

WESTAF

Board of Trustees Meeting



Mark Bobb
Photography

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Public Art at the Cheyenne Depot Plaza; Image by Mark Bobb

Cheyenne, Wyoming
May 16 - 17, 2017

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Agenda

Meeting of the WESTAF Board of Trustees
Cheyenne, WY
May 16 - 17, 2017

Tuesday, May 16

Location: Sinclair Room, Little America Hotel

- 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 Wyoming
Location: [Pool Richard's Restaurant](#), 2233 East Lincolnway Cheyenne, WY 82001
- Introduction of Wyoming guests
 - Presentations by guests regarding rural arts services
 - Discussion
- 9:00 p.m. Adjourn

Wednesday, May 17

Location: Sinclair Room, Little America Hotel

- 8:00 a.m. Meeting of the Board Development Committee
- 8:30 a.m. Full Breakfast Served in Meeting Room
Location: Teton Room
- 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
- Budget Update
 - Investment Report
 - Earned Income Report
- 10:00 a.m. Break
- 10:15 a.m. Report from Investment Advisor Tim Schott

- 10:45 a.m. FY 2018 Budget Preview
- 11:15 a.m. WESTAF Trustee Page Review
- Reimbursement Guidelines
- 11:30 a.m. The Budget of the National Endowment for the Arts
- Update and Review of the Situation
 - Considerations of Impacts on the State Arts Agencies
 - Consideration of impacts on WESTAF
 - Scenarios for Adjusting the Budget Under Different Scenarios
 - WESTAF Advocacy Efforts on Behalf of the NEA
- 12:30 p.m. Lunch
- 1:15 p.m. Discussion of the Joint Meeting with the Emerging Leaders of Color and Briefing on the work of the Multicultural Advisory Committee
- Board Discussion
- 2:15 p.m. Other Business
- 2:30 p.m. Adjourn

END

Dinner Guest Biographies

Erin Butler

Executive Director | WYO Theater

Erin Butler is the executive director at the WYO Theater. Butler has a bachelor's degree from the University of Wyoming in theatre and stage management.

Rachel Clifton

Public Art and Creative Sector Individual's Supervisor | Wyoming Arts Council

Rachel Clifton has been with the Wyoming Arts Council for just over one year. Clifton oversees the Art in Public Buildings program, which currently has seven active projects around the state. Prior to working for the Arts Council, she was the assistant curator at the University of Wyoming Art Museum.

Carrie Geraci

Director | Jackson Hole Public Art

Carrie Geraci is the director of Jackson Hole Public Art, an arts organization that practices collaboration in designing, curating and programming public space to provide lasting cultural, educational and economic benefits. Geraci received her bachelor's degree from Brown University. Geraci is an active painter and has shown her artwork at the National Museum of Wildlife Art, Jackson, Wyoming.

June Glasson

Co-Founder | Wyoming Art Party

June Glasson is an artist and designer and the co-founder of the Wyoming Art Party, a locally run artist organization. She received her bachelor's degree from Cornell University. Glasson's paintings have been exhibited at The National Portrait Gallery in London, Nature Morte Gallery in Berlin, and various New York and stateside galleries.

Sara Needles

Administrator | Wyoming's Cultural Resources Division

Sara Needles is the administrator of Wyoming's Cultural Resources Division, including the State Arts Council, State Archives, State Museum, State Historic Preservation Office, State Archaeologist's Office and the Wyoming Cultural Trust Fund. Needles received her bachelor's and master's degrees in anthropology from the University of Wyoming and studied at the Rijksuniversiteit Groningen, Netherlands.

Meg Thompson

Co-Founder | Wyoming Art Party

Meg Thompson Stanton is an artist and artisan working in Laramie, WY. She received her bachelor's degree from the University of Montana. She currently works as the coordinator of the Laramie Public Art Coalition and is the co-founder of the Wyoming Art Party, a locally run artist organization.

Darin Westby

Director | Wyoming Department of State Parks and Cultural Resources

Darin Westby was appointed director of the Wyoming Department of State Parks and Cultural Resources by Governor Matt Mead in August 2016. Westby has over 22 years of experience in the environmental,

architectural, engineering, construction and management fields. He has a degree in mechanical engineering from the University of Wyoming.

WESTAF Minutes of the Board of Trustees

Alexandria, Virginia

January 31 - February, 1, 2017

Trustees Present

Erin Graham, Chair; Tamara Alvarado, Vice Chair; Michael Faison; Loie Fecteau; Karen Hanan; Michael Lange; Nikiko Masumoto; Natalie Camacho Mendoza; Teniqua Broughton; Joaquín Herranz, Jr.

Trustees Absent

Vicki Panella Bourns; Steven Tepper; Dana Bennett; Jonathan Johnson; Roy Algoinga, Secretary; Cyndy Andrus, Treasurer

Guests

Laura Scanlan, State and Regional Director, National Endowment for the Arts; Andi Mathis, State and Regional Specialist, National Endowment for the Arts; Benjamin Brown, Chair, Alaska State Arts Council; Andrea Noble-Pelant, Executive Director, Alaska State Arts Council

Staff Present

Anthony Radich, Executive Director; Ashlee Stephenson, Senior Associate Director; Natalie Villa, Project Associate; Leah Horn, Director of Marketing and Communications

Call to Order

Graham called the meeting to order at 7:05 p.m.

Approval of the Agenda

Graham noted that she would no longer call for an approval of the agenda.

Approval of the Minutes

Graham called for a motion to approve the minutes. Hanan moved for approval; Alvarado seconded the motion. The minutes were approved.

Report of the Chair

Graham reported that members of the WESTAF Emerging Leaders of Color fellows group, Radich, and she had attended the National Endowment for the Arts' *The Future of Arts & Creativity in America* meeting in November, 2016. Graham noted that the recent Presidential election influenced the conversation at the meeting. She also commented that the meeting conversation migrated toward issues of diversity and equity in funding and how funding mechanisms work. Graham noted that, at the meeting, she sat with participants engaged in the technology field and stated that she had a fruitful conversation with them regarding future trends in the intersection of technology and the arts. Graham asked the trustees who attended the NEA meeting to share their experiences.

Broughton stated that the table she was at was focused around economic development and the conversation focused on ways the arts can engage in public/private funder relationships. Broughton also noted that she thought the meeting allowed a large group of creatives and creative industry administrators to discuss ideas and experiences in a way that had not been done before.

Radich commended the NEA for reaching out to new people who would not have previously had an opportunity to engage in a high-level public policy conversation. He also remarked that he appreciated the opportunity to introduce Emerging Leaders of Color fellows to the larger group and to the NEA.

Guest Laura Scanlan added that the regional arts organizations were key to ensuring that the meeting included diverse points of view and new voices.

Masumoto noted that the experience was one of her first times in the national setting. She stated that she enjoyed the opportunity to interact with multigenerational artists and arts administrators. Masumoto noted that, although there were many clear shared values in the arts field, there was not a clear strategy. She commented that there could be guidance on how to achieve those values at the national level.

Bredehoft commended the NEA for being flexible with the direction of the conversation and applauded the NEA's willingness to adjust the agenda to serve the larger conversation.

Returning to her report, Graham reported that she traveled to Denver to engage in a strategic planning session with the WESTAF staff. She also reported that the trustees met with the Multicultural Advisory Committee and fellows of the Emerging Leaders of Color program. Graham noted that it was a successful meeting that provided a lot of feedback for WESTAF, which would be discussed further in the May trustee meeting.

Report of the Executive Director

Radich noted that, unfortunately, the WESTAF office must move at the end of December, 2017. He added that a concern with the move was the uncertainty related to NEA funding. Radich commented that, when signing five-year leases, the WESTAF staff has to consider how to manage the cost of such a lease should the NEA experience a reduction in its budget. Radich then noted that if funding for the NEA was eliminated, WESTAF would remain in operation but with fewer staff. He commented that WESTAF staff had already worked on alternative scenarios in the event it needed to respond to an NEA cut or elimination.

Radich noted that some of the WESTAF technology products would need to be scaled up in order to remain serious long-term competitors in the field. He reported that WESTAF was rebuilding CallForEntry (CaFE™), and would consider private-sector partners to share the cost. He noted that WESTAF already had private-sector partners for the ZAPP® project. Radich stated that the public/private partnerships are being considered as a way to grow technology projects at WESTAF.

Hanan asked if WESTAF considered selling CaFE™ and moving on to something else.

Radich responded that such a sale would be a consideration, provided the funds earned and invested or reinvested could bring in revenue similar to CaFE™.

Herranz asked if WESTAF had considered franchising the technology sites.

Radich stated that WESTAF would remain open to such a strategy.

Fecteau asked if Radich had attended the meeting with the NEA, regional arts organizations, and Trump administration transition appointee to the NEA, Mary Carter.

Radich replied that he had not, but that Stephenson was in attendance. Stephenson stated that the RAOs shared with Mary Carter what they were currently working on. Stephenson noted the Mary Carter did not have many questions, rather, she listened to the information presented.

Guest Laura Scanlan noted that Carter joined one of the NEA's meetings and explained to the NEA staff that she volunteered for the position. Scanlan reported that Carter recently worked on Florida Governor Rick Scott's campaign, has her own business, and has worked with many local and state-level campaigns. She noted that Carter's interest in the arts stems in part from her daughter's interest.

Scanlan continued that Carter was focusing on areas of potential duplicity/replication within the NEA, NASAA, and the RAOs. Scanlan reported that she discussed with the RAOs: a) potential opportunities to find economies of scale across regions; and b) how to talk about what the RAOs do that differentiates themselves, so their work does not come across as duplicative.

Hanan asked if Carter was in a leadership role.

Scanlan replied that she was not aware of the structure of the Trump administration. She concluded by noting that she understood Carter to be data-driven. Scanlan stated that she believed Carter would base her report to the Trump administration on evidence and data.

Introduction of the New Executive Director of the Alaska State Council on the Arts

Graham introduced Andrea Noble-Pelant, the new executive director of the Alaska State Council on the Arts (ASCA). Noble-Pelant reported that the Council began discussions related to restructuring the agency into a public-private entity approximately 18 months ago. She noted former Council Executive Director Shannon Daut's role in the process. She reported that legislation had been created to move the Council out of some highly restrictive state personnel and procurement practices. She commented that the restrictive elements were holding back the growth and development of ASCA and the programs it managed. Through the use of a WESTAF-supported lobbyist, Noble-Pelant noted that the proposed legislation was now a bill that was supported by committees in both the Senate and House Chambers.

Masumoto asked about the potential drawbacks of the public-private model, noting that the private sector can, at times, be less reliable than the public sector. Guest Benjamin Brown clarified that ASCA would not become a purely private entity, but rather would be a quasi-private independent instrumentality of the state.

Radich noted that WESTAF's interest in the Alaska reorganization stemmed from the belief that state arts agencies are stuck and the ASCA approach may prove to be a model that could be adopted by others. Radich noted that Alaska was a place to test the concept because of the state's willingness to experiment and accept change.

Graham noted that the board would skip over the board development portion of the meeting.

Finance Report

Radich presented the finance report. He noted that the WESTAF audit had been completed. He then invited trustees with questions to contact WESTAF Finance Director Amy Hollrah. Radich commented that growth was continuing through WESTAF's earned income programs. He also remarked that growth was great, however,

such growth prompted an increase in expenses. There was continued growth for many of WESTAF's programs, with the continued expenses that come with growing technology.

