
- A focus on the often forgotten region of the West is more easily attained in an independent advocacy effort.

### **Challenges**

Over the many years of its operation, the WESTAF Arts Leadership and Advocacy Seminar has brought about a number of issues, many of which have prompted a reconsideration of the seminar. The key issues are:

- The board meeting embedded within the Seminar seems to almost be an afterthought. WESTAF only has three board meetings a year and the Seminar-joined meeting is brief and held in a context with many distractions.
- Moving through the halls of Congress can be very frustrating when elected officials will not meet with visitors directly and/or they miss appointments. There must be a better way to accomplish this task without the huge expense of traveling to Washington.
- Even though the participants in the WESTAF symposium are carefully selected, there are always a certain number who opt to shop and sightsee rather than participate in active direct advocacy.

- The outcome of the effort is very difficult to assess, making some wonder if the effort was worthwhile.

**Thoughts on the Seminar from Isaac Brown, NASAA Legislative Counsel:**

Isaac Brown, the lobbyist for NASAA, was asked to comment on the value of the Seminar. He has been involved in the Seminar for the past four years. In response to a request for comment he stated: "I think, first and foremost, it would be a mistake to cancel the Advocacy and Leadership Seminar. I have always felt that that the group you bring to DC plays an important role in setting the right tone for advocacy efforts in support of the NEA each year. Unlike Arts Advocacy Day, which is largely composed of novice advocates, your group is often experienced and can have serious and substantive conversations with staff and members of Congress. While I completely understand the need to cancel this year, I do think the WESTAF delegation was missed and it would be unfortunate if future Seminars were cancelled as well."

**Sample Agenda**

[Click here](#) to be directed to an agenda for a past seminar. This is included for the benefit of trustees who are new and may not have attended the Seminar.

# Public Art Archive™

## **The Public Art Archive™**

WESTAF's Public Art Archive project is reaching a point at which significant revenue will potentially flow to it. Archive manager Lori Goldstein will brief the trustees on the current status of the Archive. Following the briefing, she will answer questions and solicit advice from the trustees regarding the project.

## **The Project**

The Public Art Archive (PAA) is an online database of public art in the United States and abroad. The site currently contains images, videos, searchable text, and location information for nearly 13,000 works of public art. The PAA is available for use by the public at no charge, and public art administrators and artists can submit completed works, informational text, and multimedia samples about those works to the Archive at no cost. In addition to searching for artwork on the site using various descriptors, the site can also be used to map and guide tours of public art in local communities, thus making the mobile version of the site a strong asset to tourism interests. The site can be viewed here: [www.publicartarchive.org](http://www.publicartarchive.org) and the device-responsive web application can be viewed here: [locate.publicartarchive.org](http://locate.publicartarchive.org).

## **Free to the Public**

There is no cost for the public to access the site. Browsing, use of the mobile application, accessing information, and designing tours of public art are all no-cost functions.

## **No-Cost Uploads of Artworks to the Site**

Artists, public art collection managers, and members of the public associated with a public art collection can submit information about completed public art to the Archive at no cost. Submissions must meet image quality standards, contain 11 core items of descriptive material, and adhere to a system that works with both artists and administrators to ensure accurate records.

## **Lori Goldstein**

### **Manager, Public Art Archive**

Lori Goldstein is the manager of WESTAF's Public Art Archive. Goldstein is responsible for long-term planning, product development, and overseeing the addition of public art collections to the Archive. Prior to joining WESTAF, she served as public art and program manager for the Arts Council of Lake Oswego, Oregon. Prior to working at the Arts Council, she served as a contractor for the Archive during its formative years. Goldstein has also served as the public art assistant at Braaksma Design, a public art studio with projects that have been commissioned across the country. She earned a bachelor's degree from Colorado College in history and received a master's degree in art history with an emphasis on public art from the University of Colorado Boulder.

