Board of Trustees Meeting

Portland, Oregon
October 25 - 26, 2017
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Agenda

Wednesday, October 25 and Thursday, October 26, 2017
Heathman Hotel | 1001 SW Broadway Portland, OR 97205 | Phone: 503-241-4100

Wednesday, October 25
Location: Opus Room, Heathman Hotel

5:00 p.m. Meeting of the Executive Committee

6:15 p.m. Meet in the Hotel Lobby to Travel to Dinner Location Pazzo Ristorante

6:30 p.m. Cocktails

7:00 p.m. Working Dinner with Guests from Portland
Location: Pazzo Ristorante, 627 SW Washington Portland, OR 97205

- Introduction of Guests
- Welcome Tatiana Gant, Executive Director, Montana Arts Council
- Presentations by Guests
- Discussion

9:00 p.m. Adjourn

Thursday, October 26
Location: Fremont/Morrison/Hawthorne, Heathman Hotel

8:00 a.m. Meeting of the Board Development Committee

8:45 a.m. Full Breakfast Served in Meeting Room
Location: Fremont/Morrison/Hawthorne Room

9:00 a.m. Call to Order

9:05 a.m. Approval of the Minutes of the Previous Meeting

9:10 a.m. Trustee Elections (Action Item)
- Re-election of Trustees
- Election of at-large members to the Executive Committee

9:20 a.m. Report of the Board Development Committee
- Report of the Chair
- Review of proposal to change the bylaws
- Review of the Board Development Committee Survey of Trustees

9:40 a.m. Report of the Chair

9:50 a.m. Report of the Executive Director

10:00 a.m. Break
10:15 a.m.  Finance Report
  ● Investment Report
  ● Review and approval of the WESTAF Investment Policy
  ● Budget Update
  ● Earned Income Report

10:45 a.m.  Review and approval of the FY 18 WESTAF Budget

11:15 a.m.  Update on the transition of the WESTAF executive director
  ● Appointment of the search committee
  ● Timeline
  ● Budget
  ● Securing a search firm

11:30 a.m.  Proposal to use cash reserves for search firm

11:40 a.m.  Update on the Status of the NEA
  ● Summary of WESTAF advocacy activity
  ● Review of potential NEA budget changes on the states
  ● Review of potential NEA budget changes on WESTAF

11:55 a.m.  Program Update: Public Art Archive™

12:00 p.m.  Lunch

12:30 p.m.  Planning Session

2:00 p.m.  Report on the Review of the Executive Director (Executive Session)

2:30 p.m.  Adjourn
Dinner Guest Bios

**Michelle Boss Barba | Program Office for Arts & Culture | The Oregon Community Foundation**
Michelle Boss Barba is the program officer for arts & culture at the Oregon Community Foundation where she oversees the various grant programs that support culture across Oregon. Prior to joining the Foundation, she served for over eleven years as founding artistic director at Ethos Music Center, a state-wide music education nonprofit with a special focus on underserved communities. She has been published for her work on cultural diversity in music education and teaches as an adjunct in the department of music at Portland State University. Dedicated to service, Barba was given the Contemporary Alumni Award from the University of Portland and the Gerald E. Bruce Community Service Award from the Ford Family Foundation for her community service efforts.

**Jeff Hawthorne | Interim Executive Director | Regional Arts & Culture Council**
Jeff Hawthorne is a 15 year veteran of the organization. He is serving as the Council’s interim executive director until the board of directors completes its national search. Hawthorne is also the director of community engagement for RACC. He joined the RACC staff in 2002 to lead new initiatives related to raising money and awareness for the local arts community, including supervision of RACC’s advocacy efforts, research activities, and fundraising campaigns. In 2015, he received the Michael Newton Award from Americans for the Arts, recognizing his innovative work in developing private sector partnerships and funding for the arts.

**Glynis Jones | Director of Finance | Global Community Impact/Nike Foundation at Nike Inc.**
Glynis Jones is the director of finance for Global Community Impact Group at the Nike Foundation. In her role, Jones leads the finance function to deliver strategy, continuous process improvement and enabling services for both groups with a combined budget of over $86 million. Prior to her position as the director of finance, she served as the senior finance manager at the Nike Foundation. Prior to joining the Nike Foundation, Jones worked in a senior finance position at the United Nations Foundation in Washington, D.C. Immediately prior to joining the U.N. Foundation, she served as WESTAF’s director of finance during the period 1996 to 2004. During that time Jones was involved in all the major decisions that led to the development of WESTAF’s array of successful earned income projects. Jones earned an MBA from the University of Denver.

**Brian Rogers | Executive Director | Oregon Arts Commission**
In June of 2014, Brian Rogers was named executive director of the Oregon Arts Commission and the Oregon Cultural Trust. Prior to assuming that post, Rogers served as deputy executive director of the Pennsylvania Council on the Arts for 16 years. There he was responsible for managing the agency’s grant programs, financial oversight, and the general administration of the agency. Rogers holds a bachelor’s degree from the Tyler School of Art at Temple University, where he majored in painting. He also earned a master’s degree from the Graduate School of Art at the University of Arizona.
Minutes of the Board of Trustees
Cheyenne, WY
May 17, 2017

Trustees Present
Erin Graham, Chair; Tamara Alvarado, Vice Chair; Cyndy Andrus, Treasurer; Roy Agloinga, Secretary; Loie Fecteau, Joaquin Herranz, Jr.; Karen Hanan; Michael Faison; Michael Lange; Teniqua Broughton; Wendy Bredehoft; Tony Garcia; Steven Tepper; Vicki Panella Bourns; Jonathan Johnson;

Trustees Absent
Natalie Camacho Mendoza; Nikiko Masumoto

Staff Present
Anthony Radich, Executive Director; Amy Hollrah, Finance Director; Leah Horn, Director of Communications; Chrissy Deal, Program Manager; Natalie Villa, Project Associate

Call to Order
Graham called the meeting to order at 9:03 a.m.

Approval of Minutes
Graham called for a motion to approve the minutes. Broughton so moved. Faison seconded. The minutes were approved.

Report of the Chair
Graham reported that she and Radich went to a meeting with the Regional Arts Organizations’ chairs and executive directors on April 19 through 21 in Bentonville, Arkansas. Graham noted that it was her first introduction to the group.

Graham stated that all of the regionals agreed to throw money in, put together a scope of work and hire someone to assist and think through potential funding for the arts in a post-NEA world. Radich noted that Hal Real from Mid Atlantic Arts Foundation and Graham will be the chairs on the committee to assist.

Radich noted that this is not meant to give up on the NEA rather rethinking funding structures and have a larger discussion what could be.

Graham reported that WESTAF held another planning session in Portland, OR. WESTAF invited past board members and president of Brown Rice, WESTAF’s developer. The planning session helped identified areas that WESTAF should look to start investigating to achieve further goals, especially in technology.

Graham noted that some interesting suggestions included modifications of technology to include differing markets and also including diversity, equity and inclusion concepts into the technology projects. Graham is working on synthesizing the information which will eventually be the strategies WESTAF employs over time.
Report of the Executive Director
Radich stated that WESTAF has been operating the executive director search for the California Arts Council. Radich noted that the governor of California has recently proposed amending a section of the state government code in order to return the executive director position to a gubernatorial appointment. Radich explained that WESTAF had contacted and scheduled interviews with six finalists but will need to cancel until further notice is provided.

Radich stated that WESTAF is handling the Montana Arts Council and advising on the Nevada Arts Council search.

Radich noted that the executive committee approved WESTAF spending $20,000 to hire three managers of citizen arts advocates to contact the pool of advocates and remind them to meaningfully contact their legislators.

Radich noted that WESTAF has to move at the end of the year because the new building owners would like to move into the WESTAF offices. Radich noted that WESTAF has been looking at smaller places that are not as nice as other buildings but the location is better. Radich stated that if WESTAF can cut $60,000 off of the rent, it would be beneficial for WESTAF should funding from the NEA be eliminated or cut.

Radich noted that there is a proposal for the search services included in the board packet and is the way that staff can notify the board what is happening. Chrissy Deal is leading the effort for the search services.

Andrus noted that WESTAF has done a good job with the Montana Arts Council search and recommended further.

Garcia noted that Chrissy Deal is part time and wanted to know if WESTAF had a plan for allocation of time and resources, as this service grows.

Radich noted that Deal had moved to full time employment and the WESTAF staff has created a working template for the searches. Radich also stated that if WESTAF has a number of open searches at a time, WESTAF would consider hiring a person to assist who understands the business and would be able to manage that process.

Broughton suggested that WESTAF get testimonials from organizations, specifically Langston, demonstrating WESTAF’s work with people of color.

Radich stated that a proposal was sent to the RAOs on ways to expand the Emerging Leaders of Color program. Radich stated that there is interest in the proposal, though most are primarily concerned with the potential cut or elimination of the NEA. Radich announced that WESTAF is partnering with Forecast Public Art and the Hawai‘i State Foundation on Culture and the Arts to have a symposium in Hawai‘i on public art. The symposium has not been announced yet but will be announced at AFTA at the Public Art Network meeting.
Report of the Board Development Committee
Fecteau reported that the board development committee held a productive brainstorming meeting. Fecteau stated that WESTAF is currently holding until news regarding the NEA budget is announced before nominating new board members and instead are identifying characteristics for potential board members.

Fecteau reported that Trustee Vicki Bourns was promoted and is now the new executive director for the Utah Division of Arts & Museums. WESTAF’s bylaws state that there can not be more than five executive directors and are elected by the peer executive directors. Bourns will be resigning from the board after the May 2017 board meeting.

Fecteau noted that there will be a vacancy for the Utah on the board.

Finance Report
Andrus presented the finance report. She reported the following:

- For earned income, there has been intensive software development specifically for CVSuite and CaFE.
- The general revenue does not come in at this time, as invoices are sent out during the summer.
- For discretionary income, all state fees have been paid for FY16. Invoices for FY17 will be sent out in May.
- WESTAF took $50,000 out of the cash reserve to assist with cash flow.

Hollrah noted that the $50,000 was from a low-yield cash reserve that was not making any money. Hollrah noted that there is typically a cash dip in June and July as WESTAF sends out invoices.

Bredehoft asked if there was a plant to reinvest that money.

Hollrah noted that the money taken out was to assist with additional expenses and there was not a plan to reinvest.

Report from Investment Advisor Tim Schott
WESTAF Investment Advisor Tim Schott presented an overview of WESTAF investments.

Budget Preview
Radich noted that staff will present a budget preview and will prepare a budget internally. Then WESTAF staff will meet with Cyndy Andrus. The budget draft is presented to the executive committee during the summer and is sent to the board in the mail. The board votes on the budget in October.

