Western Alliance of Arts Administrators Foundation
dba Western Arts Alliance

2019 Annual Meeting of the Membership

JW Marriott @ LA Live
Salon H/I
900 West Olympic Boulevard, Los Angeles, CA 90015

Draft Agenda

Thursday, August 29 9:45 – 11:15 a.m.

I. Call to Order

II. Approval of the Agenda

III. Introduction of Board of Directors

IV. Approval of Minutes: 2018 Membership Meeting

V. President’s Report

VI. Treasurer’s & Finance Committee Report

VII. Executive Director’s Report

VIII. Nominations Committee Report (candidate slate)

IX. Election of Officers and Directors

X. Other Business

XI. Open Forum with the WAA Board and Executive Director

XII. Adjourn
Western Art Alliance
2018 Annual Meeting of the Membership
August 30, 2018
Las Vegas, NV

Bellagio Hotel
Draft Minutes

I. Call to Order

President Cory Baker welcomed everyone to the Western Arts Alliance annual meeting. Western Arts Alliance acknowledged that they were gathered on the occupied ancestral lands of the Nuwvuvi people, now known as the Paiute Tribe of Las Vegas and WAA paid their respects to the elders past and present.

President Cory thanked many of the conference sponsors including Seattle Theatre Group, APAP, Bi-Coastal Productions, Holden & Arts Associates, New World Classics, Quebec Government Office in Los Angeles, Vital Theatre Company, Los Angeles Tourism & Convention Board, Baylin Artist Management, ICM Partners, David Belenison Management, Edmonds Center for the Arts, Portland’5 and Broadway Center for the Performing Arts.

President Baker officially called the meeting to order.

II. Approval of the Agenda

Motion: Motion made by Lindsey Nelson, seconded by Joe McNally.

Resolved: “To approve the agenda as presented.”

Motion carried.

III. Introduction of Board Members

President Cory Baker thanked her board members: Vice President Eleanor Oldham with 2Luck Concepts; Secretary/Treasurer Joe Mcalwain with Edmonds Center for the Arts; Immediate Past-President Beth Macmillan with Artown Festival; and the following directors: Emerson Bran, Emerson Bran Management; Dani Fecko, Fascinator Management; Wiley Hausam, Private Consultant; Joyce Hinton, Chan Centre for Performing Arts; Heather Rigby, Ford Theatre Foundation; Rob Tocalino, Mondavi Center, UC Davis; Cathy Weiss, Del E. Web Center; Christian Wolf, Torrance Cultural Arts Foundation.
IV. Approval of Minutes

Motion: Motion by Cathy Weiss, seconded by Joe Mclalwain.

Resolved: To approve the minutes of the 2018 WAA membership meeting as presented.

Motion carried.

V. President’s Report

President Cory stated she would review where the organization is currently and what she sees in the future. During her long time on the board she stated it has been reaffirming to watch WAA expertly weather the tough times and continue to thrive. As with so many other organizations, WAA was focused on sustaining services and programs, particularly the conference during the economic downturn that began almost a decade ago. Tim Wilson and his team did an incredible job keeping the organization in the black by tightly managing expenses and finding new contributed revenue sources. Thanks to that valiant effort, WAA is now in a position of intentional growth guided by their most recent strategic plan. One of the goals of that plan is to create programs to support Indigenous artists in meaningful ways. This journey began in Vancouver in 2015 with the highly successful symposium. As all organizations do, WAA is consistently evaluating their programs to find the perfect balance of mission and relevancy. No matter how valiant the vision there also has to be a sound business strategy to support it. Commitment to highlight and support Indigenous performance is not only the right thing to do, but it was a smart business decision as WAA is now leading the field in this work and providing vital and unique content to WAA membership.