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## WESTAF Board of Trustees Bios

### **Roy Agloinga | WESTAF Secretary**

#### **Program Officer | Rasmuson Foundation | Anchorage, Alaska**

Roy Agloinga is a program officer at Rasmuson Foundation. Agloinga is the co-author of the *Qawiaraq Igʻaʻuik Inupiat Dictionary* and currently serves as board secretary for the White Mountain Native Corporation. He is a trustee for the Western States Arts Federation (WESTAF). His experience includes rural health administration, Inupiat language preservation, education and training, and government policy. He has served as a health corporation board member, tribal administrator, and city council member. Agloinga has a bachelor's degree in English and a degree in secondary education from the University of Alaska Fairbanks. He is a continuing language student of Inupiat and Spanish. Agloinga is a tribal member of the Native Village of White Mountain, and a shareholder for Golovin, White Mountain, and Bering Straits Native corporations.

### **Tamara Alvarado | WESTAF Vice Chair**

#### **Executive Director | School of Arts and Culture @MHP | San Jose, California**

Tamara Alvarado is the executive director for the School of Arts and Culture at the Mexican Heritage Plaza. Prior to serving as executive director, she was the director of multicultural leadership for 1stACT Silicon Valley. From 2003-2008, she served as executive director of MACLA/Movimiento de Arte y Cultura Latino Americana in San Jose, California. From 1999–2003, she served as program director for the newly opened Washington United Youth Center, a partnership between Catholic Charities and the City of San Jose. She is president of the board of directors for ACE Charter Schools in San Jose. Alvarado is also co-founder of the Multicultural Arts Leadership Institute, a leadership development program for people of color working in arts, culture, and entertainment now housed at the School. A traditional Aztec dancer for the past 14 years, she is a member of Calpulli Tonalehqueh Danza Azteca of San Jose. Alvarado is originally from Escondido, California and holds a bachelor's degree in Spanish literature from Stanford University.

### **Cyndy Andrus | WESTAF Treasurer**

#### **Chair | Montana Arts Council | Bozeman, Montana**

After working in Yellowstone Park for many years, Cynthia Andrus settled in Bozeman, Montana, where she spent 10 years working for the Bozeman Area Chamber of Commerce as the Convention and Visitor Bureau director. In May 2011, she left the chamber and started her own consulting business (Andrus Consulting), providing small communities in Montana with strategic planning and economic development tools to enhance the tourism experience in the community. Andrus has served six years on the Bozeman City Commission and was elected mayor in November 2015. She serves on three state Governor-appointed councils--the Montana Arts Council (currently chair), the Tourism Advisory Council (past chair), and the Montana Heritage Commission, in addition to her service on the board of directors for the National Assembly of State Arts Agencies and the board of the Western States Arts Federation. She is a graduate of the University of Minnesota with a bachelor's degree in elementary education.

**Dana Bennett****President | Nevada Mining Association | Reno, Nevada**

Dana Bennett became the first woman to lead the Nevada Mining Association in December 2014. Previously, Bennett spent time as a senior researcher in Governor Brian Sandoval's office, then as regional director for the governor's economic development office. Before that she was director of government affairs for R&R Partners in Las Vegas. She also owned her own historical research firm.

Bennett has authored four books on the history of Midas and Battle Mountain; more than a dozen historical articles on Nevada politics, mining, communities, cowboys, rodeo and the transformation of the state's economy; 16 oral histories of notable Nevadans; and a few documentary films. Bennett earned her doctorate in history from Arizona State University in 2011. She obtained a master's in women's history from State University of New York at Binghamton, and a bachelor's in U.S. history from Boise State.

**Wendy Bredehoft****Artist | Laramie, Wyoming**

Wendy Bredehoft recently departed her position as curator of education at the University of Wyoming Art Museum to pursue her visual art career. During her earlier career in state government, Bredehoft served as the director of cultural resources for the Wyoming Department of State Parks and Cultural Resources and as Wyoming's state historic preservation officer. She also served as the arts in education program manager at the Wyoming Arts Council. Bredehoft has served as a panelist for the National Endowment for the Arts and the U.S. Department of Education and as a consultant to WESTAF and the National Assembly of State Arts Agencies. She sits on the executive committee of the board of trustees of WESTAF and currently serves as WESTAF treasurer. Bredehoft is a visual artist with a national exhibition record.