Radich noted that WESTAF utilizing the same strategy as previous years which is to maximize earned income to assist with state services and advocacy.

Broughton asked if there is a possibility of a multi year budget, as WESTAF is investing in technology.
Graham noted that she also asked staff to prepare a multi year budget and staff will work on a multi year budget to present to the board.

Radich noted that WESTAF does have a doomsday budget Radich states that he does not want to share the budget as it contains sensitive information. Radich noted that if the NEA does collapse WESTAF would cut 10 employees. WESTAF said there would be considerations toward programs and scaling down the board meetings, events, etc.

Radich noted that WESTAF will be pivoting between this fiscal year and next fiscal year, as there are significant changes in technology programs such as the transition from GO to GO Smart.

Graham noted that WESTAF should not be conservative because of potential NEA cut but actually continue the work and continue to invest in WESTAF.

WESTAF will not increase state participation fees.

Graham asked if WESTAF anticipates issues with being able to pay the state participation fees.

Radich stated that he does not believe it will be an issue because the states can justify the return of investment. The only issue foreseen is the backlash because WESTAF would be the largest grant they give. Radich noted that WESTAF can work with the state arts agencies to ensure that they can effectively communicate services WESTAF provides.

**Earned Income Report**
Radich stated that there is going to be more investment in ZAPP. WESTAF predicts the partner payout will be $200,000 instead of the typical $250,000. WESTAF staff considers three programs, CaFE, GO Smart, and ZAPP as money earners.

The other technological programs that WESTAF wants to position to pay for expenses but not necessarily be money earners. Radich noted that WESTAF are speaking with APAP regarding a partnership to build a booking site. Radich believes that WESTAF can assist APAP in building the technology program, with its experience and expertise.

Radich noted that WESTAF will be balancing the budget by the end of FY18. Radich noted that it is a 2-year budget plan because of the many changes.

**WESTAF Trustee Page Review**
WESTAF staffer, Natalie Villa, presented the trustee section of the WESTAF website and explained how trustees can access the information.

**Update on the Budget of the National Endowment for the Arts**
WESTAF Director of Communications, Leah Horn explained that WESTAF hired three contractors as managers of citizen arts advocates. WESTAF has divided the work between the three contractors into more manageable forms:
• Yvonne Montoya will be focusing her efforts on the Emerging Leaders of Color fellows.

• Craig Watson will be focusing his efforts on advocates in California and working on state and local partnerships within California.

• Susan Petrella will focus on the WESTAF region, going state by state connecting with advocates.

The goals of contacting advocates is to engage advocates and also activating people within their networks. Horn noted that it is a lot of work and though we are not asking advocates to do much but when the times are dire, we will need the entire network of advocates.

Radich asked for each board member to explain the sense that they get from their state regarding the support of the NEA. Each state discussed challenges and strengths with their state legislature.

**Discussion of the Joint Meeting with the Emerging Leaders of Color**
WESTAF Program Manager, Chrissy Deal reviewed the outcomes of the combined meeting with the Emerging Leaders of Color (ELC), Multicultural Advisory Committee (MAC) and board members in October 2016. The goals of the meeting were to educate the trustees what it is like as a person of color within the arts and culture field, identify potential next steps and build relationships between three cohorts.

Trustees and members of the MAC including Alvarado, Broughton, Fecteau and Garcia discussed:

• WESTAF board and staff educating the ELC fellows more on all of the work WESTAF does and that ELC is a program of WESTAF not of the MAC.

• Codifying the relationship of the ELC within WESTAF as a sustainable structure without changing WESTAF’s dynamic.

• Providing the ELC the tools and freedom to achieve goals, as mentioned in Deal’s *Summit Report*.

• A core group of ELC fellows are ready to assist and engage in WESTAF’s work and continue to maintain contact with WESTAF staff and other ELC fellows.

• Provide resources and connections to the ELC within their state not just regionally.

Deal noted that the MAC will be providing the board and executive committee with a set of recommendations for future approval.

**Planning Session**
Graham conducted a planning session reviewing the WESTAF vision map and discussed possible changes. Graham recorded all suggestions provided by board members on the vision map. An example of suggested changes include:

• Fecteau noted that state arts agencies are members of WESTAF and appear to be missing in the overall vision of WESTAF.
• Garcia asked where the equity and inclusion work is represented in the WESTAF vision map.

• Lange noted that the vision map could represent work that WESTAF is doing currently. Lange asked if the way that WESTAF presented questions and people that were contacted developed ideas that WESTAF is currently working on.

• Staffer Hollrah and Graham noted that WESTAF may consider maintaining the work that WESTAF is currently working on while creating a prioritization of the work.

• Broughton suggested that WESTAF focus on aligning with organizations for solution creation instead of placing all work on WESTAF.

**Adjourn**

The meeting was adjourned at 2:31 p.m.
FY17 Finance Update
For the Period Ending September 30, 2017
Submitted by: Amy Hollrah, Finance Director

WESTAF fiscal year 2017 has now concluded, and the finances reported are the unaudited cash numbers for that year. The audit will begin shortly and an audited report will be available in early calendar year 2018. Overall, there is a deficit projected for year-end due to many factors (1 & 2). The key reasons behind it are detailed in the attached memo entitled “Budget Two Year Swing”. A major difficult-to-control cost in the past year was the cost of PCI compliance which is a compliance required for credit card processing and essential feature of virtually all WESTAF earned income sites. Also, I would like to note that although staff worked to secure payment from clients for services prior to September 30th, there were over $313,000 in outstanding invoices at year-end.

Earned Income Programs
● (3) Income is below budget due to various reasons including the ZAPP management fee total reducing during the year due to staffing changes, the repositioning of GO™ to GO-Smart™, and delays in marketing programs such as the Public Art Archive™ and IMTour™.
● (4) The expenses for IMTour include subawards paid out with income received from IMTour-participating states. The offsetting state income was received in FY16 and is therefore not included in cash income for FY17.
● (5) CaFE™ income has exceeded the budgeted amount again this year.
● (6) CVSuite™ is very close to the income budget which represents significant growth over last year’s income of $129,000.

Discretionary Income
● (7) States are asked to pay their FY18 participation fees prior to September 30. Ten states paid within this deadline. As of the end of FY17, Hawai’i and California had yet to pay their FY18 fees. (California paid in mid October and Hawai’i’s payment will be received shortly. That payment was held up by a vendor registration error in the Hawai’i state system.)

Programs & Services
(8) National Endowment for the Arts administrative expenses include costs to manage the TourWest panels and state arts agency staff to travel to the NEA’s LEAD accessibility conference held this summer and which was unbudgeted.
● (9) Expenses include costs for program events such as the Executive Director Forum, professional development, assistance provided to the state arts agencies, Barry’s Blog, strategic planning, regional arts organization meetings, and staff travel to various conferences.

Operations
● (10) Non-payroll operations costs are ahead of budget primarily because of unbudgeted costs related to the upcoming WESTAF office move.
● (11) Payroll costs are slightly behind for this point in the year due to staff changes.
Additional Reporting

- **(12)** The accrual numbers listed below the cash net include the audit adjustments from closing out FY16. FY17 audit adjustments are in process and will be completed in January, 2018. These adjustments include accrual and deferral of income based on when it is earned, the accrual and deferral of expense based on when it is spent, entering depreciation as an expense and ensuring NEA grant income is recognized to match expense within the fiscal year.

- **(13)** The final report for this grant is currently being compiled: the remainder of the grant will be requested in October, 2017. The end date represents the dates of the conference being funded by the NEA. Payment requests and final reports happen after that deadline.

END
# FY17 Cash Summary

Click [here](#) to be directed to the FY17 Cash Summary.

## WESTERN STATES ARTS FEDERATION

**Cash Report For Sept 30, 2017**

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<tr>
<th>Code</th>
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<th>Actual Year-to-date</th>
<th>FY17 Budget</th>
<th>% of Budget</th>
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<td></td>
<td>Income</td>
<td>Expense</td>
<td>Net</td>
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<td>1</td>
<td></td>
<td></td>
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<td></td>
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<td>2</td>
<td><strong>EARNED INCOME PROGRAMS</strong></td>
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<td>IMTour</td>
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<td>5</td>
<td>GO</td>
<td>403,569</td>
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<td>CoFE</td>
<td>593,946</td>
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<td>Public Art Archive</td>
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<td>CVSuite</td>
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<td>CVS Loan Payback</td>
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<td>ZAPP Management</td>
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<td>11</td>
<td>ZAPP Partner Payout</td>
<td>250,000</td>
<td>-</td>
<td>250,000</td>
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<tr>
<td>12</td>
<td>Software Research</td>
<td>26,000</td>
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<td>Search Services</td>
<td>31,216</td>
<td>10,515</td>
<td>20,701</td>
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<td>14</td>
<td>General Earned Income</td>
<td>4,700</td>
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**SUBTOTAL:** 2,319,739 1,001,986 1,317,753 2,503,053 839,500 1,663,553 93% 119% 3

## DISCRETIONARY INCOME

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<td>NEA Regional Plan</td>
<td>871,400</td>
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<td>19</td>
<td>States</td>
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**SUBTOTAL:** 1,166,660 (0) 1,166,660 1,166,790 - 1,166,790 98% 0%

## PROGRAMS & SERVICES

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<th>% of Budget</th>
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<td>NEA Admin 20%</td>
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<td>19,267</td>
<td>144,267</td>
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**SUBTOTAL:** 193,731 458,039 (264,308) 168,520 400,500 (231,980) 115% 114%

## OPERATIONS

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<th>% of Budget</th>
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<tr>
<td>27</td>
<td>Investment Transfer</td>
<td>50,000</td>
<td>-</td>
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<tr>
<td>28</td>
<td>Non-Personnel Operations</td>
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<td>439,505 (439,505)</td>
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<td>Personnel &amp; Benefits</td>
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<td>2,184,111 (2,184,111)</td>
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<td>30</td>
<td>Development</td>
<td>676</td>
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**SUBTOTAL:** 50,576 2,471,643 (2,420,967) - 2,609,111 (2,609,111) 96%

## CASH NET:

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<th>FY17 Budget</th>
<th>% of Budget</th>
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<td>32</td>
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<td>3,730,806</td>
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## ACCRUAL NET:

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<td>5,218,529</td>
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**NOTES:**

- Preliminary totals: adjustments include NEA and fixed assets. No other accrual adjustments included.