On June 1st, WAA launched its newest program, Advancing Indigenous Performance, a national initiative to create new touring and presentation opportunities for Indigenous performing artists. With a lead grant from the Andrew W. Mellon Foundation and additional support from the Doris Duke Charitable Foundation, the National Endowment for the Arts and Native Arts and Cultures Foundation, WAA is more than halfway to its goals of raising a million dollars to support the program through 2020. Advancing Indigenous Performance will invest in building the professional capacities of Indigenous performing artists as it works to break down barriers in the performing arts. Finding more opportunities for performing arts centers to present the work of Indigenous performing artists will help erase centuries of invisibility, break down stereotypes and contribute the resiliency of Indigenous people in communities across the country. Tim Wilson will offer more detail in his report. She stated she could not stress enough WAA’s leading position in this important work. Funders, other organizations, and colleagues have taken notice and supported WAA in a big way. She stated it had been personally thrilling for her and
her fellow board members to see this project blossom and to watch WAA continue to
trailblaze thanks to its flexibility, focus on service to WAA members and perhaps
most significantly its leadership. She recognized Tim Wilson’s extraordinary passion
and commitment to WAA and our field. This program was his brainchild and would
not have become reality without his hard work and dedication.

President Baker thanked those friends and board members who had worked with her
over the past several years and will be leaving the board: Andre Bouchard, Wiley
Hausam, Joyce Hinton, Beth Macmillan noting so many of their key contributions to
WAA.

Lastly, President Baker remembered members of the WAA family that had passed
since the last conference: Charles Hamlen, Queen of Soul, Aretha Franklin, Marilyn
Wanger, Shelton Stanfill, Max Gershenoff and Paul Taylor. Members shared a
moment of silence in their honor.

VI. Treasurer’s Report and Finance Committee Report

President Cory Baker introduced Treasurer Joe Mcalwain.

Joe Mcalwain thanked his fellow committee members, Emerson Bran, Joan Braun,
Jason Hodges, Christy Lim, Elizabeth Roth, Cathy Weiss, and staffed by Tim Wilson.

He stated he would review WAA’s most recent audit for Fiscal Year (FY) 2017; then
the recently completed FY 2018, which ended on June 30th and conclude by briefly
commenting on the current budget going forward into FY 2019.

The most recent audit covers the fiscal year including the 2016 Seattle conference.
Financials are audited by Kern and Thompson LLC. The report can be downloaded
from the members only section of the website. Total revenue was $830,952, expenses
$803,752, leaving WAA with a surplus of $27,200. For FY 2017 total revenue was
up 9% or $70,650. The auditors issued a clean management letter for the most recent
audit. FY 2018 ended June 30 and includes the LA conference. He reviewed draft
financial statements, subject to the adjustments by the staff in preparation for the
upcoming audit by the accountants. Balance sheet shows as of June 30, WAA has
$712,665 in the bank, which was up $410,520 or 136% from the prior year. The
factors that affect this amount are the receipt of the large grants from the Mellon and
Doris Duke Foundations, and strong early registration for the Las Vegas conference.
The $400,000 from the Andrew W. Mellon Foundation is the largest grant WAA has
ever received. On the Profit and Loss for FY 2018, revenue was $879,830, up 10%. Dues;
grants, conference registration, and miscellaneous income all exceeded budget.
This was WAA’s best year ever in revenue. Thanks to grants from the National
Endowment for the Arts, WESTAF, the Andrew Mellon Foundation, Doris Duke
Charitable Foundation and Native Arts and Cultures Foundation, WAA’s grants for
the year exceeded $216,000; however $100,000 of this grant total is restricted for the
Advancing Indigenous Performance Program, and some of those funds will be
restricted going forward into the subsequent fiscal years to continue to provide this
service. Overall expenses for the year were $785,600 and came in at 2% under budget. WAA ended the year with a projected surplus of $94,063. Again, this total is not a surplus, in fact he noted that on an operating basis WAA ended the year with a modest loss of around $5,000, due to non-budgeted expenses associated with the initial launch of the Advancing Indigenous Performance Program.