Radich noted that FY17 would be tighter in part because \$30,000-\$35,000 had been added for planning expenses with no concurrent increase in revenues.

Graham called for a motion to approve the finance report. Bredehoft moved for approval; Camacho Mendoza seconded. The finance report was approved.

Minor Change to WESTAF Bylaws

Graham stated that upon his election to the WESTAF board, Jonathan Johnson of Hawai'i brought to the board's attention the fact that Hawai'i was not listed in the WESTAF bylaws as a participating state. Radich noted that a memo had been sent to the board announcing the proposed change--as is required--30 days prior to the meeting.

Graham called for a motion to approve amending the WESTAF bylaws to include Hawai'i under Article 1. Faison moved for approval; Broughton seconded. The proposed amendment to add Hawai'i to the list of state arts agencies under Article 1 of the WESTAF bylaws was approved.

Update Regarding NEA work with States and Regions

Guest Laura Scanlan updated the board on transitions within the NEA related to the new Presidential administration. Scanlan stated that authority continued to reside with NEA Chair Jane Chu.

Scanlan reported that the NEA was in the middle of a strategic planning process. She commented that the NEA had a strong desire to reach out to partners, including WESTAF and NASAA, to secure their input in the planning process.

Scanlan stated that the NEA program *Creative Forces* relied on the state arts agencies as a way to engage with the local arts community, which is in closer proximity to veteran hospitals. Scanlan noted that the program was expanding and that the NEA was focusing \$2 million of its budget on it.

Guest Andi Mathis noted that the NEA recently conducted a review of state partnerships. She noted that one feature of the review was an in-depth evaluation of state strategic plans. Mathis noted that 20 states were up for review, and six were WESTAF states. She further commented that two of the panelists were from the WESTAF region, including WESTAF trustee Michael Lange.

Update on the WESTAF Long-Range Planning Process

Graham stated that WESTAF was engaged in a ground-up, 10-year strategic plan. She reported that the executive committee and full board had developed a vision and a vision statement. She also reported that WESTAF had hired a consultant from Arlosoul, who assisted with the planning process at the previous board meeting.

Graham noted that Radich would soon meet with her in Portland to discuss the high-level state and mid-level state of WESTAF and to propose strategies that would build between them. Graham commented that she and Radich would also work on a process that would engage stakeholders and secure their advice regarding the plan.

Graham stated that stakeholders included a wide variety of individuals and interests, and conversations with them would guide the further development of the strategic plan.

Wednesday, February 1

[This segment of the meeting was open to participants in the WESTAF Arts Leadership and Advocacy Seminar, and was designed to engage them.]

Presentation of Future of WESTAF

Radich presented an overview of the future programs and services in development at WESTAF.

Exploration of New Technology

WESTAF staffer, Natalie Villa, presented a scan of emerging technologies and resources that might be applied to the work of WESTAF.

Planning Process with Seminar Attendees

Graham asked participants in the Arts Leadership and Advocacy Seminar (ALAS) to participate in WESTAF's strategic planning process. Graham asked the group to suggest ways WESTAF could best support arts advocacy. The following ideas emerged:

- Faison suggested WESTAF support advocacy through a social media presence similar to social media campaigns used for Black Lives Matter or the Art Domain. He noted that using these tools, anyone can be apart of the cause and share a sense of belonging.
- Masumoto suggested that WESTAF could share the ALAS seminar method with local communities to encourage advocacy.
- Seminar attendee Susan Steinhauser suggested that WESTAF assist with the follow-up after the Seminar concludes. She added that while the Seminar is an important step, there was a need for further communication following the group's time in DC. She suggested that WESTAF could organize and oversee that effort.

Adjourn

Graham adjourned the meeting at 11:30 a.m.

FY17 Financial Update

Some of the budget numbers for FY17 have been updated: a formula error in the document resulted in incorrect budget numbers in prior months. This adjustment confirms the FY17 budget is updated and accurate.

Earned Income Programs

- At this point in the year, income is on track for the 50% benchmark for the 6th month of the year. This is ahead of where we normally are for this time of year due to the high volume of client payments usually received in the summer and fall.
- Expenses are ahead of income due to costs associated with intensive software development that was scheduled early in the year, and also major events (symposium, ELC with trustees meeting) scheduled for early in the current fiscal year.

Discretionary Income

- Regional plan (NEA) income is requested monthly and is generally “front loaded” by one or two months to help with cash flow during the summer.
- The only income showing from states in the current fiscal year is income from the California Arts Council which paid its FY 17 participation fee within the current fiscal year. At this point, all states have paid their FY 17 fees. The states will next be invoiced this coming summer for FY 18 fees.

Programs & Services:

- Per precedent, the NEA administrative income is fully requested within the first four months of the year. These funds support the next round of panel meetings scheduled for May.
- With so many events held early in the fiscal year, program and state services income and expenses are significantly ahead of the 50% benchmark for this time of year.

Operations

- The \$50,000 income listed as an “Investment Transfer” is a new category created to highlight the transfer from the low-yield investment account to help offset expenses for advocacy and strategic planning.
- Non-payroll operations costs are ahead for this time in the year due to payments for business insurance and audit services that are due early in the year.
- Payroll costs are on track for this point in the year. These costs include some items delayed for purchase until the new fiscal year to ensure they are captured in the correct cash period.

The accrual numbers listed below the cash net include the audit adjustments from closing out FY16. The majority of these adjustments are from invoices which are counted as income upon creation in the accrual method. In the cash method, the income is counted when the cash is received which often is over a month later.

Submitted by: Amy Hollrah, Finance Director

FY17 Cash Summary

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

WESTERN STATES ARTS FEDERATION Cash Report For March 31, 2017

Code	Program Name	Actual Year-to-date			FY17 Budget			% of Budget	
		Income	Expense	Net	Income	Expense	Net	Revenue	Expense
Mar is 50% through budget									
EARNED INCOME PROGRAMS									
525	IMT	-	50,016	(50,016)	30,000	30,000	-	0%	167%
535	YouJudgelt.com	503	26,744	(26,241)	14,000	25,000	(11,000)	4%	107%
545	GO *	235,269	258,937	(23,668)	539,000	450,000	89,000	44%	58%
555	CaFE	265,110	155,943	109,167	515,000	200,000	315,000	51%	78%
556	Public Art Archive	3,000	27,466	(24,466)	20,000	30,000	(10,000)	15%	92%
565	CVSuite	58,350	50,165	8,185	170,000	35,000	135,000	34%	143%
	CVS Loan payback		29,167	(29,167)	-	25,500	(25,500)		114%
575	ZAPP Management	416,602	-	416,602	920,053	-	920,053	45%	
575	ZAPP Partner Payout	250,000	-	250,000	250,000	-	250,000	100%	
580	Software Research	-	-	-	-	2,500	(2,500)		0%
590	Search Services	8,500	5,104	3,396	45,000	14,500	30,500	19%	35%
000 & 50C	General Eamed Income	1,000	6,716	(5,716)	-	27,000	(27,000)		0%
	SUBTOTAL:	1,238,334	610,258	628,076	2,503,053	839,500	1,663,553	49%	73%
DISCRETIONARY INCOME									
100	NEA Regional Plan	580,936	(0)	580,936	871,400	-	871,400	67%	0%
101	States	38,279	-	38,279	317,390	-	317,390	12%	
	SUBTOTAL:	619,215	(0)	619,215	1,188,790	-	1,188,790	52%	0%
PROGRAMS & SERVICES									
121&122	NEA Admin 20%	158,520	43	158,477	158,520	2,500	156,020	100%	2%
140-160	Programs & Services	14,889	237,465	(222,576)	-	284,000	(284,000)		84%
300-370	State Services (incl 000)	-	101,560	(101,560)	10,000	114,000	(104,000)	0%	89%
	SUBTOTAL:	173,409	339,068	(165,659)	168,520	400,500	(231,980)	103%	85%
OPERATIONS									
n/a	Investment Transfer	50,000	-	-	-	-	-		
600-700	Non-Personnel Operations	-	277,368	(277,368)	-	425,000	(425,000)		65%
683	Personnel & Benefits	-	1,029,582	(1,029,582)	-	2,184,111	(2,184,111)		47%
700	Development	50	-	50	-	-	-		
	SUBTOTAL:	50,050	1,306,950	(1,306,900)	-	2,609,111	(2,609,111)		50%
CASH NET:		2,081,008	2,256,276	(225,268)	3,860,363	3,849,111	11,252	54%	59%

Accrual Adjustments 1,035,086 217,666 867,420

ACCRUAL NET: **3,116,094** **2,473,942** **642,152**

Adjustments include NEA, depreciation, investments, accruals, prepaids, deferred revenue, capitalization and fixed assets.

WESTAF's Share of ZAPP:	\$ 360,344	A WESTAF asset, representing a 80.96% share.
ZAPP Flow Through Activity:	\$ 14,182,588	Total client funds flowing through our financial office since Oct 1, 2016.
CaFE Flow Through Activity:	\$ 1,190,252	Total client funds flowing through our financial office since Oct 1, 2016.
Balance of Cash Reserve Accounts:		
Cash Reserve	\$ 45,976	Code 1020
Investments	\$ 768,666	Code 1400
# of States that have not yet paid FY17 fees:	0	All states have paid their FY17 fees.
Amounts yet to be spent on NEA Grants:	NEA15 \$ 97,150	12% ending 12/31/17
	PAD15 \$ 49,624	50% ending 5/31/17
	NEA16 \$ 550,230	71% ending 12/31/18

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

Compiled by ATH on 4/13/17

Earned Income Summary

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

Western States Arts Federation

EARNED INCOME SUMMARY

FY2017

Quarter 2 Ended as of 3/31/17

CaFE™	FY06	FY07	FY08	FY09	FY10	FY11	FY12	FY13	FY14	FY15	FY16 audit	FY17	a
Licensees	15	59	69	62	180	222	303	475	601	802	946	1,024	
Applications	24	85	128	159	284	337	659	1,723	2,173	3,001	3,417	4,393	
Revenue	33,508	86,009	139,846	151,819	185,644	171,945	200,879	226,894	398,539	502,140	556,350	265,110	
Expense	49,326	24,365	34,482	74,302	82,645	142,987	74,057	156,176	175,187	257,503	286,635	115,943	
GO													
GO Licensees	21	21	25	41	44	38	45	43	49	60	59	57	
Revenue	246,973	358,616	453,199	263,669	336,865	260,577	333,002	413,978	406,949	473,140	547,661	235,269	
Expense	298,739	455,530	337,019	172,155	119,041	348,108	405,129	320,961	317,560	426,459	593,193	258,937	
CVSuite™													
Licenses (Note - FY15 "report")	2	6	5	9	14	13	16	18	21	20	24	26	
Revenue	15,000	45,500	18,000	57,600	93,000	109,701	84,000	98,730	76,917	45,283	107,643	58,350	d
Expense		19,357	13,797	44,170	93,037	107,557	73,717	97,833	69,993	105,089	99,028	50,165	
ZAPP®													
Licensees	53	100	172	235	258	305	333	359	424	461	491	500	
Events	70	133	254	354	410	468	548	613	673	710	764	780	
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	1,219,444	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	1,057,981	a

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

a) FY16 financials are not finalized: these numbers include some accrual but are mostly cash. Full accrual entries happen at the end of the fiscal year.

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 4/17/17 by Amy Holrah, Christina Villa, Raquel Vasquez, Susan Gillespie, Natalie Villa & Ashlee Stephenson.