**Teniqua Broughton****Cultural Consultant | Phoenix, Arizona**

Teniqua Broughton is a champion for the equitable accessibility and the advancement of arts education for all people. By leveraging her leadership, compassion, strategic planning, and action, Teniqua has served in multiple capacities to advance her mission. Teniqua has extensive experience serving on regional and national panels around diversity and inclusive initiatives, and her commitment to advocating on Capitol Hill about education and the arts, or house bills affecting our children. This solidifies Teniqua Broughton as an agent for change in the arts education community. Teniqua recognizes that one must become actively involved in the decision making process when striving to evoke change. For over ten years, Teniqua has been committed to imparting her insight on board governance best practices to several arts education organizations both locally and nationally. Teniqua managed the Cultural Participation department at Arizona State University (ASU) Gammage--the largest presenting organization in the Southwest. Teniqua has contributed to the Live Nation Arts Education Task Force, serves as Vice Chair of the Arts Learning committee for City of Phoenix Arts and Culture Commission. Although Teniqua leads with her heart, many have recognized her for tireless work in the community and abroad. Her most recent recognition was the 2014 honor being named Community Leader in Arts Education by the Arizona Community Foundation's Black Philanthropy Initiative (BPI). Teniqua holds an M. Ed in educational administration and supervision, and B.I.S. in education psychology, with an emphasis in theater for youth. She is the founder and operator of Verve Simone Consulting, LLC.

## **Natalie Camacho Mendoza**

### **Camacho Mendoza Law | Boise, Idaho**

Natalie Camacho Mendoza manages her own law firm in Boise, Idaho; practice areas include business law, employment law, worker's compensation defense, and American Indian law. Camacho Mendoza received a bachelor's degree in political science from Idaho State University, and a law degree from Washburn University School of Law in Kansas. Camacho Mendoza has served in leadership in nonprofit organizations and associations. She also has been appointed and selected to many task forces, committees and commissions including being appointed by Gov. Cecil Andrus to the Idaho Commission on Hispanic Affairs following law school graduation. She has lobbied for farm worker, immigrant, Latino and Native American issues. She also volunteered as president of Image de Idaho, an advocacy group for the Latino community and the education of its youth. She chaired Idaho's Hispanic Issues Training Conference several times; the conference addressed important issue facing Idaho's Hispanic Community. She also served as the Co-Chair for the capital campaign for the creation of the Hispanic Cultural Center of Idaho. In 2014, she was named a Leader in Law by the Idaho Business Review and has received recognition from the Tri-State NAACP for her commitment to equality.

## **Michael Faison**

### **Executive Director | Idaho Commission on the Arts | Boise, Idaho**

Michael Faison is the executive director of the Idaho Commission on the Arts. Faison previously served as the arts in education division director of the Pennsylvania Council on the Arts, the assistant director of the Oregon Arts Commission, and the executive director of the Center for Arts Management and Technology at Carnegie Mellon University in Pittsburgh. Faison has served as an information technology consultant for Pittsburgh's Manchester Craftsmen's Guild and worked as a high school art and commercial art teacher in the Austin, Texas Independent School District. Faison is a member of the WESTAF board of trustees. He holds a bachelor's degree in studio art from the University of Texas at Austin, a master's degree in management from Carnegie Mellon University, and multiple Texas teaching certifications.

## **Loie Fecteau**

### **Executive Director | New Mexico Arts | Santa Fe, New Mexico**

Loie Fecteau is the executive director of New Mexico Arts and its advisory New Mexico Arts Commission. Fecteau has focused much of her tenure on arts-based economic development and cultural tourism, including the development of Arts Trails designed to put New Mexico artists on the map and bring the market to them, as well as the creation of state-designated Arts and Cultural Districts in partnership with the New Mexico Economic Development Department's MainStreet program. Fecteau serves on the board of directors of the National Assembly of State Arts Agencies (NASAA) and is currently the secretary. Fecteau also serves on WESTAF (Western States Arts Federation) Board of Trustees, WESTAF's Multicultural Advisory Committee, and as the New Mexico State Captain for Americans for the Arts. Prior to becoming an arts administrator, Fecteau was a journalist for more than 20 years, covering politics in New Mexico, Pennsylvania and Connecticut. She received an M.A. in journalism from the University of Missouri and a B. A. in English from Marietta College. She has long believed in the transformative power of the arts.