- WESTAF's Share of ZAPP: $473,225 A WESTAF asset, representing a 80.86% share.
- ZAPP Flow Through Activity: $26,376,537 Total client funds flowing through our financial office since Oct 1, 2016.
- CaFE Flow Through Activity: $2,337,762 Total client funds flowing through our financial office since Oct 1, 2016.
- Balance of Cash Reserve Accounts:
  - Cash Reserve: $46,487 Code 1020
  - Investments: $619,131 Code 1400
- # of States that have not yet paid FY18 fees: 10 States yet to pay: CA & HI
- IMTour state grants yet to be paid out: $34,000 CA, CO, ID, WY
- Accrual Adjustments: 1,487,723 525,291 962,432
- WESTAF Board of Trustees Meeting Portland, Oregon October 25-26, 2017

Compiled by ATH on 10/16/17

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51 * 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.
The financial projections for WESTAF fiscal year 2017 indicate that the organization will conclude the year with a deficit in the $170,000 range. Since WESTAF usually works toward an an annual break even budget, this deficit requires some explanation. Staff conceptualizes the two-year period FY17 and FY18 as a single budget cycle. The core reason for the deficit in FY17 is that WESTAF incurred significant expenditures related to technology reinvestments that were both planned and unplanned. The FY18 budget has been built to reduce expenses and slightly augment income in order to absorb this deficit. The FY18 draft budget projects an end of year surplus of $138,000. In addition to this surplus amount, staff is seeking to identify an additional $40,000 in technology savings which when identified will cover the entire FY17 deficit.

My upcoming departure is part of this budget dynamic. I will depart employment at WESTAF immediately prior to WESTAF FY20. Before doing so, I believe that one of my most important responsibilities is to put WESTAF in the best possible financial situation. As a result, I have authorized funding for projects that will clear the way for a new executive director and not require that individual to spend the first two or three years of their tenure working on tough and complicated issues that are best resolved during my tenure. The three areas where I have worked to fix issues before handing over WESTAF are: a) the development of an online contracting system; b) the implementation of higher security standards for all technology projects, and c) the repositioning of the GO system. A summary of each of these is provided here:

- **Building of an Online Contracting System** The WESTAF staff has worked for many years on the development of an online contracting system. WESTAF has never had such a system, yet it is an expectation of clients engaged with a contemporary technology business. WESTAF continues to largely rely on paper-centric contracting processes for clients even though it manages approximately 2,000 contracts a year. Although work on the system has stretched over several years, the payments to the developer to build the system are clustered in FY17 during which a total of $49,227 was expended on this project. The system is currently being tested, and when it is deployed should result in a savings in staff time in both the program and the financial accounting areas.

- **During FY17, in response to a change in requirements for PCI (Payment Card Industry Data Security Standard) compliance and an increase in security threats industry wide, WESTAF incurred heavy costs related to the need to further upgrade its systems to make them more secure. These security upgrades were related both to core system security needed to keep hackers out and also to more rigorous standards for PCI compliance. Having a certificate of PCI compliance is necessary in order for WESTAF to accept funds online via credit cards. Accepting such funds is the most important feature of WESTAF’s most profitable technology projects. In FY17, approximately $150,845 was expended to upgrade WESTAF systems to keep them PCI compliant.**

- The GO™ online grant system was evolved into the GO-Smart™ system. The GO system was phased out because it proved to be too complex for many end-users and required significant staff to manage it effectively. In addition, because of the flexibility of the system, at the end-user level, end users had a tendency to create complex bugs in the system that required expensive development hours to untangle. The changeover to GO Smart has allowed WESTAF to reduce staff, cut project overhead and greatly reduce developer expenses. However, these savings cannot be realized in the year they occur. This is
the case because changing to a new software system is akin to costs incurred when moving to a newly-built airport. In that scenario, one can book some savings when closing down the airport but its key functions of safety and security need to be maintained at a high level up to the time the last plane departs. This is similar to software systems. One needs to provide software clients with the full range of functionality they have signed up for up to the time their contract for services concludes. Doing so can be expensive, however, it is an obligation to clients that must be met.

The core financial steps that have been taken to address these overages are:

- A total of four FTE in the FY17 budget have been cut from the FY18 budget. The financial impact of this reduction in payroll and benefits totals approximately $280,000.
- Eliminate the contract for the sales manager and project manager for the YouJudgeIt system. This savings totaled $24,000.
- Move to a lower-cost space with a savings of approximately $40,000 annually after the first year of rent that includes one quarter at the old location.
- Ramp up and refocus marketing and sales in order to increase revenues from the sales of technology products.
- Bring project managers closer to the management of their own budgets so they can help senior management stay within the budget.

Some History
The willingness to spend more in one fiscal year and recoup it in another is not unique to the FY17 - FY18 period. In the past, WESTAF has engaged in deficit spending in order to reinvest in key programs and projects and/or to launch new initiatives. A review of audited statements illustrates that in 2008 WESTAF had a deficit of $179,000, in 2011, it had a deficit of $210,000 and in 2015 it had a deficit of $111,000. These deficit figures are reported on an accrual basis rather than a cash basis but they are similar in scale.

One way to put cross year funding in a larger context is being launched this year. For the first time, the WESTAF budget will be presented to the trustees along with a three-year budget. That three-year budget will provide a context for spending that takes into account that some years require heavy spending, but those years can be followed by years that pay for that spending over a two or three-year period rather than over a one-year period which is increasingly difficult to do with WESTAF’s long-term projects, especially its technology projects.

If you have questions about this report, please contact me. I will be happy to provide you with additional information and/or answer any questions that you may have.
Earned Income Summary Notes

Earned income projects continue to advance with a mid-term goal of supplying the WESTAF with $900,000 per year in net revenues after all expenses are fully allocated. Staff presents the following comments on the four major key earned income projects:

**CallforEntry.org™**
This project continues to attract new users; however, a small competitor may have recently unleashed what could become a price war. If such a battle unfolds in the coming year, it will likely have an impact on net revenues. Also, this is the year when the CaFE system will start the ground up rebuild process. In two years the rebuild will be deployed and should result in a more robust, more flexible, and a more market competitive system. The system currently hosts 125,000 artists.

**GrantsOnline™**
This report reflects the repositioning of Grants Online™ to GO Smart™. The report reflects the predicted decline in clients and revenue related to the fact that the new system is not a fit for several former GO clients. However, although clients numbers are lower, there is a projected increase in profits. Cost cutting related to the repositioning of this product line is primarily reflected in reduction in staff related to the simplification of the software program. The goal is to rebuild GO Smart to a client base of 100 in the next three years At that level, the GO Smart product should be highly profitable.

**Creative Vitality Suite™**
The Creative Vitality Suite shows growth and has captured the interest of creative economy influential users such as Austin, Texas and Minneapolis, Minnesota. The team was reorganized in the fall and a greater emphasis has been placed on sales. Also, this product will work harder at differentiating itself from the Americans for the Arts AFTA Art and Economic Prosperity product and the data sets offered by Data Arts. Both are inferior offerings but the field is not yet fully aware of how they compare unfavourably with the CVSuite.

**ZAPPlication.org®**
This software service continues to be the dominant place in its market. Launching soon will be ZAPPNext™ which will allow managers of art fairs to extend their use of the system (at extra cost) to include post adjudication functions. Additional extensions of this software are planned. The system currently hosts 75,000 artists.

END
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**

<table>
<thead>
<tr>
<th>CaFE™</th>
<th>FY06</th>
<th>FY07</th>
<th>FY08</th>
<th>FY09</th>
<th>FY10</th>
<th>FY11</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
<th>FY15</th>
<th>FY16 audit</th>
<th>FY17 pre-audit</th>
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<td>59</td>
<td>69</td>
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<td>222</td>
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<td>475</td>
<td>601</td>
<td>802</td>
<td>946</td>
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<td>Applications</td>
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<td>337</td>
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<td>171,945</td>
<td>200,879</td>
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<td>142,987</td>
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<td>175,187</td>
<td>257,503</td>
<td>286,835</td>
<td>252,667</td>
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</table>

**GO**

| GO Licensees | 21 | 21 | 25 | 41 | 44 | 38 | 45 | 43 | 49 | 60 | 59 | 36 |
| Revenue | 246,973 | 358,616 | 453,199 | 263,669 | 336,865 | 260,577 | 333,002 | 413,978 | 406,949 | 473,140 | 547,661 | 445,432 |

**CVSuite™**

| Licensees (Note - FY15 report) | 2 | 6 | 5 | 4 | 14 | 13 | 16 | 18 | 21 | 20 | 24 | 29 |
| Revenue | 15,000 | 45,500 | 18,000 | 56,000 | 93,000 | 109,701 | 84,000 | 98,730 | 78,917 | 45,283 | 107,643 | 118,344 |
| Expense | 19,357 | 15,797 | 44,170 | 43,037 | 107,557 | 73,717 | 97,833 | 68,983 | 105,989 | 59,028 | [1] | 150,487 |

**ZAPP®**

| Licensees | 53 | 100 | 172 | 235 | 258 | 305 | 333 | 359 | 424 | 461 | 491 | 508 |
| Events | 70 | 133 | 254 | 354 | 410 | 468 | 548 | 613 | 673 | 710 | 764 | 779 |
| Revenue | 203,681 | 382,709 | 849,588 | 976,997 | 1,102,167 | 1,313,411 | 1,355,144 | 1,505,234 | 1,693,607 | 1,802,764 | 1,961,149 | 2,122,726 |
| Expense | 166,853 | 270,745 | 674,135 | 816,997 | 858,065 | 1,020,306 | 985,027 | 1,156,062 | 1,387,105 | 1,538,849 | 1,725,301 | 1,736,987 |

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

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

b) CaFE statistics are approximate estimates due to timing.

c) 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 10/11/17 by Amy Hollinah, Christina Villa, Raquel Vasquez, Susan Gillespie & Natalie Villa.
## FY 2018 Draft Budget

Click here to be directed to the PDF version of the FY 2018 Draft Budget.