Budget Preview for WESTAF FY18

Presented to the WESTAF Trustees May, 2017

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 overview is called the "budget preview." The trustees are asked to review and comment on the items in the budget 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 review, revise, and approve 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 his budget proposal to Congress, President Trump called for the elimination of the National Endowment for the Arts (NEA). Although many pundits consider a full elimination of the agency to be unlikely, a reduction in funding is considered a possibility. The highly unstable nature of federal-level decision making makes predicting the outcome of the Trump elimination proposal difficult to predict.

Doomsday Scenarios and Others

If the NEA is eliminated, WESTAF will lose \$1.6 million. Approximately \$622,000 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 \$1.02 million. WESTAF can absorb that loss and remain in business, however, if the worst occurred, there would need to be substantial reductions in programs and staff. At this time we estimate that 10 of the current 33 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 through the fall of 2017, holding a multi-month discussion of who might be eliminated from staff and when is viewed as unproductive and actually 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 (NEA):

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. No announcement of funds has been made for FY 18 and may not be for some time. In order to provide the trustees with a guide to what such funds might be, the NEA funding for FY 17 is presented here. The total funds awarded by the NEA for WESTAF fiscal year 2017 were \$1,649,000. This is approximately the same amount received in fiscal year 2016. A total of \$777,600 of these funds are required to be allocated to the TourWest regrantee program. The remaining \$871,400 is allocated for general discretionary purposes. After growing a little each year for a few years, the funds allocated from the NEA started to decline in FY13. Finally, please note that the 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 2018.

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 WESTAF-region states. The three pillars of this strategy are the Zapplication® project, CallforEntry™, and Grants Online™. 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.

- For three years now, the ZAPPLICATION project has yielded \$250,000 in a net payout after the full allocation of expenses. The project could reach a \$300,000 payout in the next few years. However, the ZAPP payout may dip to below \$200,000 due to the need to invest in software that will extend its ability to generate revenue.

The challenge posed by the ZAPP project is that ZAPP is the dominant operator in its market and, with 750 shows 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 is currently working on the implementation of a full cycle art fair management tool for the site that will be followed by 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 ground-up rebuild. The need for a rebuild is centered on the desire of clients to have greater flexibility in the use of the system. Such flexibility will allow users to use it in a variety of ways rather than the one, linear pathway the site is currently structured. The rebuild may cost up to \$300,000. Expenditure on the rebuild is scheduled to be initiated in FY 18.
- In FY 17, the GO project was repositioned and rebranded to GO Smart. GO Smart software is less staff intensive to manage and requires far less ongoing development work. The change will result in two staff members being laid off and substantial reductions in ongoing development fees. The changeover will initially result in a reduction of clients and limited net revenues; however, by 2019, the GO Smart project should bounce back and be positioned for strong growth. Also, in FY 18, the GO project will lose a \$100,000 annual contract with the NEA. The NEA and the NEH have been working internally on a joint grants management system for many years. The system is broadly integrated into the agencies and is not a product WESTAF offers. The two federal agencies think they are ready to launch in FY18 and fees from the NEA will drop to zero. The goal for the project will continue to be 100 clients which should bring the effort within range of a \$300,000 annual net after all expenses are fully allocated. The sales effort for GO Smart will be ramped up in the coming year, and that effort will be supported by the completion of several major improvements to the site.

Revenue from Other Earned Income Projects

Work continues on 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 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 CVSuite. The work of a new sales agent, expanded visibility through webinars and promotions, and the decline of selected competitors all provide this project with opportunities to grow.
- The Public Art Archive™ has advanced in the development of a collection management tool that is to be integrated into the site. The licensing of this tool has long been projected to be the key source of revenue to support the project. Staff is seeking \$500,000 to secure its dominant position in the market. The funds will be used to shift the site to a new software base and 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 and could become a significant net revenue producer.
- YouJudgelt™ continues to grow, but slowly. While staff continues to seek a breakthrough sales strategy, 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:

- WESTAF has piloted an executive search service with six organizations seeking new staff leaders. The endeavors are considered a success and the staff will publicly launch the program through a marketing effort in the summer of calendar year 2017. Although revenues from the effort are projected to be modest in FY 18, they have substantial potential to grow due to the accelerating retirement of Baby Boomers from the culture sector.
- The Emerging Leaders of Color program is well established, is advancing and may expand. WESTAF recently submitted a proposal for the involvement of the the other five regional arts organizations to adopt the program through agreements with WESTAF. The costs of the program for 2018 can be contained in the existing budget envelope, however, the popularity of the program may require additional funding.
- The 2016 fiscal year was one in which a great deal of attention was paid to upgrading a wide variety of back office operations tools and processes. These include a new online contracting system and streamlined financial processing systems. While such upgrades are never fully over, FY18 should witness the completion of a bulk of these changes.
- WESTAF is building a technology partnership with the Association of Performing Arts Professionals. The partnership is structured to produce long term income as well as provide the presenting field with a position in the nascent online booking market.
- The cost of ongoing planning will need to be inserted into the budget. Exactly what these costs will be will not be known until later in the summer.

Overhead Expenses

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

- The repositioning of the GO system to GO Smart has resulted in the layoff of two staff members who are no longer needed to manage the program.
- In an effort to be cautious in the face of what may be a continuing NEA funding crisis, the staff will move to lower-cost offices once its lease expires in December 2017. The lease is not renewable because the new building owners are moving into the WESTAF space.
- Although lease costs will be reduced, WESTAF will incur significant one-time moving costs of up to \$50,000.

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 FY 17 year and a reduction of revenues related to GO--especially the conclusion of the \$100,000 NEA contract for GO, staff will seek to balance FY 17 and FY 18 as a 24-month period. There are significant opportunities to reduce costs in FY 18 that will overall balance out the overage (in cash terms) expected in FY 17.

Investment of the WESTAF Cash Reserve

WESTAF's cash reserve of approximately \$800,000 is managed by Tim Schott of Aton Advisors. The cash reserve is a true operating cash reserve and is not an endowment fund. The funds are managed by a financial advisor in order to maximize--in a rather conservative manner--their earning potential. Presented here is an update report on the performance of the funds invested in the WESTAF cash reserve. Also presented here is a copy of the WESTAF investment policy.

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

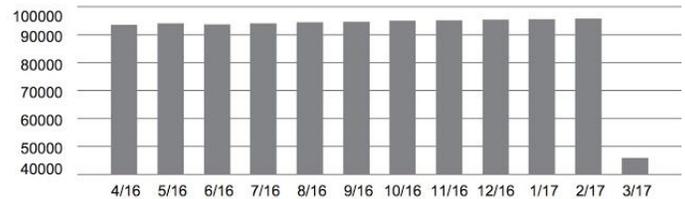
Account Number
2201-3350

Statement Period
March 1-31, 2017

Account Value as of 03/31/2017: \$ 45,976.4

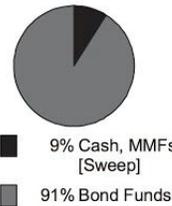
Change in Account Value	This Period	Year to Date
Starting Value	\$ 95,832.74	\$ 95,468.49
Cash Value of Purchases & Sales	50,000.00	50,000.00
Investments Purchased/Sold	(50,000.00)	(50,000.00)
Deposits & Withdrawals	(50,000.00)	(50,000.00)
Dividends & Interest	92.81	269.68
Fees & Charges	0.00	0.00
Transfers	0.00	0.00
Income Reinvested	0.00	0.00
Change in Value of Investments	50.86	238.24
Ending Value on 03/31/2017	\$ 45,976.41	\$ 45,976.41
Total Change in Account Value (Totals include Deposits & Withdrawals)	\$ (49,856.33)	\$ (49,492.08)

Account Value (\$) Over Last 12 Months



Asset Composition	Market Value	% of Account Assets
Cash and Money Market Funds [Sweep]	\$ 3,925.55	9%
Bond Funds	42,050.86	91%
Total Assets Long	\$ 45,976.41	
Total Account Value	\$ 45,976.41	100%

Overview



Gain or (Loss) Summary

Realized Gain or (Loss) This Period	
Short Term	\$0.00
Long Term	\$50.86 ^b
Unrealized Gain or (Loss)	
All Investments	\$0.00

Values may not reflect all of your gains/losses.

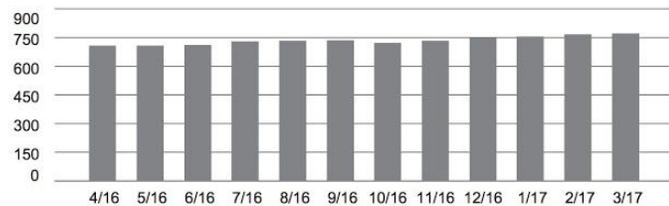
Schwab has provided accurate gain and loss information wherever possible for most investments. Cost basis data may be incomplete or unavailable for some of your holdings. Please see "Endnotes for Your Account" section for an explanation of the endnote codes and symbols on this statement.



Account Value as of 03/31/2017: \$ 772,726.64

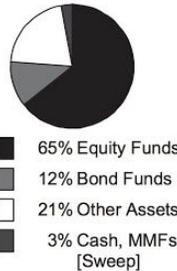
Change in Account Value	This Period	Year to Date
Starting Value	\$ 769,308.47	\$ 747,619.58
Cash Value of Purchases & Sales	0.00	0.00
Investments Purchased/Sold	0.00	0.00
Deposits & Withdrawals	0.00	0.00
Dividends & Interest	1,653.74	2,161.79
Fees & Charges	0.00	(1,869.05)
Transfers	0.00	0.00
Income Reinvested	(0.28)	(0.74)
Change in Value of Investments	1,764.71	24,815.06
Ending Value on 03/31/2017	\$ 772,726.64	\$ 772,726.64
Total Change in Account Value (Totals include Deposits & Withdrawals)	\$ 3,418.17	\$ 25,107.06

Account Value (\$) Over Last 12 Months [in Thousands]



Asset Composition	Market Value	% of Account Assets
Cash and Money Market Funds [Sweep]	\$ 21,991.94	3%
Bond Funds	89,400.95	12%
Equity Funds	502,703.70	65%
Other Assets	158,630.05	21%
Total Assets Long	\$ 772,726.64	
Total Account Value	\$ 772,726.64	100%

Overview



Gain or (Loss) Summary

Realized Gain or (Loss) This Period	
Short Term	\$0.00
Long Term	\$0.00
Unrealized Gain or (Loss)	
All Investments	\$106,997.48

Values may not reflect all of your gains/losses.

Schwab has provided accurate gain and loss information wherever possible for most investments. Cost basis data may be incomplete or unavailable for some of your holdings. Please see "Endnotes for Your Account" section for an explanation of the endnote codes and symbols on this statement.

WESTAF Investment Policy

Changes Approved: October 2014

I. Purpose

The Investment Policy has been developed to establish investment guidelines that will govern WESTAF investment decisions and to guide and ensure effective stewardship of accumulated funds.

It is acknowledged that, after consideration, the Board may periodically approve deviations from and exceptions to this policy.

II. Responsibilities of Board and Treasurer

The WESTAF Board of Trustees is responsible for establishing and maintaining this Policy statement. Responsibility for the investment of surplus funds shall rest with the Board. The Treasurer will report upon the status of the investment program at regularly scheduled Trustee meetings. All transactions that utilize WESTAF assets shall be undertaken for the sole benefit of the Federation. The assets of WESTAF will be invested in the manner consistent with fiduciary standards of prudence, the Articles of Incorporation, and any Federal, State, Internal Revenue Service or other applicable laws or guidelines. The investment policy will be reviewed by the Board annually.