## **Tony Garcia**

### **Executive Artistic Director | El Centro Su Teatro | Denver, Colorado**

Tony Garcia has been the executive artistic director of El Centro Su Teatro since 1989 and a member of Su Teatro since 1972. He is responsible for the overall operation of the organization, which includes overseeing all departments and directors. Additionally, he is responsible for the organization's artistic programming. Garcia has received numerous awards and accolades for his artistic vision, including the 1989 University of California, Irvine Chicano Literary Award; a 2005 United States Artists Fellowship; and a recent artist residency at the Island Institute in Sitka, Alaska. He is an adjunct professor at Metropolitan State University in Denver. Garcia received his bachelor's degree in theatre from the University of Colorado at Denver.

## **Erin Graham | WESTAF Chair**

### **Chief Operating Officer | Oregon Museum of Science and Industry | Portland, Oregon**

Erin Graham is chief operating officer for the Oregon Museum of Science and Industry (OMSI), where she oversees marketing, retail, exhibits, programs, facilities, and IT. In her previous role as vice president for development at OMSI, she led significant year-over-year increases in private contributions while simultaneously launching OMSI's first capital campaign in 20 years. Before joining OMSI, Graham served as member relations manager for Business for Culture and the Arts and as director of operations and in-house counsel for a company dedicated to connecting independent musicians and industry professionals through innovative technologies. In her community work, Graham is immediate past chair of the advisory board for the Bolz Center MBA in the Wisconsin School of Business at the University of Wisconsin-Madison. She also serves as chair of the board of trustees for WESTAF (the Western States Arts Federation), and as a development committee member for the Association of Science - Technology Centers (ASTC). She frequently consults local nonprofit organizations on fundraising. Graham has an MBA in arts administration and a JD from University of Wisconsin-Madison.

## **Karen Hanan**

### **Executive Director | ArtsWA | Olympia, Washington**

Karen J. Hanan was appointed Executive Director of ArtsWA (The Washington State Arts Commission) by Governor Jay Inslee effective March 2014. The agency, established in 1961, is charged with speaking up for the public value of the arts, building leadership in and for the arts, strengthening arts education in our public schools, documenting the impact of the arts on our communities and in peoples' lives and sharing the findings, building participation in the arts, and acquiring and caring for artwork in the State Art Collection sited at our K-12 public schools, colleges, universities, and state agencies. Prior to this appointment, Karen was Executive Director of Arts Northwest, the regional service organization for the performing arts. Before that, she was the founder and first Executive Director of the Olympic Peninsula's Juan de Fuca Festival of the Arts, a four day multi-cultural, multi-stage festival held each year over Memorial Day Weekend, as well as offering programs, shows and outreach to locals and visitors year round. Hanan holds a Bachelor's Degree from Leeds Polytechnic in England. She is well known as a resource to the greater arts community in the Northwestern USA and beyond, and in 2014 was honored with a Distinguished Service Award in recognition of 'exceptional leadership and dedication to the field.'

**Joaquín Herranz, Jr.****Associate Dean | Evans School of Public Affairs | University of Washington | Seattle, WA**

Joaquín Herranz, Jr. is the associate dean for academic programs and professor of public affairs at the Evans School of Public Affairs at the University of Washington. Herranz is currently writing a book about the quadruple bottom line for 21st-century organizations that adds cultural creativity as a fourth bottom line to the financial, social, and environmental performance expectations of governmental, nonprofit, and for-profit organizations. His other research includes studies of multi-sectoral network performance and the relationship between arts, culture, and community economic development. He has conducted research for The Urban Institute, the United States Department of Housing and Urban Development, the World Bank, and the International Labour Organization. Herranz is also a member of the WESTAF board of trustees. He holds a master's degree in city planning from the University of California at Berkeley and a doctorate in urban political economy and policy from the Massachusetts Institute of Technology.