### Western States Art Federation

**FY18 Cash Budget FINAL (V6)**

*Sept 21, 2017 by ATH*

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<thead>
<tr>
<th>Programs</th>
<th>FY 16 Budget</th>
<th>FY 17 Budget</th>
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WESTAF Board of Trustees Meeting
Portland, Oregon
October 25-26, 2017

Back to Table of Contents
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<tr>
<th>Programs</th>
<th>FY 16 BUDGET Revenue</th>
<th>FY 16 BUDGET Expenses</th>
<th>FY 16 BUDGET Net</th>
<th>FY 17 BUDGET Revenue</th>
<th>FY 17 BUDGET Expenses</th>
<th>FY 17 BUDGET Net</th>
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without NEA from 3,733,341 3,590,045 144,896

ACCURAL ADJUSTMENTS:

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<tr>
<th>Category</th>
<th>FY 16 BUDGET (150,000)</th>
<th>FY 17 BUDGET (150,000)</th>
<th>Variance</th>
<th>Variance</th>
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FINANCIAL ACTIVITY:

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<th>Variance</th>
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<td>TOTAL</td>
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*Projections are as of July 31, 2017

NOTES:

a. NEA grant income & expense are based on spending patterns in prior years.
b. M/2 Tour: Only minor income expected from the site (projecting one state paying in FY18. No major marketing push until FY19.
c. M/2 Tour: $5k FY17 expense, $15k subawards to be paid out to HI & ID in FY18 (they paid us in prior years.) Includes tech costs. NO real marketing/travel costs expected.
d. YouLudit: $5k from FY17, includes cutting sales contractor at $1k. Expenses should mostly be tech.
e. G: New sales = 15 clients. Renewals at $352,536 per EBA's budget.
f. G: Includes $34k BR costs from prior year. About $20k month dev costs, $34k marketing costs per EBA's budget.
g. Fast: $28k from FY17, $10k for travel, $20k for BR costs, $10k maintenance.
h. P&L: SAA, more site to Collections, showcase estimated cost to about $20k.
i. OT: Includes about $40k for tech.
j. Search: based on current pricing, this is only two fully paid searches.
k. Search: includes marketing & travel costs.
l. General Earned Inc: includes travel costs for conferences and some tech costs associated with earned income.
m. Regional P&L: NEA: includes $17k for across-sector work.
  o. Symposium: $20k income from HI for SAA Symposium.
  p. Advocacy: Income includes $10k from both CAC and WH Humanities.
  q. Multicultural: To include across-sector work.
r. Professional Development: To include across-sector work.
s. ED Forum: Many new executive directors in FY18, to provide more support.
t. ROD Partnerships: Includes $20k – ROD research into funding diversity plus travel.
u. Banner: $10k with minor tech padding.
v. Misc Income: Payment for providing letters of recommendation to international Visa applicants.
w. Misc expense: conference travel for Leah, Anthony, Ashley & some SGE.
x. Banner: Don’t intend on filling the four open postions. Will try to stay within this budget.
y. Personnel: Includes $20k rebate for OIPA and switching to Guardian for dental coverage.
z. Overhead: Includes $20k office move, 40k based on rent & 10k Krasser upgrade.
These notes accompany the WESTAF Fiscal Year 2018 draft budget and are intended to provide background and support for the numbers presented.

WESTAF’s budget is comprised of four main components: 1) NEA-sponsored sub-granting activities; 2) earned income technology programs; 3) services to state art agencies and to the arts field; and 4) operating costs. The budget has been prepared on a cash basis and excludes non-cash items such as depreciation, deferred revenue, and investment gains/losses. These items are listed below the line in the “Accrual Adjustments” section.

1. NEA Programs

In FY 18, WESTAF will manage three block grants: NEA15, NEA16, and NEA17. Each block grant has a Regional Touring Plan (RTP) component that supports the TourWest program and a Regional Plan (RP) component, which is accounted for in the Discretionary Income section of the budget. The FY18 NEA RTP award reflects a total decrease of $6,400 over the FY17 award. The RP component has increased by $124,475, the majority of which ($117,175) is to be used to increase cross-sector work throughout our programming. $5,000 of these funds are designated to fund travel to the NEA Accessibility conference in FY17. In addition, WESTAF is working with the Western Arts Alliance (WAA) to manage two Performing Arts Discovery (PAD) grants from the NEA. These awards amount to $200,000 to be spent over the next few years and are fully managed by WAA, limiting the administrative burden on WESTAF. WESTAF is receiving $3,000 to provide administrative support.

Performing Arts Touring (TourWest)

These line items represent largely non-discretionary (NEA-use mandated) presenting monies allocated in support of TourWest and other WESTAF presenting activities. A majority of these funds are sub-granted to presenters in amounts of up to $2,500 to support the artistic fees of touring artists and companies. A core requirement of the touring program is that performances must take place in a state other than the state in which the artist/presenter resides. Awards are generally made to presenters in small and medium-sized communities that are considered underserved in terms of the arts. Some funds are set aside to serve as a “Safety Net” for WESTAF states that, after panel review, do not receive proportionate levels of TourWest funding. Other TourWest grants are used to support technical assistance associated with the TourWest program. Approximately 20% of the total TW award is allowed to be used for general WESTAF administrative and staff support costs related to the administration of this program. These funds are noted as “RTP Admin” in the Programs & Services section of the budget. For FY18, WESTAF will continue to disburse funds for prior year awards.

2. Earned Income Projects

CaFÉ™

This web-based software program is designed to help administer and adjudicate public art calls, visual art competitions, and fellowship-based competitions. Revenues are generated by charging fees for application and image management modules. In addition, a per-artist fee is also levied. For FY18, revenue is budgeted to
increase by approximately $35,000 over what was budgeted for FY17. The growth of this program is slowing and income is being projected at a more conservative rate than in prior years.

**Public Art Archive™ (PAA™)**
This program provides an online repository for public art across the US and Canada. Revenue is generated through public entities paying for a “Collection Showcase” page which highlights their collections to site viewers. A fee-for-use collection management tool is in development. Staff continues to search for additional funding to expand this program in FY18. In addition, in the coming year, the PAA will be moved to a new platform managed by CollectionSpace. Doing so will reduce the burden on WESTAF to manage the site but will cost approximately $20,000.

**Creative Vitality Suite™ (CVS™)**
This program provides clients with information on the economic status of a geographically specific creative economy. This online service was reimagined and rebuilt in FY14 and now provides a wider array of services to clients. Sales of these subscriptions have not grown as rapidly as expected due to the education required during the sales process. WESTAF retains a full-time sales staff member who in FY18 will focus on both CVS and GO. Staff maintains a conservative estimation of income for the coming year.

**Culture Grants Online™**
The GO team has spent FY17 focusing on repositioning the GO Smart product. The plan was to enhance a proven but less complex version of the GO system and shift all users to that version. To make this shift, expenses increased in FY17 to accommodate the enhancements needed to offer a robust but simpler system. In addition, revenues were reduced due to the loss of a number of clients who did not want to move to a simpler product. There is a focus of sales resources on GO in FY18 to recoup some of the lost clients: approximately $30,000 is budgeted for marketing and sales efforts. In addition, significant staff resources have been reduced due to managing the simpler GO Smart system (reflected in the personnel expense line).

**ZAPPlication®**

- **ZAPP® Partner Distribution**
The ZAPP® program is a one-stop web-based commerce interface designed that assists both artists and art fair administrators in the administration of the application and adjudication processes. A separate legal entity of which WESTAF is the majority shareholder and managing partner, ZAPP is a successful concern with gross receipts in excess of $24 million. The entity may elect to issue distributions to its partners on an annual basis. While the decision to issue a partner distribution and the determination of that amount are unknown at this time, WESTAF estimates that the partners will likely vote to distribute the majority of FY17 net income. Thus, the ZAPP® income line includes $200,000 which represents WESTAF’s 80.96% share of ZAPP’s projected distribution. This amount has been reduced from FY17 by $50,000. This reduction will help increase ZAPP’s cash reserve which has been depleted due to the building of ZAPP Next.

- **ZAPP® Management Fees**
As ZAPP’s managing partner, WESTAF provides a portion of its resources to operate and manage the business. The income from ZAPP® includes the reimbursement of these expenses and fees paid by ZAPP® directly to WESTAF. This fee is increased from $833,000 in FY17. (Note that while the FY17 budget states the fee was $920,000, that amount was reduced shortly after the FY17 budget was
approved due to the resignation of the staff tech developer – a reduction of approximately $80,000 fully funded by ZAPP). The increase is due to normal increases in staff, benefits and overhead expenses.

Search Services
WESTAF is often asked to manage hiring processes for various arts organizations and charges a fee for this work. Staff expects to see this work continue in the coming years. The costs associated with these contracts are minimal and are centered on staff time and staff travel expenses.

General Earned Income
This line item contains expenditures that support all of the many WESTAF earned income projects. As staff works to make the internal management of these projects more efficient, they have determined that charging some recurring expenses to this line is preferable to taking the time to allocate them to each project. Examples include staff travel to conferences to sell multiple products and software subscriptions used by many projects.

3. Discretionary Income

NEA Regional Plan
This revenue line represents the discretionary portion of the annual block grant from the National Endowment for the Arts. Although these funds can be used for a wide variety of purposes, they are not entirely discretionary and are occasionally encumbered due to initiatives that have been committed to in the block grant application. Of the total for FY18, $117,175 must be use for cross-sector collaboration.

State Participation Fees
This revenue line represents the fees that WESTAF member-states pay to participate in WESTAF projects, services, and meetings. The amount budgeted for FY18 is the same as that budgeted for FY17. These fees have not increased in more than 20 years and, although an increase would be justified, state budgetary constraints prevent the introduction of such an increase at this time.

4. WESTAF Programs and Services

Symposium
In FY18, the WESTAF symposium will be focused on public art and will be held in Hawai‘i. The costs are increased to accommodate the high cost of travel and accommodations for the participants. The Hawai‘i State Foundation on Culture and the Arts will be paying WESTAF $20,000 to help offset the additional costs.

Advocacy
These funds are reserved to be awarded to an entity in each WESTAF state for the purpose of supporting advocacy work on behalf of state arts agencies. The funds are distributed only after each state has worked with WESTAF to develop an approved plan for the expenditure of the funds. The amount budgeted is similar to that approved in the FY17 budget. This line is funded by WESTAF’s earned income programs.

Washington, D.C. Meeting: (aka Regional Professional Development)
Because WESTAF has already expended considerable funds to advocate on behalf of the NEA, this now annual gathering has been reduced to what may be support for a small delegation of advocates. The full event is expected to resume in FY19.
Multicultural Programs
This line item represents WESTAF’s continuing commitment to implement the recommendations of the Multicultural Advisory Committee. The $40,000 budgeted for FY18 is slightly reduced from FY17 and confirms the desire of the WESTAF board to support this work.

State Arts Agency Support

Professional Development
This line reflects the funds set aside for meetings in the areas of presenting and touring, public information, visual arts, and other areas of endeavor identified for professional development services by state arts agency executive directors. The FY18 budgeted amount is slightly less than what was budgeted in FY17.

State Arts Agency Assistance
This line reflects expenses associated with the provision of general technical assistance to the state arts agency field in the West.

SAA Executive Director Forums
This line reflects anticipated travel and meeting expenses associated with the planned convening of state arts agency executive directors.

Regional Arts Partnerships
This line reflects anticipated expenses associated with joint meetings and projects of the six Regional Arts Organizations (RAOs). The FY18 budget has been increased due to a new initiative where the RAOs are researching how to expand and diversify funding for the arts in the United States.

Research & Social Media
This line item represents potential expenses for general research services and costs for Barry’s Blog.

WESTAF Web Site
The WESTAF website requires ongoing maintenance and upgrades. This cost is minimal as site maintenance is often supplied by in-house staff.