III. Objectives of the Investment Program

The objectives of the WESTAF investment program are to provide a reliable source of income and to advance the financial security of the organization. Additional objectives are:

- To keep surplus funds invested promptly,
- To manage the assets for maximum total return within a prudent level of risk for such funds, and
- To seek to maintain the real value of invested principle.

To provide investment income for operations and unanticipated exigencies as well as growth and financial security to the organization, the reserve will be segregated into two distinct funds.

A. Fund A: General Reserve

The primary purpose of the general reserve fund, (Fund A) is to:

- Ensure the organization's ability to survive extraordinary events that would have a negative impact on its ability to fulfill its long-term mission;
- Provide funding for special WESTAF projects and capital needs;
- Cover budgeted operating deficits or unscheduled budget deviations;and
- Provide investment income to support ongoing operations.

Of the total amount of cash reserves held, up to 40% shall be designated as funds for the general reserve. Expenditures of Fund A principal require Board approval.

B. Fund B: Stabilization & Growth

The primary purpose of the stabilization and growth fund (Fund B) shall be to provide a vehicle to allow for the continued growth and stability of WESTAF. Of the total amount held in cash reserves, up to 90% shall be designated as funds for the stabilization and growth fund. Expenditures of Fund B principal require Board approval.

IV. Portfolio Guidelines

WESTAF desires to have a broad, prudent diversification of its investments within the investment categories noted herein.

A. The Executive Director, in consultation with the Board and/or Executive Committee as he/she deems necessary, shall be authorized to invest **Fund A** resources, without prior Board approval in:

- Federally (FDIC) insured certificates of deposits — not to exceed the federally insured level at any one financial institution,
- Money market funds
- Treasury Bills, and/or
- Mutual funds or exchange traded funds that invest primarily in short-term debt instruments with maturities less than three years.

B. The executive director, in consultation with the Board and/or Executive Committee as he/she deems necessary, shall be authorized to invest **Fund B** (stabilization and growth) funds in the following vehicles:

- Any permissible Fund A investment
- Treasury Notes and Bonds
- Federal Agency Notes of the U.S. Government
- Corporate Bonds and Common Stock listed on major stock and bond exchanges
- Exchange Traded Funds
- Professionally managed or indexed mutual funds
- Real Estate

Investment of **Fund B** assets will be made at the discretion of the WESTAF Board of Trustees and/or designated investment managers. At times, investment opportunities may arise that are less traditional than the above and WESTAF may consider such investments when they are reasonable, prudent, and consistent with the other guidelines set out in this policy statement.

C. All securities purchased shall be readily marketable on major trading exchanges. WESTAF will not engage in market trading or timing. WESTAF will utilize a total return approach, that is, relying on both income and capital appreciation to meet its objectives.

D. Real Estate Investment

On occasion, the Board of Trustees may be encouraged to purchase real estate as a portfolio investment to house the organization, which may or may not include an income production component. The following criteria, among others, should be considered before arriving at a decision to purchase real estate:

- The long-term goals and objectives of the organization;

- The appraised value of the property
- For income-producing real estate: the anticipated yield, terms of any existing lease agreements, credit worthiness of current tenants;
- The necessity of financing and the debt servicing capacity of the organization; and
- Overall risk involved and the potential for future marketability

E. Allowable Investments

WESTAF will not knowingly invest in companies whose policies and practices conflict with the organization's overall goals, mission and principles. Due care will be exercised when selecting investment vehicles to ascertain whether a potential conflict of interest exists.

F. Line of Credit

A line of credit that uses organization investments as collateral may be established with a limit of up to \$150,000. The Executive Director is authorized, at his discretion, to utilize this line of credit for operational cash flow purposes. Line of credit borrowings and related charges will be reported via regular financial updates to the Board.

V. Use of Professional Managers

At such times as appropriate or required, professional management shall be used to advise and/or manage the Federation's assets as approved by the Board and/or Executive Committee. With regard to marketable securities, the investment portfolio may be managed by a company or companies selected by the Associate Director and Executive Director in consultation with the Board and/or Executive Committee. Any investment manager shall:

- Operate under the principle of no conflict of interest;
- Implement an investment plan in concordance with the objectives and guidelines provided within this policy statement;
- Assume responsibility for investment decisions in compliance with this policy and other guidelines set forth;
- Keep the Board apprised as to the status of the funds; and

VI. Performance Monitoring and Goals

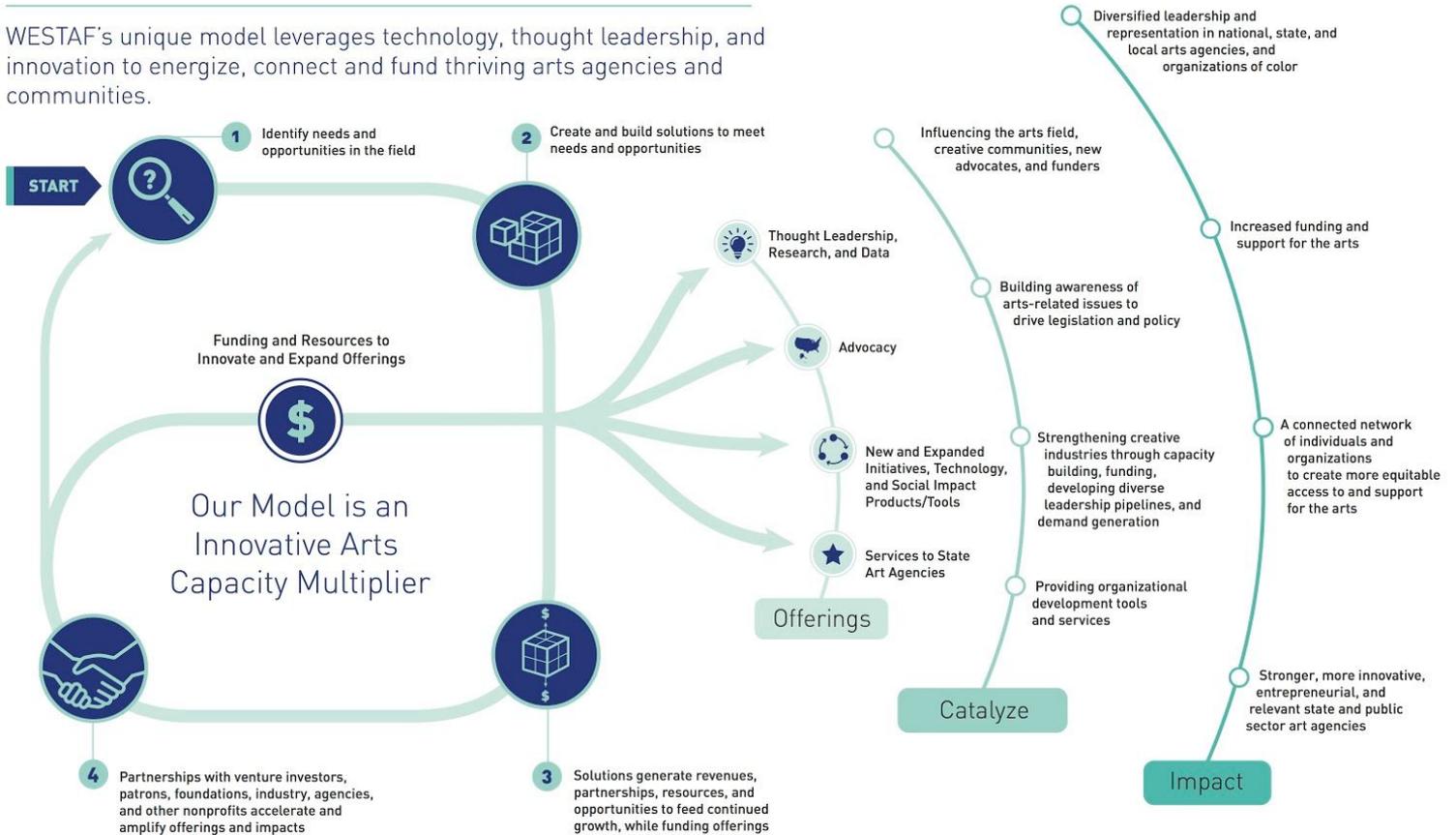
Staff will prepare quarterly reports to include investment balances (cost and market), additions, income and total return of the Federation's investment portfolio for review by the Treasurer. The Treasurer will perform an annual review of the entire investment portfolio and report the performance to the Board of Trustees. In addition, the Treasurer, in consultation with staff, will regularly monitor and evaluate the performance of any selected investment managers.

WESTAF Vision Map

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

WESTAF - FUTURE VISION

WESTAF's unique model leverages technology, thought leadership, and innovation to energize, connect and fund thriving arts agencies and communities.



Co-created with **XPLANE**®

Business Plan: WESTAF Executive Search Services

Draft #2.0 5-8-17

Introduction

The WESTAF staff are capable of developing a commercial level business plan related to Executive Search Services for national, state and local arts agencies, and arts organizations of color. Doing so would enable WESTAF to: 1) help diversify leadership and representation in the arts; 2) help develop more entrepreneurial and relevant agencies; 3) capitalize on WESTAF's expertise in developing a diverse leadership pipeline; and 4) realize a new revenue stream for WESTAF to support its initiatives. To launch a more formalized Executive Search offering would require addressing current organizational limitations in capacity (namely, staff time and financial resources). The plan presented here is an abbreviated business plan that is built on the staff's experience in conducting six pilot search processes. The plan is also informed by WESTAF's 30 years of operation of ArtJob, a job-posting resource for the nonprofit and public sector arts communities. In addition, in preparing this plan, the staff drew on WESTAF's extensive experience in the development and management of successful earned-income projects.

Business Opportunity

In the next 10 years, the arts and culture field will undergo a major change in personnel as the Baby Boomers depart active work. A challenge many organizations will face is the need to replace often long-tenured employees with new leadership. WESTAF can play a positive role in the upcoming change by offering high-quality and targeted fee-for-service search services to national, state and local agencies, and arts organizations of color.

WESTAF's work in the area of diversity and inclusion provides it with additional qualifications to engage in this work. As America becomes increasingly diverse, being able to identify and recruit people of color for positions of leadership in the arts is becoming increasingly important. WESTAF's extensive network of contacts, which includes a large and growing list of professionals of color, provides major advantages for those who work with WESTAF in first connecting with and then encouraging individuals within this network to apply for open positions.

Business Concept

WESTAF plans to launch Executive Search services that will be targeted to state and local public arts agencies, national and regional arts service organizations, and arts organizations of color. Limiting the scope of these searches to these areas takes advantage of WESTAF's strengths and also its existing and constantly updated network of contacts and advisors. WESTAF will seek to be known as the expert in search services in these areas.

Key Financial Features

WESTAF will offer a full range of search services within its target markets. The fee for a full search is \$25,000 (see Search Services below for definition of "full search"). WESTAF will also engage in selected tasks within a search it does not lead. For example, the search team will serve as a search advisor for fees (\$5,000 to \$10,000), as the manager of search paperwork (\$10,000 to \$15,000), and also as a conduit for notification of the position opening to the field (\$5,000).

The gross income for this project is projected to total \$145,000 in its first full year of operation with expenses in the \$40,000 range. Within three years, the business is projected to have gross revenues of \$265,000 and expenses totalling \$77,000. Please note that, like all WESTAF startup projects, personnel costs and overhead are not fully allocated as expenses.