**Jonathan Johnson****Executive Director | Hawai'i State Foundation on Culture and the Arts | Honolulu, Hawai'i**

Jonathan Johnson is the executive director of the Hawai'i State Foundation on Culture & the Arts, the seventh person to hold the post in the nearly 50-year history of state arts agency. Jonathan "JJ" Johnson has been with the HSFA since 1988, holding many positions within the agency including program manager, project manager, conservation coordinator and registrar for the Art in Public Places Program and director of the Hawaii State Art Museum. A graduate of Kalani High School, Johnson has a B.A. degree in design with an emphasis on business administration from California Lutheran University. Johnson is well respected in the Hawai'i arts and architecture community for managing the creation and installation of art at the UH Cancer Center, UH West O'ahu, the UH Hawaiian Studies building, Kapolei and Hilo Judiciary, the Hawai'i Convention Center and state airports on all islands, among many others. Johnson managed restoration of the Tadashi Sato mosaic at the State Capitol rotunda, completed in 2009. He has overseen the artist-in-residence programs of several dozen Hawai'i public schools. He was co-curator of ARchiTecture, Exploring Public Art in the Built Environment, a 2010-2011 exhibition at HiSAM and the Sculpture Garden at the Hawaii State Art Museum.

**Michael Lange****Director | Wyoming Arts Council | Cheyenne, Wyoming**

Michael Lange has been the executive director of the Wyoming Arts Council since 2014. Prior to serving as executive director, Lange served as the community development specialist for the arts council and worked for the University of Wyoming where he used the arts as a catalyst for co-curricular student development initiatives. Lange is a trustee for WESTAF (Western States Arts Federation). His research interests are centered on exploring and creating structures and atmospheres that promote creativity and collaboration. He has presented this topic at different regional and national conferences and has taught classes on art administration and leadership in social entrepreneurialism. Lange is also a musician and composer, performing mostly in the jazz idiom, and holds a bachelor's degree in music and a master's in public administration.

**Nikiko Masumoto****Organic Farmer and Artist | Fresno, California**

Nikiko Masumoto first learned to love food as a young child slurping the nectar of overripe organic peaches on the Masumoto Family Farm. Since then, she has never missed a harvest. A farmer, artist, and leader, Masumoto works alongside her father to raise organic peaches, nectarines, and grapes and calls herself an “agrarian artist,” cultivating the richness of life in the Central Valley through farming, food, stories, art, and community. She debuted her one-woman show, “What We Could Carry,” about Japanese American Redress hearings in 2011 and co-authored her first book, *The Perfect Peach* (Ten Speed Press), with Marcy Masumoto and David Mas Masumoto. She is also the founder of the Valley Storytellers Project, which aims to create spaces for people to tell stories in and about the Central Valley. Masumoto has a bachelor’s degree in gender and women’s studies from the University of California at Berkeley and a master’s degree in performance as public practice from the University of Texas, Austin.

**Kelly Stowell****Executive Director | Center for Education, Business, and the Arts | Kanab, Utah**

Kelly Stowell has been the executive director of the Center for Education, Business, and the Arts since 2008 and also serves as the Kane County film commissioner. He is a native of southern Utah, where he grew up on a ranch in Parowan. Before relocating to Kanab, he was the executive director of the Utah Student Association with the Utah System of Higher Education. Stowell’s background includes stints in Washington, DC with United States Senator Orrin Hatch from Utah. Stowell earned a degree in business and psychology from Utah Valley University.