5. WESTAF Operations

Board of Trustees and Executive Committee
This line represents travel and meeting expenses related to WESTAF governance. Governance activities include the three board meetings convened annually and the summer in-person meeting of the Executive Committee. The cost of general communication between the WESTAF office and the trustees is also included in this line. The amount budgeted for FY18 budget is unchanged from the amount budgeted for FY17.

Executive Director Travel
This line reflects projected operations-related travel by the WESTAF Executive Director not allocable to any particular program or service. The amount budgeted for FY18 is the same amount that was budgeted in FY17.
Personnel and Benefits
This line includes salaries, payroll taxes, and the cost of benefits for WESTAF employees. These numbers include staff reductions made at the end of FY17.

Overhead
This line includes costs related to the overhead of the WESTAF offices, including insurance, equipment lease/rental, audit and legal fees. The FY18 budget includes an decrease in rent of about $40,000 which is somewhat offset by increased costs for the move to a new office. In addition, this line also covers costs related to WESTAF’s ongoing planning work.

Development
This line reflects the travel and general administration costs associated with the development function including the cost of mailings, special events and memberships. Because of WESTAF’s emphasis on earned income, the amount of time and effort spent on traditional development methods is small. The income expected from donations has been eliminated in FY18.

END
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.

<table>
<thead>
<tr>
<th>Schwab One® Account</th>
<th>Account Number</th>
<th>Statement Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>WESTERN STATES ART FEDERATION</td>
<td>2801-1902</td>
<td>September 1-30, 2017</td>
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Change in Account Value

<table>
<thead>
<tr>
<th>Change in Account Value</th>
<th>This Period</th>
<th>Year to Date</th>
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<tbody>
<tr>
<td>Starting Value</td>
<td>$ 803,341.46</td>
<td>$ 747,619.58</td>
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<tr>
<td>Cash Value of Purchases &amp; Sales</td>
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<td>0.00</td>
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<tr>
<td>Investments Purchased/Sold</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Deposits &amp; Withdrawals</td>
<td>0.00</td>
<td>0.00</td>
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<tr>
<td>Dividends &amp; Interest</td>
<td>2,608.56</td>
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<td>Fees &amp; Charges</td>
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<tr>
<td>Transfers</td>
<td>0.00</td>
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<tr>
<td>Income Reinvested</td>
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<td>Change in Value of Investments</td>
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Ending Value on 09/30/2017

<table>
<thead>
<tr>
<th>Ending Value on 09/30/2017</th>
<th>$ 819,102.99</th>
<th>$ 819,102.99</th>
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Total Change in Account Value

<table>
<thead>
<tr>
<th>Total Change in Account Value</th>
<th>$ 15,761.53</th>
<th>$ 71,483.41</th>
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Account Value as of 09/30/2017: $ 819,102.99

Asset Composition

<table>
<thead>
<tr>
<th>Asset Composition</th>
<th>Market Value</th>
<th>% of Account Assets</th>
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<tbody>
<tr>
<td>Cash and Money Market Funds [Sweep]</td>
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<tr>
<td>Bond Funds</td>
<td>90,288.64</td>
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<tr>
<td>Equity Funds</td>
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<tr>
<td>Exchange Traded Funds</td>
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<td>Total Assets Long</td>
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</tbody>
</table>

Total Account Value

| Total Account Value | $ 819,102.99 | 100% |

Overview

Gain or (Loss) Summary

<table>
<thead>
<tr>
<th>Gain or (Loss) Summary</th>
<th>Realized Gain or (Loss) This Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td>$0.00</td>
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Unrealized Gain or (Loss)

<table>
<thead>
<tr>
<th>Unrealized Gain or (Loss) This Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
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</tbody>
</table>

Values may not reflect all of your gains/losses.

WESTAF Board of Trustees Meeting
Portland, Oregon
October 25-26, 2017
### Change in Account Value

<table>
<thead>
<tr>
<th>Category</th>
<th>This Period</th>
<th>Year to Date</th>
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<tr>
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<tr>
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<tr>
<td>Investments Purchased/Sold</td>
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<td>(46,200.00)</td>
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<tr>
<td>Deposits &amp; Withdrawals</td>
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<td>(50,000.00)</td>
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<tr>
<td>Dividends &amp; Interest</td>
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<tr>
<td>Fees &amp; Charges</td>
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</tr>
<tr>
<td>Transfers</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Income Reinvested</td>
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<tr>
<td>Change in Value of Investments</td>
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<tr>
<td><strong>Ending Value on 09/30/2017</strong></td>
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<td><strong>$ 46,485.33</strong></td>
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<tr>
<td><strong>Total Change in Account Value</strong></td>
<td><strong>$ 194.73</strong></td>
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</table>

*(Totals include Deposits & Withdrawals)*

### Asset Composition

<table>
<thead>
<tr>
<th>Category</th>
<th>Market Value</th>
<th>% of Account Assets</th>
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</thead>
<tbody>
<tr>
<td>Cash and Money Market Funds</td>
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<td>&lt;1%</td>
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<tr>
<td>[Sweep]</td>
<td></td>
<td></td>
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<tr>
<td>Bond Funds</td>
<td>46,033.75</td>
<td>99%</td>
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<tr>
<td><strong>Total Assets Long</strong></td>
<td><strong>$ 46,485.33</strong></td>
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<tr>
<td><strong>Total Account Value</strong></td>
<td><strong>$ 46,485.33</strong></td>
<td>100%</td>
</tr>
</tbody>
</table>

### Gain or (Loss) Summary

**Realized Gain or (Loss) This Period**
- Short Term: $0.00
- Long Term: $0.00

**Unrealized Gain or (Loss)**
- All Investments: $182.89

*Values may not reflect all of your gains/losses.*
WESTAF Investment Policy  

*Includes Most Recent 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 principal.

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.
Re-election Of Trustees:
The Board Development Committee, in consultation with the Executive Committee, brings forward the following names for re-election to the Board of Trustees:

- Roy Algoinga  Re-elect for two-year term
- Tamara Alvarado  Re-elect for two-year term
- Cyndy Andrus  Re-elect for two-year term
- Erin Graham  Re-elect for two-year term
- Joaquin Herranz, Jr.  Re-elect for two-year term

Election of At-Large Executive Committee Members:

- Karen Hannan  Elect for one-year term
- Joaquin Herranz, Jr.  Elect for one-year term
- Wendy Bredehoft  Elect for one-year term
The Search Committee
The Chair plans to appoint the following individuals to the FY18 Search Committee:

Tamara Alvarado, Chair (CA)
Bassem Bejjani (WA)
Teniqua Broughton (AZ)
Len Edgerly (CO)
Michael Faison (ID)
Loie Fecteau (NM)
Erin Graham (OR)
Tey Marianna Nunn (NM)
The Proposed Revision of the Terms of the Current Chair and Next Chair

As the transition of long-time WESTAF Executive Director Anthony Radich draws near, a number of WESTAF trustees have voiced concern that the leadership of the WESTAF board be stabilized in order to ensure the smooth and effective management of the transition for the new executive and for the organization. Trustees have pointed to the fact that WESTAF has many projects underway and is relatively understaffed for such tasks when compared with similar entities. As a result, some level of disruption within the organization is expected during the transition period. The more the board leadership can be stabilized and continuous, the more likely that the board can help manage and minimize any disruption. Following is a proposal for ways to adjust the WESTAF bylaws to ensure the ongoing continuity of WESTAF leadership during this unusual time.

The Core Concept

In recent times, most WESTAF chairs have served for a full four years. Current Chair Erin Graham will complete two full years as chair in October 2018. Her eligibility could be extended to 2019, thus allowing her to serve as Board Chair for a full three years. Following the third year, Graham would serve one year as “Immediate Past Chair.” In this scenario, Erin Graham would serve as WESTAF Chair until October 2019. Then she would serve as “Immediate Past Chair” for one year, and conclude her WESTAF service in October of 2020.

Current WESTAF Vice Chair Tamara Alvarado would continue on as WESTAF Vice Chair until October 2019, at which time she would become WESTAF Chair. She would be elected Chair for a three-year period that would conclude in October 2022. She would then serve as WESTAF Immediate Past Chair for one year and conclude all WESTAF service in October 2023. At that time, the Chair position would revert to its regular cycle of rotation, which is that a Chair is elected for two-year terms and usually re-elected for a second two-year term for organizational stability purposes. Please note that in the current bylaws a Chair can serve for up to six years. Most Chairs do not serve for that long a period because they usually become Chairs midway through their allowable nine years of board service and thus have no additional time to serve a fifth and sixth year as Chair.

The Bylaw Changes Required

In order to put this board leadership continuity plan into action, changes would need to be made to the bylaws. The changes would be to allow Erin Graham to continue her years of service as a WESTAF Trustee from a maximum of nine years to a maximum of eleven years. The changes would also be to allow Tamara Alvarado to extend her term from nine years to eleven years. Both of these senior officers would be intended to be elected by the board as officers, however the board by majority vote could decide to not elect them to these positions.

To change the bylaws, 30 days notice must be given in advance of a vote on the change. This change could be discussed at the October, 2017 meeting of the trustees and if they largely agree with the direction of the change, it could be voted upon by mail ballot 30 days later.

Gantt Chart

The attached Gantt chart summarizes the changes that are being proposed to the terms of the WESTAF Chair and Vice Chair.
WESTAF Proposed Changes to Bylaws

ARTICLE IV
Board of Trustees

Section 1: General Powers.
The general policies of the Federation shall be set by the Board of Trustees.

Section 2: Number and Qualifications.
The Board of Trustees shall consist of no more than twenty-two (22) members within two (2) classifications:
Classification 1. Five (5) voting Trustees shall be Executive Directors of the Federated State Arts Agencies to be elected by the Executive Directors of the Arts Agencies Directors of all the Federated States. A Federated State Arts Agency is an agency which pays an unrestricted Federation Fee plus a Participation Fee to the Federation to be calculated on a basis and at a rate to be determined by two thirds (2/3) vote of the Board of Trustees.
Classification 2. Up to Seventeen (17) private citizens shall be selected as voting At Large Trustees for their leadership in the cultural development of the West, their business acumen, or for professional involvement in the practice, promotion, creation or presentation of the arts. Prospective nominees will be elected by the WESTAF Board/Executive Committee upon nomination by the Board Development Committee. Seven of these Trustees must be from the seven Federated States not represented by an Executive Director.

Section 3: Election and Tenure.
Classification 1 Trustees will serve three-year terms and are exempt from term limits. Classification 2 Trustees will serve three year terms and may be elected to no more than three consecutive full three year terms.