Resources Required to Start the Business

Except for the need to produce a marketing plan and execute it, all of the resources needed to initiate this business are in place. Chrissy Deal, the manager of WESTAF's Multicultural Initiative, has experience in managing executive searches. Laurel Sherman works with Deal and is highly experienced in the management of the application flow, communication with applicants, initial application review, and a variety of other tasks. The marketing expenses to formally launch this work are projected to be \$20,000.

In the start up phase, however, the WESTAF executive director needs to be involved in the process. The executive director brings existing high-level relationships, long-time experience with search processes in the field, and a level of credibility. The executive director also needs to expend time to guide the proper development of search documents and processes in order to ensure that a strong foundation is established for what is projected to be a long-term business endeavor at WESTAF.

Readiness

The WESTAF team has already successfully engaged in several searches. In recent years, the organization has managed or advised on searches for the executive directors of two state arts agencies, the leaders of two national arts service organizations, and the director of a large city organization of color. In addition, it has participated in several other searches in a non-leading role. Thus, WESTAF has experienced staff in place, proven procedures, and a track record of success. Already in existence and tested are: a) correspondence templates; b) a large mailing list with which to cultivate applications; c) a series of evaluation matrices; and d) interview processes including sample questions.

In the first year of the project, management of three full searches, assisting with three searches, and providing an additional \$25,000 in search services is feasible at current staff capacity. This limited number of searches would be expected to flow to WESTAF through word of mouth and nearly no marketing effort. The management of a projected seven full searches by year three plus the provision of partial search services and general search services will require additional staffing support on a part-time, contract basis. This support would be in the form of lead consultants who would manage searches using WESTAF processes, guidelines and back office tools. These consultants would be contractors, not WESTAF staff. Such support would likely be in the form of seasoned, high-level consultants, of whom many are available to WESTAF.

Business Description

The Structure of the Business

WESTAF's executive search services will be organized as a fee-for-service earned-income project within WESTAF. The activity will be located within the nonprofit legal structure of WESTAF and will not be subject to taxation because the activity has been constructed as a service to the field. If the project begins to offer services that could be deemed unrelated to the mission of WESTAF, tax will be paid on unrelated business income. The financial records of this project will be maintained by WESTAF's permanent finance staff, and the activity will be audited annually by an auditor outside of WESTAF.

Personnel Organization

The personnel for this project will be organized in a fashion similar to the manner in which other earned-income project personnel are organized within WESTAF. In this case, the core team will consist of staff member Chrissy Deal, who will lead the project, and staff member Laurel Sherman, who will manage the processing of applications and communications with applicants. WESTAF executive director Anthony Radich will serve as a permanent member of the team with the title of *Lead Consultant*. He will engage in negotiations and communications with high-level clients and offer advice on the search processes. Over the next two years, Radich will phase out his involvement in search efforts and eventually only be involved in searches that are extraordinarily complex or of a very high level. He would, of course, continue to consult with the staff engaged in the search effort to ensure they had the best possible advice in the exercise of their work.

The project is expected to require some existing WESTAF staff time or a contractor's time to market the search service. In addition, provision needs to be made for the rapid onboarding and offboarding of consultants who can service unexpected and sometimes temporary expansion of the business. Such consultants are expected to be high-level in terms of background and experience and to manage WESTAF searches using WESTAF-approved processes and paperwork.

Services Offered

The primary service offered is the provision of a full executive search service to organizations seeking to hire a senior staff member--usually the lead staff person. The key components of this full search process are:

- Consultation with the leadership of an organization seeking new senior staff
- Preparation of a position announcement in collaboration with an organization's search leadership team
- Distribution of the position announcement to a targeted field
- Management of the receipt and sorting of applications
- Facilitation of the deliberations of the search committee in the selection process through either direct facilitation of a meeting and/or the preparation of an agenda and/or the development of screens through which a search committee can process the evaluation of candidates
- Completion of candidate reference checks
- Management of the interview process in a manner that is customized for each client
- Consultation with the search leadership regarding the offer
- Consultation with the new employee and the hiring organization regarding the orientation and onboarding process

Not all clients will desire the full executive search service package. The WESTAF search team plans to continue to offer clients segments of the full package at different price points provided doing so will contribute to a professional and ethical search process.

Defining the Market

The WESTAF search service will be nationwide in scope but will be limited to very specific areas of the field and is not intended to serve all areas of the arts and culture field. The service will focus on: a) staff leadership at state arts agencies; b) staff leadership at local arts agencies; c) staff leadership at national and regional arts service organizations; and d) staff leadership at organizations of color.

The core markets for this service are:

- The 50 state arts agencies
- The approximately 300 local arts agencies of communities with populations of 50,000 or more
- Organizations rooted in communities of color in the United States with budgets of \$200,000 or more which we estimate to be 250 in number
- The estimated 200 regional and national arts service organizations
- The organizations would be expected to afford a full service search costing \$25,000, at this time small-budget organizations are not considered target clients

Long-Term Goals

The goal for this project is to secure search contracts for between 33% and 50% of all of the paid search processes launched in the target markets. We estimate that less than 35% of all searches in the target group currently use paid search services. This presents the WESTAF executive search project with the challenge of educating these fields as to the benefits of using a professional search firm.

Although the retirement of Baby Boomers from the field is generating considerable potential opportunity for this service, the field of arts administration is not expected to grow and will, we project, continue to contract. After a number of years, growth in WESTAF's search endeavors will rely on: a) convincing more individuals in the target markets of the value of paid professional search; b) increasing fees; and c) providing additional fee-for-service consultations related to the hiring, onboarding, and evaluation of executive level staff.

Pricing and Guarantees

Professional fees and expenses for an executive search are typically calculated at one third of the candidate's total cash compensation or an agreed-upon minimum fee, whichever is greater. This is in addition to direct and indirect reimbursable expenses incurred by the consultant(s) such as travel, meals, lodging, advertising, videoconferencing, and candidate travel. Indirect costs such as postage, delivery, copying, and printing are often included in an additional percentage charge beyond the professional fee.

The WESTAF search service is centered on what is commonly referred to as *retained search*. This type of search service is based on a pre-negotiated fee, and the search firm works to locate a successful candidate, even if the initial search effort is inconclusive.

The initial fee for a standard full WESTAF search is \$25,000, which includes all expenses. As the client base grows and the reputation of the search service grows, fees for expenses will be added onto the \$25,000 core fee. If the WESTAF team believe that quality selected services can be offered for part of this fee, they will do so.

Like virtually all search firms, WESTAF will guarantee that a suitable individual will be placed at an organization. This means that, if necessary, WESTAF will reopen a search and also engage in more intensive--and sometimes costly--recruiting without additional compensation. In the event the successful candidate vacates a position within one year of the start date, WESTAF will reopen the search for no additional professional fee.

Marketing

The WESTAF search service will be marketed using the following methods:

- A two-page high-finish brochure will be developed and mailed to a list of potential clients
- The mailed brochure will be followed by two online promotions of the service
- A sales agent will contact selected clients
- A sales agent will constantly comb new accounts to identify soon-to-be-vacated positions in organizations that might use the service
- The client field will be presented with two “promotional” updates annually via email
- An executive search services page will be added to the WESTAF.org web site
- Targeted messaging will be made to key contacts in the WESTAF database
- A process will be put into place to ensure that pleased clients are encouraged to use their networks to inform others of the high value of a WESTAF-managed search

Potential Barriers

There are two major potential barriers to success. One is that the use of a search service is not as common as one might believe among the target group--only an estimated 35%. A strong marketing effort can help address this challenge. The other barrier is that some in the field may not be able to separate WESTAF’s work in policy and cultural politics from its work as a search agent. As a result, they may not use the service because they envision a conflict of interest. This can be addressed through the exercise of highly ethical behavior in the search process and a careful separation of search activities from WESTAF policies and politics.

Competitors

In a review of 19 entities that offer search services, 3 focus primarily on the arts and culture sector and may be considered WESTAF’s chief competitors. They include:

- [Arts Consulting Group](#), founded in 1997
- [Genovese Vanderhoof](#), founded in 1991
- [Management Consultants for the Arts](#), founded in 1983

The perceived strengths of these specialized firms from a client’s perspective might include access to a dedicated roster of established arts professionals to oversee the search, longevity in conducting executive searches, a long “past-client” list that builds confidence, and a large network to which a vacancy could be broadcast. Comparative data on selected culture sector search firms is presented here: [Appendix A](#).

WESTAF can position itself to compete with these vendors in the following ways:

- WESTAF will sell its search services as the only consulting service it is offering these clients. While WESTAF offers an array of technology and data services to these clients, unlike some of its search competitors, it will not offer a full range of consulting services such as strategic planning, revenue enhancement, organizational development, workshop facilitation, and general management consulting. Offering that array of services makes the competitors appear to be generalists who engage in searches rather than specialists.

- The WESTAF executive search team has identified target areas within the arts in which it will work. Competing search firms in the arts tend to work in the full range of arts endeavors, whether or not they have expertise in them.
- WESTAF uses a team structure to manage searches. Doing so provides clients with a breadth of expertise and a growing depth of experience. A common strategy in the search field is to assign a search contract to one consultant or lead staffer who largely works in isolation. In addition, WESTAF has a governing board and also a network of friends and supporters who could be cultivated to assist with the search effort.
- WESTAF, as an organization brings advantages to a search process that are not easily replicated by other search firms. For example, through WESTAF's work across the arts field, its staff are already familiar with a rich array of long-time and emerging professionals. In addition, the WESTAF organization's position as a cultural policy leader provides it with access to pro-bono high-level advice from the field that is not available to others. The WESTAF search team has access to an array of references not provided by applicants who can do things such as evaluate the quality of the academic writing of a candidate or conduct a third-party evaluation of the artistry of a candidate. Finally, WESTAF's strong relationships with key leaders of color provide it with credibility in the search process and access to potential candidates.

Projected Multi-Year Budget

In the last year, WESTAF has been engaged in six search processes on a pilot basis. These engagements were all attracted to WESTAF without any marketing of the service. Following is a conservative three-year projected budget for WESTAF's executive search services:

Year #1 WESTAF FY 18

• Income	
○ Full-service searches-3 @ \$25,000	\$75,000
○ Assisted searchers-3 @ \$15,000	\$45,000
○ Miscellaneous search services	\$25,000
<u>Total Income Year #1</u>	<u>\$145,000</u>
• Expenses	
○ Labor	0 ¹
○ Overhead	0 ²
○ Marketing	\$20,000 ³
○ List expansion and cleaning (paid contractor)	\$5,000
○ Unreimbursable travel and lodging	\$10,000
○ Legal	\$1,000

¹ Labor has a cost; however, in the early stages of WESTAF projects, those costs are not fully allocated. Although busy, the current staff are able to absorb a certain level of search activity within their current work days. If a value of staff time were to be estimated it would be \$40,000-\$60,000

² WESTAF does not allocate overhead to start up projects. If it did so, overhead is estimated to total \$20,000.