**Steven J. Tepper****Dean | Herberger Institute for Design and the Arts, Arizona State University | Tempe, Arizona**

Steven J. Tepper is the dean of the Herberger Institute for Design and the Arts at Arizona State University, the nation’s largest, comprehensive design and arts school at a research university. Tepper is a leading writer and speaker on U.S. cultural policy and his work has fostered national discussions around topics of cultural engagement, everyday creativity, and the transformative possibilities of a 21st century creative campus. Prior to ASU, Tepper was on the faculty at Vanderbilt University, where he was a chief architect of the Curb Center for Art, Enterprise and Public Policy, a national think tank for cultural policy and creativity. Tepper holds a bachelor’s degree from the University of North Carolina at Chapel Hill; a master’s degree in public policy from Harvard University’s John F. Kennedy School of Government; and a Ph.D. in sociology from Princeton University.

## Staff List

**Anthony Radich**  
Executive Director

**Julia Alvarez**  
CaFE™ Program Associate

**Erica Barclay Antioco**  
Business Manager, Technology Solutions

**Justina Braziulyte**  
Program Associate, ZAPP®

**Chrissy Deal**  
Program Manager

**Susan Gillespie**  
Account Executive, Technology Solutions

**Jessica Gronich**  
Program Manager, GO Smart™

**Leah Horn**  
Director of Marketing and Communications

**Malin Lorch**  
Customer Service Associate

**Lani Morris**  
Customer Service Associate

**Katie Romano**  
Web Project Assistant

**Adam Sestokas**  
Director of Technical Operations

**Raquel Vasquez**  
Manager of Client Services, CaFE™

**Natalie Villa**  
Project Associate

**Lauren Wilson**  
Finance Associate

**Michelle Baca**  
Finance Associate

**Mareike Bergen**  
Program Associate, ZAPP®

**Rebecca Brown**  
Finance Project Associate and HR Manager

**Janae De La Virgen**  
Administrative Assistant

**Lori Goldstein**  
Manager, Public Art Archive™

**Amy Hollrah**  
Finance Director

**Joann Liu**  
Communications and Support Associate, ZAPP®

**Seyan Lucero**  
Associate Director

**Paul Nguyen**  
Data Manager, CVSuite™

**Madalena Salazar**  
Program Manager, IMTour™

**Laurel Sherman**  
Project Coordinator

**Christina Villa**  
ZAPP® Manager

**Matt Virlee**  
Technology Solutions Manager

## Scheduled Meetings of the WESTAF Board of Trustees

Please note that the winter meeting of the WESTAF Board of Trustees is scheduled to coincide with the annual WESTAF Leadership and Advocacy Seminar in Washington, DC. Because the scheduling of that meeting depends on the congressional calendar, the date for winter meetings of the trustees are usually not known until November or December in the year preceding the meeting. Also, please know that, although we make every effort to hold meetings in the locations that are identified in this document, the WESTAF chair is empowered to change the location, should there be a reason to meet elsewhere. Thus, if you are planning personal travel to an area of the WESTAF region based on the the presence of a board meeting, we advise that you check with the WESTAF office to confirm that the meeting scheduled for that location is actually going to occur in that place.

The formal WESTAF meetings usually begin at 6:00 p.m on the first day and conclude no later than 2:30 p.m. on the second day. Committee meetings (Executive Committee and Board Development Committee) may be scheduled for as early as 3:00 p.m. on the first day of the meeting.

### October, 2018

Bozeman, Montana

Wednesday, October 24 and Thursday, October 25

### February, 2019

Washington, D.C.

Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

### May, 2019

Salt Lake City, Utah

Wednesday, May 15 and Thursday, May 16

### October, 2019

Tucson, Arizona

Wednesday, October 23 and Thursday, October 24

### February, 2020

Washington, D.C.

Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

### May, 2020

Boise, Idaho

Wednesday, May 20 and Thursday, May 21

October, 2020

Santa Fe, New Mexico

Wednesday, October 28 and Thursday, October 29

February, 2021

Washington, D.C.

Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

May, 2021

Honolulu, Hawai'i

Wednesday, May 19 and Thursday, May 20

October, 2021

Denver, Colorado

Wednesday, October 27 and Thursday, October 28

February, 2022

Washington, D.C.

Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

May, 2022

Seattle, Washington

Wednesday, May 18 and Thursday, May 19

October, 2022

Anchorage, Alaska

Wednesday, October 26 and Thursday, October 27

February, 2023

Washington, D.C.

Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

May, 2023

San Francisco, California

Wednesday, May 17 and Thursday, May 18

# Travel Expense Reimbursement Policy for WESTAF Guests

*As Revised December 2016*

WESTAF (Western States Arts Federation) reimburses persons traveling on WESTAF business for actual and necessary travel expenses up to a reasonable amount. When traveling on WESTAF-related business, please exercise prudence.

## **When the Completion of the Form is Required**

The travel expense form (attached) must be completed when requesting a reimbursement. All expenses for which reimbursement is sought must be documented in the form of a receipt that contains details of all the items purchased. All reported expenses including hotel, airline, limo, parking, and meals, require a detailed receipt. A detailed receipt is not the final credit card charge receipt the purchaser signs, but rather the itemized list of goods or services and the charge for each. The detailed receipt should be accompanied by the related signed credit card receipt.

## **Presenting Your Reimbursement Request**

To qualify for a reimbursement, please present the documentation of your expenses in the following format:

- Complete the expense reimbursement form and place the form at the top of a paper-clipped reimbursement packet.
- On an 8 ½ “ by 11” piece of paper, provide notes of your trip so that the accounting staff can book the travel expense to the proper account. For example: *June 17, 2014 - travel to Denver to participate in a meeting of performing arts touring administrators*. Also, if you incurred some kind of unusual expense, please note why. For example: *An extra night in Denver was required because the airport was closed due to a large snowstorm*.
- All receipts should be laid out and taped to an 8 ½” by 11” piece of paper and attached as the last of three items in the expense reimbursement packet.

## **Reimbursement for Meals**

WESTAF does not have a per diem meal policy in which the individual may spend any amount on a meal provided all meals fall below a total meal allowance for the day. Rather, WESTAF allows travelers to spend up to a limited amount for each meal. The allowable maximum costs for the meals are: a) breakfast--\$10.00; b) lunch--\$12.00; and c) dinner--\$25.00. Total daily meal costs should not exceed \$47.00. Other WESTAF restrictions on meal reimbursement are:

- WESTAF will not reimburse a tip at more than the 20% level. In addition, the tip is considered to be part of the meal price. Thus, for lunch, a meal plus tip will not be reimbursed for an amount of more than \$12.00.

- Detailed receipts for meals are required, not optional. WESTAF will not reimburse or pay for meals unless a detailed receipt is provided.
- Because of restrictions on the NEA funds it receives, WESTAF cannot use NEA funds to reimburse the purchase of liquor. Thus, WESTAF discourages those traveling on WESTAF business from seeking reimbursement for the purchase of liquor.
- WESTAF does not reimburse for snacks or coffee, unless they are purchased in lieu of a meal.
- When traveling for WESTAF-hosted meetings and events, meal expenses will not be reimbursed if the meal is provided by WESTAF.

### **Additional Fees for Travel:**

WESTAF does not pay for seating preferences or extra baggage fees. The traveler can purchase these on their own when checking in; however, these fees will not be reimbursed unless approved in advance by WESTAF for special circumstances such as transporting meeting materials or special equipment as requested by WESTAF.

### **Mileage**

Mileage is reimbursed by WESTAF at up to \$0.485 per mile. If a personal vehicle is used for an extended trip, the reimbursable amount is the lesser of the individual mileage rate versus the cost of renting a car (including gas), or the round trip coach airfare for the same period.

### **Timely Submission of Reimbursement Requests and Expense Reports**

Travel expense reports must be printed in ink, signed, dated, and returned to WESTAF with the appropriate receipts within 30 days of the completion of a trip.

### **In-Kind Tracking**

Please record the value of your in-kind contributions of time and other services at the bottom of the expense reimbursement form. This information is used to help match the funds the NEA allocates to WESTAF on a matching basis.

### **Approval of Expense Reports**

All reimbursement requests and expense reports are subject to the approval of the executive director and/or the finance officer.

**END**