Proposed Addition

Section 3.1 Extension of Terms for Leadership Continuity
To provide continuity in governing board leadership during a changeover to a new executive director, the absolute terms of service for two Trustees will be temporarily waived. This revision will allow Erin Graham to serve as Chair until the board meeting of October 2019 and for one year thereafter as Immediate Past Chair. The revision will also allow Tamara Alvarado to serve as Chair following the completion of the term of Erin Graham. Alvarado would then also serve three years as Chair and one year as Immediate Past Chair. This bylaw change allows these two named board members to serve beyond the normal nine-year term limitation. In order to enjoy this release from term limitations, the two named individuals must be elected and reelected by the WESTAF Trustees to the office of WESTAF Chair.

Newly Revised Board Development Proposed Addition

Section 3.1 Extension of Terms for Leadership Continuity
To provide continuity in governing board leadership during a changeover to a new executive director, the absolute terms of service for Officers may be temporarily waived. This bylaw change allows these officers to serve beyond the normal nine-year term limitation. In order to enjoy this release from term limitations, these individuals must be elected and reelected by the WESTAF Trustees.

Section 4: Officers.
The Officers of the Board shall consist of a Chair, Vice Chair, Secretary, and Treasurer. The Chair may appoint such other officers, including Assistant Secretaries and Assistant Treasurers, as deemed advisable. Such appointed officers shall serve at the pleasure of the Chair of the Board. The officers shall have the authority and perform the duties prescribed from time to time by the Board. No Trustee may hold more than one office at any one time. The Executive Director of the Federation shall not be eligible to hold office on the Board.
Section 5: Election and Term of Officers of the Board. The Officers of the Board shall be elected by the Board from among its members then serving for a term of two (2) years. An individual may not serve in any one of the four principal offices for more than three consecutive two year terms. By majority vote of the board, the limit of 9 consecutive years of board service may be extended to allow the Chair to serve a full two-year term of office. Election of the Chair Elect to the position of Chair shall take place during the Board’s final meeting in the second year of the existing Chair’s tenure, or at a regular meeting of the Board should the Chair resign or otherwise be removed from office. Election of the Vice Chair, Secretary, and Treasurer shall take place at the Board’s first meeting of the Chair Elect’s tenure as Chair. New Board offices may be created and filled at any regular or special meeting of the Board. Each Board officer shall hold office until expiration of term, resignation or removal.
Executive Director Transition Timeline

Revised August, 2017

Following is a draft timeline for the upcoming transition of the WESTAF executive director. WESTAF is approximately two years away from the conclusion of Anthony Radich’s employment contract which terminates August 1, 2019. The flow of events in the timeline could be:

September, 2016 through October, 2017
- The board and staff engage in a strategic planning process that helps to clarify the future direction of WESTAF

October, 2017
- A search committee is appointed by the WESTAF Chair

October, 2017 through February, 2018
- The search committee:
  - Identifies and prioritizes the qualities and skills for a new ED based WESTAF’s strategic plan
  - Prepares a position announcement and a position description
  - Prepares a plan for a search process
  - Prepares a draft budget for the search process
  - Prepares a draft request for proposals (RFP) for a search firm and criteria for selecting the firm

February, 2018 (WESTAF Board Meeting)
- The WESTAF trustees review and approve:
  - A position announcement and a position description
  - A plan for a search process
  - A budget for the search process
  - A recommendation for the search committee to move ahead with hiring a search firm

March, 2018
- The search committee issues the search firm RFP and selects the firm
- The position announcement is distributed

August 2018 through December 2018
- The search committee reviews candidates and applications of applications
- The search committee interviews candidates
- The search committee selects one finalist

January, 2019
- The WESTAF trustees spend time with the finalist
- The WESTAF trustees approve or do not approve of the search committee selected finalist
January/February 2019

- The search committee negotiates a contract with the new executive director
- The trustees approve the contract with the new executive director

March through August 1, 2019

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

END
# Budget for Executive Director Search

**Draft #1 August 12, 2017**

## In-person Meetings of the Search Committee
- Estimated on the basis of two two-day meetings and one four-day meeting. Assumption of eight members of the search committee

**20,000**

## Search Firm Core Fee

**50,000**

## Search Firm Expenses
- The search firm will travel to meet some candidates and bring others to their headquarters for advance interviews
- This includes the costs of the search firm attending meetings of the search committee and traveling to participate in interviews

**7,000**

## Promotion and Advertising of the Position
- A goal of this search process is to reach outside of the arts and some fee-based advertising will be needed

**5,000**

## Travel to Interviews for up to Seven Finalists

**4,000**

## Legal Fees
- Fees for employment contract preparation

**2,000**

## Contract Consultation Fees
- If the selected candidate is from outside of the arts and/or has unusual contract requests, outside guidance may be needed in contract negotiations and vetting

**2,000**

## Contingency

**10,000**

**Total**

**$100,000**
The board of trustees of the Western States Arts Federation (WESTAF), seeks an executive search firm with the expertise to secure high quality candidates for the position of executive director of WESTAF. WESTAF is a highly entrepreneurial nonprofit organization with a significant position in the area of technology and the arts. It is also an association organization for thirteen Western state arts agencies. The board of trustees of WESTAF seek to employ a search firm with the expertise to identifying a new staff leader who has strong entrepreneurial abilities and an interest in the creative economy.

Eligibility
The search firm should specialize in recruitment for executive or senior management positions in technology and/or entrepreneurial organizations. Expertise in nonprofit executive recruitment is preferred. Expertise in executive search for arts organizations is not required, and will not be a factor in the selection process.

Background
WESTAF is a 43 year-old nonprofit technology and arts organization located in Denver, CO. The organization also serves as an association that provides assistance in areas of cultural policy, advocacy, and professional development to thirteen Western state arts agencies. In recent years WESTAF has also launched an ambitious initiative to identify emerging leaders of color in the WESTAF region and to help position them for leadership opportunities in the arts. WESTAF’s primary revenue streams result from its seven active online technology projects. These projects are designed to serve the arts but also to generate funds that in turn support WESTAF’s association services and public policy work. The organization seeks an executive director who will further advance the success of its technology projects, as well as launch new projects, which are critical to the overall success of WESTAF.

Although the current WESTAF executive director is not the founder of the organization, he has been with the organization since its ground-up reorganization in 1996. Due to the longevity of his time at the organization, and also his strong hand in shaping nearly all aspects of the organization, he is in many respects a founding executive director.

The WESTAF board of trustees envision working with the new executive director to hire a deputy director who will manage the affairs of the association side of WESTAF. Although WESTAF originated as one of the nation’s six regional arts organizations, its technology and cultural policy work have resulted in the development of a national footprint. The executive director must have the skills, experience, and entrepreneurial focus to lead and grow a nationally active technology company. Additional skills and experience focused on arts capacity-building are preferred, but not required. Additional information about WESTAF can be found at www.westaf.org.

Scope of Work
The firm selected will work closely with the WESTAF board of trustees and search committee to recruit and vet top-level candidates for the position. WESTAF will provide administrative services to help manage advertising the position and also reviewing applications submitted outside the recruitment process. WESTAF will also schedule and staff the interview process and make all arrangements for travel related to that process.
WESTAF will send letters of receipt of applications and also letters of rejection to all of the unsuccessful candidates. The search firm will have continuous access to all of the applications received and does not need to manage the paperwork related to application processing.

Upon the execution of a contract between the search firm and the WESTAF board of trustees, the search firm will set up meetings with the WESTAF search committee to:

- More fully understand the role of the existing executive director and the expectations of a new executive director
- Review and revise the draft position announcement and the position description
- Discuss and refine the recruitment strategy
- Finalize the design of the interview process
- Detail the communication process the search firm will use when interacting with the search committee

The search firm will be responsible for:

- Recruiting outstanding candidates for the position
- Identifying and vetting top candidates that emerge from the open-submission process
- Presenting the search committee with written summaries of eight-to-ten candidates with the most promising qualifications and experience
- Conducting in-depth reference checks on up to five of the finalists
- Providing summaries of the strengths and weaknesses of each finalist for the search committee prior to the in-person interviews
- Advising the search committee on the features of an offer of employment
- Assisting the search committee in compensation negotiations

Schedule

- Search firm proposals are due by 5:00 p.m. Mountain Time on Friday, December 1, 2017
- Proposals are to be submitted to: Laurel Sherman, WESTAF, 1743 Wazee St., Suite 300, Denver, Colorado 80202 or submitted via email to Laurel.Sherman@WESTAF.org. All submissions will be recognized as received
- Telephone interviews with finalists for this work will be held between December 15, 2017 and January 15, 2018
- A search firm will be selected by approximately February 15, 2018
- A contract with the selected search firm is projected to be signed in late February, 2018
- The search firm is expected to begin work March 1, 2018
- The search committee would like to interview candidates for the position in late August or during the month of September, 2018
- The WESTAF board will agree on a candidate during the month of January, 2019
- The official start date for the candidate will be August 1, 2019; however, if available, the selected finalist could begin employment much earlier
Fee
The fee for this search has been set at $50,000. Pre-agreed-upon expenses will be reimbursed in addition to the core search fee.

Format and Contents of the Proposal to be Submitted
Qualified responses to this request for proposals will include the following:

- A cover letter that includes contact information for the firm and a brief statement of why the firm is positioned to effectively manage this search
- A proposal containing the following information:
  - A description of the capabilities of the firm
  - A description of the qualifications of the staff that would be assigned to the WESTAF search
  - A list of three references who could attest to the effectiveness of the firm as a search consultant, especially in the area of recruitment

Please limit all proposals to no more than 10 pages.

Questions about the RFP
Questions about the RFP should be directed via email--not via telephone--to Laurel Sherman at WESTAF. Ms. Sherman can be reached at Laurel.Sherman@WESTAF.org.
Authorization for a Significant Withdrawal from the WESTAF Cash Reserve

In order to support the cost of the search for a new WESTAF executive director, up to $100,000 in funds are expected to be needed in the WESTAF 2018 fiscal year. The FY 18 WESTAF operating budget will not be able to accommodate this level of additional expenditure. Thus, a withdrawal of $100,000 from the cash reserve is requested. According to WESTAF operating rules, a withdrawal from the reserve of this amount requires board approval.
WESTAF Vision Map

Click here to be directed to the PDF version of the WESTAF vision map.

WESTAF - FUTURE VISION

WESTAF leverages technology, diverse thought leadership, and innovation to energize, connect and fund thriving public sector arts agencies and communities.