³ Includes the fee for a contract sales agent

○ Miscellaneous expenses \$4,000

Total Expenses Year #1 \$40,000

Projected Net Income Year #1 \$105,000

Year #2 WESTAF FY 19

● Income

○ Full service searches-5 @ \$25,000 \$125,000
○ Assisted searchers-4 @ \$15,000 \$60,000
○ Miscellaneous search services \$30,000

Total Income Year #2 \$215,000

● Expenses

○ Labor 0
○ Overhead 0
○ Marketing \$20,000
○ List expansion and cleaning (paid contractor) \$5,000
○ Unreimbursable travel and lodging \$15,000
○ Legal \$2,000
○ Miscellaneous expenses \$5,000

Total Expenses Year #2 \$47,000

Projected Net Income Year #2 \$168,000

Year #3 WESTAF FY 20

Income

○ Full service searches-7 @ \$25,000 \$175,000
○ Assisted searchers-4 @ \$15,000 \$60,000
○ Miscellaneous Search Services \$30,000

Total Income Year #3 \$265,000

● Expenses

○ Labor 0
○ Overhead 0
○ Contract consultants 2@ \$10,000 each \$20,000
○ Marketing \$20,000
○ List expansion and cleaning (paid contractor) \$5,000
○ Unreimbursable travel and lodging \$20,000
○ Legal \$4,000

○ Miscellaneous expenses	\$8,000
<u>Total Expenses Year #3</u>	<u>\$77,000</u>
<u>Projected Net Income Year #3</u>	<u>\$188,000</u>

END



NEA Advocacy Campaign

Because of the strong impact NEA funds have on the western region, WESTAF has undertaken efforts to increase advocacy for the NEA. Following is a description of the advocacy activities we have planned:

- We are activating a network of WESTAF-region advocates who have the capacity, positioning, and motivation to act. Members of this network include: a) participants in WESTAF's seven Washington, D.C. Arts Leadership and Advocacy Seminars; b) alumni of WESTAF's Emerging Leaders of Color program; c) present and former WESTAF board members; and d) officially unaffiliated but longtime friends of WESTAF.
- We have constructed a list of members of Congress whose positions are likely to make a difference in coming votes on the NEA budget. We are asking our advocates to make direct "interactive" contact with these members and their offices multiple times in the form of in-person and/or telephone contact—not simply email or one-way phone message communication.
- We have hired three contractors to work closely and persistently with this network of advocates to ensure results from calls to action. These contractors will also maintain a system for limited sharing of advocacy reports, which we will make available once our efforts are underway.

We have shared our strategy with executive directors of the state arts agencies in the WESTAF region as well as directors of active arts advocacy groups in the West. We also asked them to help this effort by identifying extraordinary advocates, particularly those who live in congressional districts represented by members of Congress who may be tempted to defund the NEA. We also asked them to identify members of their board who live in such districts, so that we may reach out to them as well. We have collected this information from both groups and are continuing to grow our list of advocates.

We are coordinating our efforts with NASAA and AFTA to ensure that WESTAF is supportive of national-level advocacy strategy. However, we believe we can help those national-level efforts by actively supporting western advocates working on this issue. Because this could be a long battle, we will all need to give it a great deal of attention.

WESTAF has compiled an [NEA Resource Center](#) and [Advocacy Toolkit](#) that we have added to the WESTAF.org site.

Report on the WESTAF Trustees, Multicultural Advisory Committee and Emerging Leaders of Color Alumni Summit

Introduction

Presented below is the report on the meeting with the Emerging Leaders of Color Alumni, Multicultural Advisory Committee and WESTAF trustees that occurred in October 2016.

TO: Members of the WESTAF Board of Trustees
Members of the WESTAF Multicultural Advisory Committee,

FR: Chrissy Deal, Program Associate, WESTAF Multicultural Initiative

RE: Summit Report

DT: November 30, 2016

CC: Anthony Radich, Executive Director, WESTAF
Ashlee Stephenson, Senior Associate Director

Rationale, Format & Goals

Following five years of programming to develop emerging of leaders of color, WESTAF convened a joint meeting of the WESTAF trustees, the members of the WESTAF Multicultural Advisory Committee and selected alumni of the Emerging Leaders of Color (ELC) program. Termed a “Summit” the core purpose of the convening was to identify ways to continue to ensure the infusion of of leaders of color into leadership positions in the arts. The Summit included a dinner and day-long joint meeting of the WESTAF trustees, the members of the Multicultural Advisory Committee, 21 alumni of the ELC program and four members of the WESTAF staff. Meeting goals included:

- Educating and further informing the WESTAF Trustees of the current environment for people of color in the arts and culture sector;
- Identifying a series of action steps that WESTAF can take to advance inclusion and equity in the arts and culture sector of the region; and
- Building a higher level of familiarity and expanded trust among the WESTAF Trustees, Committee members and alumni of the Emerging Leaders of Color program.

ELC Dialogue Outcomes

Following the joint meeting, the ELC alumni spent an additional day with the members of the Multicultural Advisory Committee regarding ways to enhance the current ELC program and also ways to further define potential roles for ELC alumni both inside of WESTAF and outside of the organization. Five action items articulated by the ELC alumni were:

- *Prepare the Field of Arts and Culture for an Infusion of Leaders of Color*
 - WESTAF should consider ways to raise awareness among peer and partner organizations regarding the qualities characteristics of the next generation leaders of color such as their work styles, values, and expertise.
 - Staff Comment: A number of toolkits already exist for organizations interested in adopting inclusive practices yet, things remain relatively unchanged in the sector. WESTAF will design and deploy a more hands-on approach for these organizations and provide consultation to agencies or institutions seeking guidance on such matters.

- *Provide Additional Staff Support for the ELC Alumni Network*
 - Cultivate an additional staff person at WESTAF in order to service an ever-expanding ELC network.
 - Staff Comment: Additional revenue streams will also need to be identified to augment the current budget for in order to expand expenditures related to the Multicultural Initiative.

- *Support Ongoing Convening of the ELC Alumni Network*
 - Provide for the continuous engagement of program participants in WESTAF-sponsored and/or endorsed workshops, conferences or other high-level convenings.
 - Staff Comment: For the past several years, WESTAF has made the inclusion of ELC alumni into WESTAF-sponsored or related events normal practice. Since 2013, ELC alumni have had a presence at events such as the Arts Leadership and Advocacy Seminar, cultural policy symposia, the annual ZAPP conference, and the 2016 NEA/Kennedy Center Future of Arts & Creativity convening. This involvement will continue at the same level if not increase as the statewide networks strengthen.

- *Activate the ELC Alumni Network Through WESTAF Platforms and Programs*
 - Develop an online resource for the field to gain access to the knowledge and perspectives of the ELC alumni. These alumni would provide content (blog posts, webinars, state-specific data) and could be tapped as grant panelists, presenters, consultants in a variety of areas.
 - Staff Comment: There is a strong desire to create an online forum that will facilitate dialogue among program alumni who want to maintain contact with one another. The tool would also allow provide the larger arts field with a flow of comment and expertise from the ELC alumni community. Staff will seek to involve key ELC alumni as advisors in the development of the site in order to ensure the site is responsive to their needs as well as WESTAF's.

- *Formalize the ELC Alumni Network in Each of the WESTAF-Region States*
 - Work with the the ELC alumni to establish and fortify networks within each of the 13 western states. Serve as mentors to incoming ELC program participants.
 - Staff Comment: WESTAF will need to stay informed of progress made in each state or sub-region and determine its level of involvement once efforts get off the ground.

Multicultural Advisory Committee Evaluation

Following the Summit and the forum for ELC alumni and members of the WESTAF Multicultural Advisory Committee (MAC), the members of the MAC were convened by phone and asked to evaluate the meeting. Committee members advised that the meeting was a successful “first” for WESTAF. They further noted that the meeting would have a positive impact on WESTAF’s overall work with the ELC and the MAC. They noted that

the gathering was one of like-minded individuals who are clearly invested in their communities as arts advocates and leaders. They noted that time was well spent in terms of networking and the sharing of ideas about how best to collectively impact the field.

Areas cited for improvement centered on concerns about the disjointedness between the two groups-- the ELC being one, and the Board and MAC the other. When the groups were not working together, there was not a clear understanding from either group regarding the work the other group(s) were engaged in. Some ELC participants expressed feelings of being "left out" and therefore, disempowered. MAC members acknowledged the challenges of conducting strategic planning conversations on top of a very packed agenda and suggested the groups do not meet concurrently should another joint meeting occur in the future.

Most MAC members recognized the need to succinctly describe everything WESTAF does, including in the area of technology development as well as WESTAF's structures and committees to ensure all parties have a clear understanding of their role as a valued stakeholder and potential partner in meeting organizational goals and objectives.

Several members remarked that the final day, Friday, was, in many ways, the most significant day of the gathering. During that day the ELC, faculty and WESTAF staff developed a list of action steps. As the ELC alumni processed the events and conversations of the previous two days, they assumed control of the discussion and, in collaboration with MAC members present, crafted the aforementioned action items for WESTAF's consideration using their own facilitation processes. The Summit was considered a strong affirmation of WESTAF's approach to advancing equity in the field through leadership development.

Next Steps for WESTAF

WESTAF staff will continue ELC program recruitment efforts for a new cohort in 2017, explore strategic partnerships and opportunities for growth and will also determine how WESTAF engages with ELC alumni as partners moving forward.

Chrissy Deal will oversee the development of a Multicultural Initiative plan for 2017 that will address many--but not all--of the issues and strategies articulated in the ELC-generated action steps. This plan will include but is not limited to:

- Updated MAC recommendations to the WESTAF trustees
- Continued engagement with the ELC Network in support of statewide or sub-regional networks
- Development of a website for ELC alumni and others to utilize as a forum to share information, expertise, and opportunities
- Invention of a process by which to engage each of WESTAF's technology managers/directors to determine how to meet WESTAF's goal of developing "culturally responsive technology systems"
- The crafting of a proposal to the Regional Arts Organizations (RAOs) to implement a regional or national ELC-type program
- The generation of ideas regarding how to work with NASAA to advance diversity, inclusion and equity at state arts agencies across the country
- A business plan for WESTAF's executive search consulting that specializes in identifying diverse talent for leadership positions in the arts and culture field

The successful integration of these talented leaders into national conversations on art and cultural policy will have broad implications for the field. In addition, it will shape WESTAF’s role as a developer of culturally responsive technology systems and serve as a trusted resource to state arts agencies and arts and cultural policy leaders.