1. Identify needs and opportunities in the field
2. Create and build solutions to meet needs, advance equity and strengthen the field
3. Solutions generate revenues, partnerships, resources, and opportunities to feed continued growth, while funding offerings
4. Partnerships with venture investors, patrons, foundations, industry, agencies, and other nonprofits accelerate and amplify offerings and impacts

- Services to State Art Agencies
- Thought Leadership, Research, and Data Supporting the Field
- Advocacy
- New and Expanded Initiatives, Technology, and Social Impact Products/Tools
- Offering
- Catalyze

- Providing organizational development tools and services
- Influencing the arts field, creative communities, new advocates, and funders
- Diversifying leadership and representation in national, state, and local arts agencies, and organizations of color
- Building awareness of arts-related issues to drive legislation and policy
- Connecting a network of individuals and artists
- Strengthening creative industries through capacity building, funding, developing diverse leadership pipelines, and increasing demand

- Impact
- More equitable outcomes for artists and organizations
- Increased funding and support for the arts
- More meaningful control of resources, space, programming and funding by artists and organizations of color leading to increased parity within the arts sector
- Stronger, more innovative, entrepreneurial, and relevant state and public sector art agencies

Our Model is an Innovative Arts Capacity Multiplier

Co-created with XPLANE®
# WESTAF Strategies Across Years

*Click here to be directed to the PDF version of the WESTAF strategies.*

| WESTAF Board of Trustees Meeting  
Portland, Oregon  
October 25-26, 2017 |
|---|

## WESTAF

### DRAFT Strategies Across Years - New Launches

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<td>Developing and disseminating versatile state-level advocacy model playbook and training best practices for new advocates</td>
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<td>Developing onboarding support program and strategic planning support services for new SAA EDs and Chairs</td>
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<td>Identifying, cultivating, connecting, and coordinating a Western regional network of influential informal &quot;lobbyists&quot; outside of the arts and government sectors, including corporate lobbyists</td>
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<td>Developing and deploying backend services and tools to support bipartisan federal arts advocacy</td>
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<td>Positioning and increasing value of WESTAF brand nationally through PR, thought leadership, and marketing</td>
<td>Broadening outreach to different audiences across states including veterans, rural, educational audiences. Providing specific studies of these audiences in the West for efficiency and amplification of SAA impacts</td>
<td>Preparing and selling WESTAF technology outside of the US</td>
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<td>Surveying the larger local arts agencies in the region to determine how WESTAF could benefit and support their work</td>
<td>Rebranding and repositioning WESTAF products as a unified field-leading effort so that funders and others see WESTAF as the go-to place to support technology that positively impacts the arts community</td>
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<td>Developing technology products/services to provide data, analysis, and interpretation resources for established and emerging artists</td>
<td>Providing new and existing technology services to individual artists not currently served by WESTAF (musicians, writers, etc)</td>
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<td>Identifying strategic technology partners and related technology portfolio mix that attracts investment and leverages investments across the portfolio</td>
<td>Providing new technology services to support public art managers</td>
<td>Creating and selling software that fosters creative thinking in the workplace and encourages workers to be solution-driven, which in turn drives business outcomes</td>
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| New Technology and Partnerships | | | |
|---|---|---|
| Providing new technology services to support public art managers | Integrating technology solutions and consulting to help grant makers increase equity and efficiency | Providing new and existing technology with up-sells to creative industry organizers |
| Providing new and existing technology with up-sells to creative industry organizers | Providing new technology services to local public arts agencies |
| Creating interactive technology planning system for placemakers |

| Equity and Leadership | | | |
|---|---|---|
| Developing programs to proactively support arts organizations’ adoptions of inclusive practices at arts and culture organizations in the WESTAF region, including state arts agencies | Maintaining, expanding and engaging the network of leaders of color through advocacy, executive leadership, and consulting | Launching proprietary technology tools that support and extend networks of leaders of color |
| Providing services to RAOs to establish ELC programs and provide support mechanisms for the networks | Providing services to SAAs and local agencies to establish ELC networks and provide support mechanisms for the networks | Establishing a national-level institute on inclusive practices and leadership in the arts in collaboration with a major university in the region |
| Documenting and evaluating the ELC program and disseminating the results to the field |
| Developing strategic partnerships with individuals and organizations in order to build a coalition of entities committed to inclusion and equity in the arts | Developing strategic partnerships with businesses and government entities to expand the coalition |
Advocacy in Support of the NEA

Introduction
The National Endowment for the Arts (NEA) is a significant funder and positive force for arts development in the West. The NEA allocates more than $22 million annually in the WESTAF region alone. Virtually all NEA funds are matched, and most are allocated to organizations governed by community volunteers. Because of the significant impact NEA funds have on the western region, in February, 2017, WESTAF initiated efforts to increase advocacy for the NEA. Below is a description of our main advocacy activities, as well as some of the resources we developed throughout the course of the campaign.

The Effort
Phase 1: Activating Advocates / Relationship Building
Recognizing that a significant amount of time and resources would need to be invested in this effort, WESTAF hired three contractors well versed in arts advocacy to work closely and persistently with our network of advocates to ensure results from calls to action. These contractors activated a network of WESTAF-region advocates with 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.

Knowing that AFTA and other national partners were taking a more public approach, mobilizing broad support through highly visible activities and targeted ad placement, WESTAF took a grassroots, behind-the-scenes approach, working our way through the region state-by-state. Our focus was direct advocacy, urging key policymakers to support the NEA, and in some cases, to reach across the aisle and press the issue of funding for the NEA with their colleagues. WESTAF constructed a list of members of Congress whose positions would make a difference in votes on the NEA budget. We asked our advocates to make direct contact with these members and their offices multiple times through in-person and telephone contact.

WESTAF shared its 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 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, as well as members of their boards who live in such districts. We continue to follow these groups’ activities and have been updating them on our progress.

Phase 2: Strategic Targeting: House and Senate
WESTAF identified moderate Republican House Representatives in the WESTAF region as a top priority and other Republicans in the West as a secondary, lower priority. Our contractors mobilized advocates in each of these congressional districts and provided them with talking points and resources to effectively do this work. We crafted a similar strategy for Senate targets, and also developed detailed state-by-state strategies for targeting members of Congress serving on key committees (members of the Interior, Environment and Related Agencies Subcommittee in both the House and Senate). Because these subcommittees are directly responsible for setting funding levels in a bill that initiates the appropriations process, we made contacting these members a top priority. See the full Senate targeting strategy document here.

While overseeing contractor efforts to mobilize constituents to contact these members of Congress, WESTAF also regularly sent out communications to our networks across the region during important mobilization opportunities, updating them on crucial events around the NEA budget and offering information on how to take action. We also provided our advocates with creative industry data and reports from WESTAF’s CVSuite tool in
key states, as well as talking points for use alongside these reports at in-person visits with their members of Congress.

**Phase 3: Data Collection and Evaluation**
We asked our advocates across the region to submit activity reports and updates on any correspondence or meetings with their members of Congress, beginning in February. WESTAF has been collecting and organizing the data into a format that will soon be shareable. The data will also be helpful in evaluating the success of the campaign, as well as identifying any challenges the advocates encountered, with particular reference to potential ways to mitigate these obstacles in future advocacy work.

**Resources**
WESTAF created a suite of tools and resources to equip advocates engaged in the NEA budget advocacy effort. Links to several of these resources are provided below.

**Advocacy Toolkit**
The toolkit contains step-by-step guides for calling, writing, and meeting with members of Congress, in addition to talking points, a sample phone script, and ways to help #SavetheNEA via social sharing. We also created a dedicated area on our website (westaf.org/nea-advocacy) to post news items and updates regarding the NEA budget, as well as other resources, such as information on the federal budget process and links to NEA data and funded projects. The toolkit is available on WESTAF’s website: westaf.org/advocacy-toolkit.

**Guide to Lobbying and Political Activity for 501(c)(3) Organizations**
There are many misconceptions about what nonprofits organizations can and cannot do when it comes to lobbying and political activities. However, little guidance exists on the issue, so many nonprofits organizations are cautious to engage in advocacy or lobbying. WESTAF created a guide to help nonprofits be better informed about what constitutes lobbying and what limits nonprofits are subject to as they considered engaging in advocacy in support of the NEA.

**Talking Points**
- Eliminating the NEA would impact arts access in every state in our nation. Residents in every U.S. Congressional District benefit from NEA grants. NEA funds leverage additional support from a diverse range of private sources and stimulate arts support from businesses, foundations, and individual donors.
- Through an exemplary state-federal partnership, 40% percent of the NEA's grant funds ($47 million in FY17) are allocated to states and regions. This sending out of funds from Washington, D.C. enables local communities to address their own self-defined needs and priorities and allows decisions regarding how to allocate NEA funds to be made at the state level.
- NEA programs address top policy priorities for lawmakers and citizens alike. Through its Creative Forces Military Healing Arts program, the NEA has built meaningful partnerships with the Departments of Defense and Veterans Affairs to help heal our wounded warriors.
- Underserved rural areas, low-income communities, and schools would suffer disproportionately from reductions in government arts funding. By using a combination of state and federal funds, state arts agencies award more than 25% of their grants to rural areas, 54% to low-income communities, and 45% to arts education projects.
- Every NEA grant dollar leverages more than $9 in matching funds and other contributions. Loss of federal leadership for the arts will have a significant negative effect throughout the arts ecosystem.
- An entirely private arts funding model will leave many communities with limited access to arts funding. Overall philanthropic giving in the United States is geographically disproportional, with rural areas receiving a miniscule amount of foundation grant dollars.
Eliminating the NEA will not balance the federal budget. The NEA receives a mere 0.004% of the total federal budget—less than half of one hundredth of one percent.

Timeline of Key Events
February 15, 2017: a bipartisan letter coordinated by Senator Kirsten Gillibrand (D-NY) and Senator Tom Udall (D-NM) in support of the National Endowment for the Arts and the Humanities was sent to President Trump. The letter was signed by 24 U.S. Senators from both sides of the aisle, including two Republican Senators and two Independents.

March 16, 2017: The White House released a budget blueprint for fiscal year 2018. This proposal called for reductions to a range of government programs, including the elimination of federal support for the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Corporation for Public Broadcasting. This event represents the first time in history an American President proposed zeroing out all funding for the nation’s federal cultural agencies.

March 28, 2017: The President proposed that Congress cut $18 billion from several federal domestic programs out of the current FY 2017 budget. The NEA was on this list of programs, with a proposed cut of $15 million for the remainder of the current fiscal year. Any reduction in the NEA’s remaining FY17 grants budget would have a significant impact on state and local arts agencies, due to the NEA’s grant cycles. State Partnership Agreement awards are decided in the spring for activities that are scheduled to begin on July 1, 2017.

March 30, 2017: A “Dear Colleague” letter signed by 11 House Republicans urged Ken Calvert and Betty McCollum, chairman and ranking member, respectively, of the Subcommittee on the Interior, Environment, and Related Agencies, to continue funding the NEA. They proposed a budget of $155 million in fiscal year 2018, a slight increase over the $148 million that was allocated in 2016.