Multicultural Advisory Committee Members in Attendance:

Lucero Arellano	Retired Arts Administrator	Sacramento, California
Teniqua Broughton	Cultural Consultant	Phoenix, Arizona
SuJ’n Chon	Program Manager, Grantmakers in the Arts (GIA)	Seattle, Washington
Loie Fecteau	Executive Director, New Mexico Arts	Santa Fe, New Mexico
Tony Garcia	Executive Artistic Director, Su Teatro Cultural and Performing Arts Center	Denver, Colorado
Eric Hayashi	Film Industry Professional	Walnut Creek, California
Aaron Miles	Natural Resource Manager, Nez Perce Tribe	Lapwai, Idaho
Tey Marianna Nunn	Director and Chief Curator, Visual Arts Program, National Hispanic Cultural Center	Albuquerque, New Mexico

ELC Alumni in Attendance:

Hakim Bellamy	CEO/Founder, Beyond Poetry LLC	Albuquerque, New Mexico
Brian J. Carter	Heritage Lead, 4Culture	Seattle, Washington
Jessica Ceballos	Literary Program Coordinator, Avenue 50 Studios	Los Angeles, California
Mariko Chang	Membership and Events Manager, Civil Beat	Honolulu, Hawai’i
SuJ’n Chon	Program Manager, Grantmakers in the Arts (GIA)	Seattle, Washington
Anastacio del Real	Cultural Specialist, City of Las Vegas	Las Vegas, Nevada
Christy NaMee Eriksen	President, Woosh Kinaadeiyí	Juneau, Alaska
Abe Flores	Field Education Manager, Americans for the Arts	Washington, DC
Ashley Hare	Arts Learning Director, Phoenix Office of Arts & Culture	Phoenix, Arizona
Joshua Heim	Arts Program Manager, City of Bellevue	Bellevue, Washington
Amir Jackson	Director, Nurture the Creative Mind Foundation	Ogden, Utah
Alexandria Jimenez	Manager of Outreach Programs, Museum of Contemporary Art Denver	Denver, Colorado

Candace Kita	Cultural Work and Development Coordinator, Asian Pacific American Network of Oregon (APANO)	Portland, Oregon
Nikiko Masumoto	Organic Farmer and Artist	Fresno, California
Ashanti McGee	Board Member/Grant Writer, Las Vegas Contemporary Art Center	Las Vegas, Nevada
Yvonne Montoya	Director, Safos Dance Theatre	Tucson, Arizona
Robin Mullins	Client Services Specialist, White Men as Full Diversity Partners	Portland, Oregon
Michelle Patrick	Education Training Coordinator, Denver Center for the Performing Arts	Denver, Colorado
Cheiko Phillips	Heritage Support Specialist, 4Culture	Seattle, Washington
Madalena Salazar	Principal, 3rd Space Vision	Denver, Colorado
Gabrielle Uballez	Executive Director, Working Classroom	Albuquerque, New Mexico

Scenarios: Emerging Leaders of Color Programs and the RAOs

Prepared by WESTAF | 1-11-17

Introduction

In November 2015, a topic discussed during a meeting of Regional Arts Organization (RAO) chairs and executive directors, was ways the RAOs could all participate in the cultivation of emerging leaders of color in the arts field. The group committed to exploring approaches to working either collectively or individually to engage in such work. Because WESTAF was currently engaged in such work through its Emerging Leaders of Color (ELC) program, that organization was asked to conduct research on potential collective RAO action in the area and report back to the group.

At the April 2016 meeting of the RAOs in Washington, DC, WESTAF presented a brief overview of leadership programs currently in existence, including those focused on emerging leaders of color. The RAO leadership present reviewed the report and then requested that WESTAF present some draft scenarios that could be considered at a future meeting of the group. This document contains the draft scenarios requested.

The Interest of NASAA

Simultaneous with the RAO leadership discussion about investing in emerging leaders of color, Pam Breaux--new National Assembly of State Arts Agencies (NASAA) CEO--voiced an interest in developing a program that focused on the development of staff of color within state arts agencies. Breaux noted her potential interest in working with the RAOs on a program that would focus on this group. That interest is the reason why NASAA is mentioned in this document.

Proposed Project Goals

The proposed goals for the scenarios presented here are:

- To identify emerging leaders of color who are representative of the country's increasingly diverse population, who are interested in life-long careers in the arts field, and provide them with high-level skills, a meaningful peer communication network, and meaningful connection to a regional arts organization that will maintain a continuing interest in their ongoing development and career advancement.
- As RAOs, to proactively support the development of emerging leaders of color in order to enrich the pool of arts professionals engaged in and powering nonprofit arts administration over the next 50 years.

The Core Components

The scenarios presented in this document are structured around several core activities. These activities reflect the structure of WESTAF's Emerging Leaders of Color program which has been in operation since 2010. The core components are:

- The identification of two or more candidates from each state in a region for participation in the professional development seminar using a streamlined online application process. These individuals may be identified by their state arts agency or apply independently. Selected by a review panel, the participants travel to and participate in the opportunity at no cost to themselves.

- A professional development seminar of two days or longer which the invited participants receive high-level professional development and team building instruction and experiences.
- The cultivation and ongoing stimulation of a communication network among program alumni. The purpose of this activity is to create and sustain a long-term peer communication network among all who have participated in the program.
- The commitment of each participating RAO to the infusion of program graduates into a stream of career opportunities such as; service on grant review panels, inclusion in the governance processes of RAOs, inclusion in federal and state advocacy work, and generally the promotion of program alumni in order to serve their long-term career development.

A Long-Term Commitment

A key feature of the success of the WESTAF ELC program is the long-term commitment WESTAF has made. The staff and board of WESTAF have not put a time limit on the program, and it was instituted with the understanding that the program’s lifespan would be indefinite. The commitment is not limited to a time frame related to a temporary funding stream. It is a long term commitment, embedded into the organization, with a dedicated program manager and funded through WESTAF’s core budget.

If the RAOs decide to sponsor a program for leaders of color, a long-term commitment is a key feature of making it a success. Such a commitment signals to the group served that the commitment of the RAO is deep and not dependent on the periodic interest and funding of others. Committing, long-term, to such programs is necessary to foster relationship-building and infuse program alumni into opportunities. Doing so conveys a true interest in this type of work rather than a “flavor of the month” type of activity.

Draft Scenarios

Following are draft scenarios that outline possible ways for the RAOs to proceed. The scenarios are presented for purposes of discussion and are expected to be revised and restructured so that they best meet the interests of the RAO collective.

Scenario #1: Joint Organization Structured Regional Distribution

Description of Organizational Structure:

In this scenario, one of the six RAOs takes the lead in organizing a ELC program for all six regionals. This means that the faculty, curriculum, reading material and overall program administration is led and managed by one person located within one regional. Such administration would also include cross-regional consultation regarding the design and execution of the program. Following the initial setup of the program, each RAO would then be responsible for managing a participant selection and invitation process, assisting in the identification of a location for the sessions, and assigning a key contact person at the RAO who would maintain future ongoing relationships with the participants.

Description of Program:

The program in this scenario has three distinct features:

- Each regional would work with the states in its region to manage a process that would result in the invitation of two candidates or more annually from each state in the region. Those selected would be invited to participate in an annual two-to-three day formal training in each region.
- Experienced high-level faculty would be secured to conduct sessions in each region. Because of the need to train and evaluate faculty, significant sharing of faculty across the regions would be expected.
- Each regional would be required to prepare a plan for the infusion of program graduates into opportunities in the region. Infusion activities mean facilitation of participation on grant review panels, appointments to governing boards of state arts agencies, invitations to participate in ad hoc forums and other field-inclusion efforts. Each regional would prepare a plan that establishes program graduates as a part of an ongoing communication network and, after 3-4 years of programming, reconvene program alumni for networking and evaluation purposes .

Level of Collaboration and Regional Discretion:

- Each regional would have an advisory role in the development of the curriculum and the selection of faculty.
- Each regional would have an opportunity to set aside up to 20% of the professional development seminar time to focus on the regional, its programs, structures and ways the ELC program participants could become involved.

Cost in Dollars:

- Appendix A of this document contains estimates of costs related to this project. The figures presented are intended to serve as a guide and are not to be considered final.

Cost in Personnel Time:

- In this scenario, the load for the organization of the sessions would be centred on the regional that is managing the program on behalf of the others. An estimated .5 FTE is projected to staff this position. In addition, however, individual regionals hosting region-specific ELC programs would also need to allocate personnel time.
- Regionals not providing the lead work would need to dedicate approximately .25 FTE to the project. This personnel time would be deployed to establish and maintain professional relationships with the program participants and serve as an active advocate and facilitator for the infusion dimension of this project. The personnel allocation is also needed in order to ensure an effective liaison activity between each regional and the person engaged in the central management of the program.

Possible Underwriters:

- *Foundations:* In this scenario, private foundations would be solicited to support the initial organization of the RAO-wide effort. "Initial organization" means: a) the development of curricula; b) the creation of a

method to solicit, vet, hire and evaluate faculty; and c) the structuring of earned income activities that could build to the point of supporting some if not all the expenses of this work.

- *Fee per State:* Hopefully, each state would want to be involved in the project. The state arts agencies could be asked to pay perhaps \$1,500 per participant to host two individuals from their state. States with very large populations could be allowed to send more than two participants. Asking state arts agencies for funds for such programs is often a challenge, even if the request for funds is related to a project of great value and appears to align with a key interest of the states.
- *Regional Fundraising:* Foundations and corporations have demonstrated a high level of interest in this type of program. Initiating fundraising for this purpose and then maintaining over a period of years requires a meaningful allocation of personnel and funds.
- *Collective Earned Income:* Potential may exist for the development of an earned income activity that could pay for part or all of the ELC program program in the long term. For example, the administration of the program could be structured to provide consulting services for a fee, provide high-quality presentations at state and regional conferences for a fee, and generally work to provide fee-for services that relate to the program. To engage in this work a business plan would need to be developed and carefully considered prior to launching any earned income effort.

Comments: This scenario works off of the existing deployed and proven WESTAF framework. For this reason, WESTAF would like to have the initial conversation about being the lead organization in this effort. .

Scenario #2 National-Level Gathering

Instead of hosting region-level professional development sessions for emerging leaders of color, the RAOs could collaborate on the sponsorship of a national-level gathering. With two attendees per state plus additional attendees of high-population states, there may be 120 to 150 participants in such a gathering. Like the current WESTAF program, the attendees would be selected, invited, and have their fees, transportation and lodging paid for. The RAOs could have visibility and region-specific contact with the national gathering through the scheduling of time region-specific contact and conversations. One benefit of the national gathering would be the ability to attain a higher degree of economic efficiency and also, perhaps the ability to attract higher level faculty. The downside would be the lack of a more intense region-specific approach to the work.

Features of the Organizational Structure:

- This would be a once-a-year event, lasting two-to-four days.
- The staff needed to manage the event would need a high-level of knowledge regarding ways to train individuals who work in large groups. They would also need conference-level organizing skills.
- RAO cohorts would be identified and cultivated during the meeting.

Level of Discretion:

- RAO leadership would be consulted for planning advice annually and participate in an annual evaluation of the session. However, except for having significant discretion in the design of the RAO-specific segment of the annual gathering, individual RAOs would have only a small level of direct input into planning of the gathering overall. Because of its ongoing inclusion and equity work, WESTAF would like to have the initial conversation about being the lead organization in this effort.

Cost in Dollars:

- The base cost in dollars is not expected to change except at the margins. While there may be some overall cost savings, larger groups, also can incur higher costs due to the need to serve them as a block. However, the potential for outside sponsorship may increase and the possibility exists that faculty costs may increase because of the need to have highly compelling faculty to draw individuals and also to manage a room of 125-150.

Cost in Personnel Time:

- The estimated personnel time for this would be a .5 FTE at the RAO managing the annual gathering and .2 FTE for each regional to accomplish the selection of attendees, network development and infusion practices.

Possible Underwriters:

- This kind of activity could attract national-level corporate and private foundation underwriters. However, any such underwriting may need to be applied to speaker fees.
- *Collective Earned Income:* There may be some collective earned income work that can be structured into this project. Such income might pay for some or all of the costs in the long term. For example, the administration of the program could be structured to provide consulting services for a fee, provide high-quality presentation at state and regional conference for a fee, and generally develop services for a fee-for that relate to the program. To engage in this work, a business plan would need to be developed and carefully considered prior to launching any such effort.

Comments: This scenario presents the challenge of connecting with attendees as individuals--an important part of the effort--while working in a large group. At the same time, the approach may offer the most viable means to secure and sustain major external funding.