May 1, 2017: The House Appropriations Committee released the fiscal year 2017 Omnibus Appropriations bill, which provides discretionary funding for the federal government through the end of the fiscal year, September 30, 2017. The bill includes $150 million for the NEA, a $2 million increase above its FY16 funding level.

May 23, 2017: The White House released details of President’s Trump’s 2018 budget. In this latest version of the budget, the President reinforced his recommendation to eliminate the NEA—proposing only a minimal amount of funds ($29 million) to cover expenses to wind-down and then shutter the agency by 2019.

July 18, 2017: The House Appropriations Committee approved the FY18 Interior and Environment Appropriations bill, which includes funding for the National Endowment for the Arts at $145 million. Although the House proposal falls short of the $155 million requested by a record group of bipartisan members of Congress, it is a clear rejection of the termination proposal sought by the Administration. View the full text of the bill report here. (Scroll down to page 89 for the report on the NEA.)

October 1, 2017: All of the appropriations bills are supposed to be signed by the president—but this rarely happens.

Contact
For more information, please contact WESTAF Communications Director and Advocacy Campaign Manager Leah Horn at (303) 629-1166 or Leah.Horn@westaf.org.

WESTAF Board of Trustees Meeting
Portland, Oregon
October 25-26, 2017

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Public Art Archive: Brief Update

The Public Art Archive (PAA) team is currently engaged in a number of significant site enhancements and business development explorations. The key activities that are currently underway are:

- A new PAA Mobile web application is being built. The new application will allow users to: locate and access information about public art on any smartphone or mobile device, map public art routes directly from the PAA mobile application using an integrated Google Map feature, and explore public art using distance and artwork-type filters.

- A collection management system designed specifically for public art administrators is now in development. Around the turn of the year, WESTAF will move the Public Art Archive off of its old Drupal 6 platform and onto a very sophisticated and readily adaptable site the was developed as an open source system. That system will be inexpensively customized to serve the needs of the public art field.

- The collection management tool, that was developed in partnership with CollectionSpace, will replace PAA’s current operating platform and will be licensed to public art agencies for a annual fee in the $1,000 to $1,500 range. The new system will to improve internal processes for documenting the public art workflow and allow for seamless data integration with the PAA database.

- The PAA team is designing prototypes for a new front-facing website that will include a suite of public portals meant to encourage sustained engagement with public art, and position the PAA as the hub for public art information and exploration.

- Because internal funding cannot be secured to support the advancement of this site, the PAA team is seeking funding for the expansion of this project by directly reaching out to potential investors in the private sector.

In addition, this year’s WESTAF symposium will feature public art. The PAA staff has taken the lead in developing the program in partnership with the Hawai‘i State Foundation on Culture and the Arts and Forecast Public Art (based in St. Paul, MN). Drawing international participants and observers, we expect that this event will cast substantial attention on PAA’s current work and upcoming developments, providing additional international exposure for the program.

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

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

Cyndy Andrus | WESTAF Treasurer
Chair | Montana Arts Council | Bozeman, Montana
After working in Yellowstone Park for many years, Cynthia Andrus settled in Bozeman, Montana, where she spent 10 years working for the Bozeman Area Chamber of Commerce as the Convention and Visitor Bureau director. In May 2011, she left the chamber and started her own consulting business (Andrus Consulting), providing small communities in Montana with strategic planning and economic development tools to enhance the tourism experience in the community. Andrus has served six years on the Bozeman City Commission and was elected mayor in November 2015. She serves on three state Governor-appointed councils--the Montana Arts Council (currently chair), the Tourism Advisory Council (past chair), and the Montana Heritage Commission, in addition to her service on the board of directors for the National Assembly of State Arts Agencies and the board of the Western States Arts Federation. She is a graduate of the University of Minnesota with a bachelor’s degree in elementary education.
Dana Bennett
President | Nevada Mining Association | Reno, Nevada
Dana Bennett became the first woman to lead the Nevada Mining Association in December 2014. Previously, Bennett spent time as a senior researcher in Governor Brian Sandoval’s office, then as regional director for the governor’s economic development office. Before that she was director of government affairs for R&R Partners in Las Vegas. She also owned her own historical research firm.

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

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

Teniqua Broughton
Cultural Consultant | Phoenix, Arizona
Teniqua Broughton is a champion for the equitable accessibility and the advancement of arts education for all people. By leveraging her leadership, compassion, strategic planning, and action, Teniqua has served in multiple capacities to advance her mission. Teniqua has extensive experience serving on regional and national panels around diversity and inclusive initiatives, and her commitment to advocating on Capitol Hill about education and the arts, or house bills affecting our children. This solidifies Teniqua Broughton as an agent for change in the arts education community. Teniqua recognizes that one must become actively involved in the decision making process when striving to evoke change. For over ten years, Teniqua has been committed to imparting her insight on board governance best practices to several arts education organizations both locally and nationally. Teniqua managed the Cultural Participation department at Arizona State University (ASU) Gammage--the largest presenting organization in the Southwest. Teniqua has contributed to the Live Nation Arts Education Task Force, serves as Vice Chair of the Arts Learning committee for City of Phoenix Arts and Culture Commission. Although Teniqua leads with her heart, many have recognized her for tireless work in the community and abroad. Her most recent recognition was the 2014 honor being named Community Leader in Arts Education by the Arizona Community Foundation’s Black Philanthropy Initiative (BPI). Teniqua holds an M. Ed in educational administration and supervision, and B.I.S. in education psychology, with an emphasis in theater for youth. She is the founder and operator of Verve Simone Consulting, LLC.
Natalie Camacho Mendoza
Camacho Mendoza Law | Boise, Idaho
Natalie Camacho Mendoza manages her own law firm in Boise, Idaho; practice areas include business law, employment law, worker’s compensation defense, and American Indian law. Camacho Mendoza received a bachelor’s degree in political science from Idaho State University, and a law degree from Washburn University School of Law in Kansas. Camacho Mendoza has served in leadership in nonprofit organizations and associations. She also has been appointed and selected to many task forces, committees and commissions including being appointed by Gov. Cecil Andrus to the Idaho Commission on Hispanic Affairs following law school graduation. She has lobbied for farm worker, immigrant, Latino and Native American issues. She also volunteered as president of Image de Idaho, an advocacy group for the Latino community and the education of its youth. She chaired Idaho’s Hispanic Issues Training Conference several times; the conference addressed important issue facing Idaho’s Hispanic Community. She also served as the Co-Chair for the capital campaign for the creation of the Hispanic Cultural Center of Idaho. In 2014, she was named a Leader in Law by the Idaho Business Review and has received recognition from the Tri-State NAACP for her commitment to equality.

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

Loie Fecteau
Executive Director | New Mexico Arts | Santa Fe, New Mexico
Loie Fecteau is the executive director of New Mexico Arts and its advisory New Mexico Arts Commission. Fecteau has focused much of her tenure on arts-based economic development and cultural tourism, including the development of Arts Trails designed to put New Mexico artists on the map and bring the market to them, as well as the creation of state-designated Arts and Cultural Districts in partnership with the New Mexico Economic Development Department's MainStreet program. Fecteau serves on the board of directors of the National Assembly of State Arts Agencies (NASAA) and is currently 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.

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

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

Anthony Radich
Executive Director

Julia Alvarez
CaFE™ Program Associate

Erica Barclay Antioco
Business Manager, GO Smart™

Rebecca Brown
Finance Project Associate

Janae De La Virgen
Administrative Assistant

Lori Goldstein
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Amy Hollrah
Finance Director

Kate Kreutz
Program Associate, ZAPP®

Malin Lorch
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Lani Morris
Customer Service Associate

Katie Romano
Web Project Assistant

Adam Sestokas
Director of Technical Operations

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Madalena Salazar
Program Manager, IMTour™

Laurel Sherman
Project Coordinator

Christina Villa
ZAPP® Manager

Matt Virlee
Project Manager, GO Smart™

Lauren Wilson
Finance Associate
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 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.

February, 2018
TBD
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, D.C.
Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

May, 2019
Salt Lake City, Utah
Wednesday, May 15 and Thursday, May 16

October, 2019
Tucson, Arizona
Wednesday, October 23 and Thursday, October 24

February, 2020
Washington, D.C.
Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)
May, 2020
Boise, Idaho
Wednesday, May 20 and Thursday, May 21

October, 2020
Santa Fe, New Mexico
Wednesday, October 28 and Thursday, October 29

February, 2021
Washington, D.C.
Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

May, 2021
Honolulu, Hawai‘i
Wednesday, May 19 and Thursday, May 20

October, 2021
Denver, Colorado
Wednesday, October 27 and Thursday, October 28

February, 2022
Washington, D.C.
Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

May, 2022
Seattle, Washington
Wednesday, May 18 and Thursday, May 19

October, 2022
Anchorage, Alaska
Wednesday, October 26 and Thursday, October 27

February, 2023
Washington, D.C.
Days of the week and dates to be determined (usually Tuesday/Wednesday/Thursday)

May, 2023
San Francisco, California
Wednesday, May 17 and Thursday, May 18
Travel Expense Reimbursement Policy for WESTAF Guests

As Revised December 2016

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

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

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

- Complete the expense reimbursement form and place the form at the top of a paper-clipped reimbursement packet.

- On an 8 ½ “ by 11” piece of paper, provide notes of your trip so that the accounting staff can book the travel expense to the proper account. For example: June 17, 2014 - travel to Denver to participate in a meeting of performing arts touring administrators. Also, if you incurred some kind of unusual expense, please note why. For example: An extra night in Denver was required because the airport was closed due to a large snowstorm.

- All receipts should be laid out and taped to an 8 ½” by 11” piece of paper and attached as the last of three items in the expense reimbursement packet.

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

- WESTAF will not reimburse a tip at more than the 20% level. In addition, the tip is considered to be part of the meal price. Thus, for lunch, a meal plus tip will not be reimbursed for an amount of more than $12.00.
• Detailed receipts for meals are required, not optional. WESTAF will not reimburse or pay for meals unless a detailed receipt is provided.

• Because of restrictions on the NEA funds it receives, WESTAF cannot use NEA funds to reimburse the purchase of liquor. Thus, WESTAF discourages those traveling on WESTAF business from seeking reimbursement for the purchase of liquor.

• WESTAF does not reimburse for snacks or coffee, unless they are purchased in lieu of a meal.

• When traveling for WESTAF-hosted meetings and events, meal expenses will not be reimbursed if the meal is provided by WESTAF.

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

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

**Timely Submission of Reimbursement Requests and Expense Reports**
Travel expense reports must be printed in ink, signed, dated, and returned to WESTAF with the appropriate receipts within 30 days of the completion of a trip.

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

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

END