Scenario #3 Individual RAO Expression and Roll Out

In this scenario, RAO leadership, perhaps in a collective learning/brainstorming meeting learn about and evolve ways they can build individual programs that may not be similar across the RAOs. Such programs would, however, be structured and operated within a pre-agreed framework so that the programs in this area of endeavor can be talked about as a collective activity across all six of the RAOs.

Features of the Organizational Structure:

- A facilitated joint meeting would be used to establish all-RAO approved program frameworks. The goal for establishing the framework would be to allow each regional the ability to develop programs that are independent expressions, yet that would conform to the programs of peer RAOs in terms of quality, intent, key components, and the application of evaluation measures.
- Each regional would be responsible for developing its own program, locating funding for it and executing the program.
- Program managers would consult on a quarterly basis regarding their programs and work to learn from one another about ways to improve the program, resolve issues etc.

Level of Discretion:

- In this scenario, each RAO would have significant--but not total--discretion to develop programs and to manage them in ways they believe are most effective for their region.

Cost in Dollars:

- Assuming that all of the RAOs continue to use the core program features (A convening of selected individuals for a high-level professional development session; Development of an ongoing communication network for participants; and management of a program of infusion that moves program alumni into opportunities) the cost for this type of program would be expected to be slightly higher than a program that is more collaborative. This is because each RAO would be developing customized solutions which are commonly more expensive.

Cost in Personnel Time:

- The estimated RAO-centered time commitment for this type of organizational structure is .35 FTE. The reason for the increase in the time needed is the projected increased time needed to custom-design programs and administer them as potential one-offs.

Possible Underwriters:

- In this scenario, each RAO would have the ability to attract funds through any method they desired. Private foundation and corporate funds remain potential sources of funding. Earned income funds are possible to develop, though perhaps more difficult to do so on a regional one-off basis.

Comments: This scenario allows each of the RAOs to have a great deal of discretion in the way they manifest these programs. Such discretion does, however, have drawbacks in the area of cost and the personnel time needed to administer the programs.

Scenario #4 Consultative Collaboration

In this scenario, the RAOs decide to work together in name only. As individual entities within a group, they collectively proclaim their interest in working with emerging leaders of color. However, each RAO commits to realizing the expression of that commitment in ways that reflect the cultures and preferences of their geographic regions and also the culture of their individual organizations. In this scenario, some programs will be developed and be similar to those of other regions and some will not.

Features of the Organizational Structure:

- RAO leadership commits to operate activities that will work to identify, develop and advance emerging leaders of color.
- The means by which the RAOs manifest their commitment to emerging leaders of color is allowed to vary greatly from RAO to RAO.
- The RAOs informally consult with one another regarding the development of their individual programs, the evaluation of those programs, and the ways they fund the programs.

Level of Discretion:

- This scenario allows each regional the highest level of discretion in the development and deployment of the program.

Cost in Dollars:

- The cost is difficult to determine as some RAOs will elect to engage in low cost programs and others will adopt programs with moderate or even high-level expenses.

Cost in Personnel Time:

- Personnel time can vary greatly and will depend on the level at which each RAO elects to operate a program. Any program at all, however, should be expected to consume some level of RAO staff time.

Possible Underwriters:

- In this scenario, each RAO would have the ability to attract funds through any method they desired. All sources of funding would be possible to pursue, however, the ability to leverage funds across RAOs would be quite limited.

Comments: While this approach allows for the greatest discretion on the part of each RAO, it also has the potential to devolve into a feeble effort at one or more of the regionals. In addition, the approach does not have enough structure to allow for any kind of national-level fund raising. On the other hand, this approach allows each RAO the opportunity to be highly creative.

Scenario #5: The involvement of NASAA

NASAA could be involved in any of the above-mentioned scenarios as a seventh partner regional. The challenges for NASAA in any of the above structures are:

- NASAA would need to find a way to select administrators of color from among its 50 state, DC and territorial membership.
- NASAA may not want to invest in two staffers from each state arts agency as there are likely not two administrators of color in each of the state arts agencies. NASAA may elect to settle on a cohort of 14-16 participants.
- The ELC program is not designed for repeat participation. If the pool of potential participants from state arts agencies is too small and/or if NASAA has a vision for continuing work with the participants from their membership, then adjustments may need to be made for the NASAA participants.

Meaningful v. Meaningless Initiatives

This proposal was developed with the assumption that leading arts and culture organizations understand the need to make substantial investments not only in the diversification of professional staff but also in dismantling potential barriers to access for people from traditionally marginalized communities. Efforts to address these issues date back several decades and there have been many important successes. However, organizations must take a holistic approach to inclusion and equity and strive to embed these values into all aspects of the organization in order to achieve desired results. Without that level of commitment, efforts will almost certainly fall short and be scrutinized by constituents who expect publicly-funded, nonprofit arts organizations to be fully representative of the communities they serve.

Working alongside one another in this manner represents an exciting opportunity to pool resources and tap our collective expertise to make a significant and long-lasting impact on the field for years to come.

Appendix A | Guide to Costs

The following cost estimates are designed to provide an initial understanding of what RAOs can expect to encounter as costs for the scenarios noted above. Please note that these are estimates and intended to serve as a guide. Each RAO will want to refine these estimates prior to making a commitment to any of the scenarios detailed in this document.

Travel and Lodging

Most of the scenarios presented here include the cost of convening a minimum of two individuals per state in a region. In some regions travel costs are high, and in others they are less so. Please note that in the scenario that proposes a national gathering, costs should be assumed to be equal because we assume the national meeting will require greater travel especially more travel for NEFA-based attendees. Lodging is computed at the rate of \$200 per night for two nights per attendee.

Estimate of Administrative Costs

If the project is managed centrally, the RAOs not serving as the project administrator would need to support the administrative costs incurred by the managing RAO. An initial estimate of these costs uses the following

formula: Each RAO pays a base fee for project administration of \$5,000. This fee covers ten participants. Each participant over ten in number incurs an additional fee of \$300.

Arts Midwest				
	<u>Attendees</u>	<u>Cost</u>	<u>Income</u>	<u>Total</u>
Air Fare/Transportation	18	\$300		\$5,400
Lodging	18	\$200		\$7,200
Faculty: Three faculty @ \$2,000 each, + air fare/transportation @ \$500 each, lodging for three nights @ \$200 per night				\$9,300
Meals and Misc @ \$300 each	18	\$300		\$5,400
Administrative costs: \$5000 for 10 participants + \$300 for each additional	18			\$7,400
Subtotal		\$1,000		\$34,700
<i>Estimated state income: \$1500 per participant</i>	18		\$27,000	
Total				\$7,700
Mid America				
	<u>Attendees</u>	<u>Cost</u>	<u>Income</u>	<u>Total</u>
Air Fare/Transportation	10	\$300		\$3,000
Lodging	10	\$200		\$4,000
Faculty: Three faculty @ \$2,000 each, + air fare/transportation @ \$500 each, lodging for three nights @ \$200 per night				\$9,300
Meals and Misc @ \$300 each	10	\$300		\$3,000
Administrative costs: \$5000 for 10 participants + \$300 for each additional				\$5,000
Subtotal		\$1,000		\$24,300
<i>Estimated state income: \$1500 per participant</i>	10		\$15,000	
Total				\$9,300
Mid Atlantic				
	<u>Attendees</u>	<u>Cost</u>	<u>Income</u>	<u>Total</u>
Air Fare/Transportation	18	\$300		\$5,400
Lodging	18	\$200		\$7,200
Faculty: Three faculty @ \$2,000 each, + air fare/transportation @ \$500 each, lodging for three nights @ \$200 per night				\$9,300
Meals and Misc @ \$300 each	18	\$300		\$5,400

Administrative costs: \$5000 for 10 participants + \$300 for each additional	18			\$7,400
Subtotal		\$1,000		\$34,700
<i>Estimated state income: \$1500 per participant</i>	18		\$27,000	
Total				\$7,700
NEFA				
	<u>Attendees</u>	<u>Cost</u>	<u>Income</u>	<u>Total</u>
Ground Transportation	12	\$100		\$1,200
Lodging	12	\$200		\$4,800
Faculty: Three faculty @ \$2,000 each, + air fare/transportation @ \$500 each, lodging for three nights @ \$200 per night				\$9,300
Meals and Misc @ \$300 each	12	\$300		\$3,600
Administrative costs: \$5000 for 10 participants + \$300 for each additional	12			\$5,600
Subtotal		\$800		\$24,500
<i>Estimated state income: \$1500 per participant</i>	12		\$18,000	
Total				\$6,500
South Arts				
	<u>Attendees</u>	<u>Cost</u>	<u>Income</u>	<u>Total</u>
Air Fare/Transportation	18	\$300		\$5,400
Lodging	18	\$200		\$7,200
Faculty: Three faculty @ \$2,000 each, + air fare/transportation @ \$500 each, lodging for three nights @ \$200 per night				\$9,300
Meals and Misc @ \$300 each	18	\$300		\$5,400
Administrative costs: \$5000 for 10 participants + \$300 for each additional	18			\$7,400
Subtotal		\$1,000		\$34,700
<i>Estimated state income: \$1500 per participant</i>	18		\$27,000	
Total				\$7,700
WESTAF				
	<u>Attendees</u>	<u>Cost</u>	<u>Income</u>	<u>Total</u>
Air Fare/Transportation	26	\$400		\$10,400
Lodging	26	\$200		\$10,400

Faculty: Three faculty @ \$2,000 each, + air fare/transportation @ \$500 each, lodging for three nights @ \$200 per night				\$9,300
Meals and Misc @ \$300 each	26	\$300		\$7,800
Administrative costs: \$5000 for 10 participants + \$300 for each additional				\$9,800
Subtotal		\$1,100		\$47,700
<i>Estimated state income: \$1500 per participant</i>	26		\$39,000	
Total				\$8,700

END

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WESTAF Board of Trustees Biographies

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 Ig̃aluik 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 non-profit 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 2nd vice president. 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 HSFCA 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 [Hawai'i 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 Hawai'i 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.

Vicki Panella Bourns

Director | Salt Lake City Zoo, Arts and Parks District

Vicki Panella Bourns directs the Salt Lake County Zoo, Arts and Parks (ZAP) program, which distributes approximately \$16 million dollars annually to over 170 arts and cultural organizations in Salt Lake County. Prior to joining ZAP, she assisted cultural organizations and other nonprofits with strategic planning, board development and executive searches through Panella Consulting.

Panella Bourns has worked for some of Utah's major cultural organizations including the Repertory Dance Theater, KUER (FM90) and the Salt Lake Acting Company. She served as treasurer for the Performing Arts Coalition during the planning and implementation of the Rose Wagner Performing Arts Center, a public/ private theatre development in Salt Lake City. Panella Bourns also helped transform the Utah Citizens for the Arts organization into the Utah Cultural Alliance and served as Treasurer for SAALA (State Arts Advocacy League of America). She was actively involved in SAALA's transition to Americans for the Arts State Arts Advocacy Network (SAAN). Panella Bourns is originally from Detroit, Michigan and holds a bachelor's degree in dance and a master's in arts administration from the University of Utah.

Steven J. Tepper

**Dean | Herberger Institute for Design and the Arts, Arizona State University |
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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.

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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, 2017

Portland, Oregon

Wednesday, October 25 and Thursday, October 26

February, 2018

Washington, DC

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

May, 2018

Las Vegas, Nevada

Wednesday, May 16 and Thursday, May 17

October, 2018

Bozeman, Montana

Wednesday, October 24 and Thursday, October 25

February, 2019

Washington, DC

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, DC

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, DC

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, DC

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, DC

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.

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