For FY 2019, the budget calls for $1,100,000 in revenue and $1,094,000 in expenses for a balanced budget. Major revenue centers like professional development, conference registration, booth rentals, and sponsorship are all calibrated on prior year’s Los Angeles conferences because the Los Angeles conference will be part of the fiscal year, with some anticipation of modest growth. Of course, the launch of the Advancing Indigenous Performance Program means that WAA’s income and expenses are up approximately 2% from FY 2018 and AIP is now WAA’s second largest program after the conference. While still early, revenue trends for the Las Vegas conference suggest we are off to a great start for FY 2019.

Treasurer Mcalwain reviewed the recent announcement about a due’s proposal. Beginning August 20th, the members of WAA will have the opportunity to vote on a proposed change to the membership structure and dues. If passed, the change will take effect immediately. The proposal reduces the cost of the lowest tier for both presenter and artist management memberships to try to help attract and support more of these smaller organizations while it also addresses the increase costs of serving WAA membership by applying small increases to the higher tiers. WAA members last voted on a dues increase 5 years ago. For Tier 1 dues, the smallest organizations will decrease by about $35, for the other tiers, dues will increase between $50 and $100. It is important to note that the proposal reestablishes 4 tiers of membership and more fairly distributes the dues and fees in relation to organizational budget. The goal of the proposed change is to make WAA’s dues fair and equitable while meeting the financial needs of the association.

Treasurer Mcalwain noted the board and finance committee recognizes that the influx of revenue that is coming in for the AIP program is significant and so as a board and organization, they will need to carefully plan in the next 3 to 5 years what happens as that program is implemented. It involves an additional staff member and WAA will need to plan for the inevitable adjustments back to perhaps a different level of funding, unless we are moving into a new program and new adventure. The finance committee will be working on a 3 to 5-year plan to address those potential changes.

Joe Mcalwain thanked again the incredible staff and especially all the work Tim Wilson does on this committee and in this area.

President Cory thanked Joe for his report and introduced Tim Wilson for his executive director’s report.
VII. Executive Director’s Report:

Tim Wilson thanked all the many people that make a successful conference, beginning with Eleanor Oldham conference chair, and host committee co-chairs Ally Haynes-Hamblin and Cathy Weiss; professional development co-chairs Dani Fecko and Heather Rigby; and the entire board of directors, as well as the excellent onsite staff team.

Tim Wilson reported that pre-conference registration was closed on August 15th and at that time there were 731 attendees registered, with about another 50 register onsite, so they were a little short of the goal of 800. Presenter registrations were up 21% from the prior year. This year set a record of preconference non-member presenter attendees with 70 nonmember presenters registered. Tim noted that it appears that Las Vegas is a place that people want to go. The exhibit hall sold out in mid-June and the demand was higher than it is has been for quite a while and they even added some booths to the hall to accommodate the demand. While there are challenges to holding a conference in Las Vegas, he stated there is also an upside.

The Performing Arts Discovery Program, that is an international outreach program, had a fantastic delegation of 11 presenters from around the Pacific Rim. Future plans are to develop more interaction with these international guests. This year WAA had guests from Australia, Canada, China, Costa Rica, Korea and New Zealand. Of the 11, 5 are Indigenous programmers.

Next year the WAA conference will be back at the JW Marriott in Los Angeles, August 26-29, 2019, there is a lot of excitement there, with great infrastructure to support the conference and performance venues as well as all of the wonderful opportunities with being in downtown Los Angeles. In 2020, the conference is returning to its roots in San Diego at the Town and Country Hotel. All the pre-conference programs will take place in Tijuana and they are working with the Secretary of Culture in Mexico and Federal Culture Facility in Tijuana. They will create a bilingual experience promoting the program to Mexican performing arts professionals and then bring them back to San Diego.

In 2021, the conference will be back in Albuquerque, first time back since 2005. The board felt that this location would be a great affinity for the Advancing Indigenous Performance Program, and the site is a great value.

CODA is our program with former board members and people who have been involved with WAA. It is a think tank that WAA utilizes to bounce ideas off of, assist with fundraising, help organize the WAA Institute, and assist with the fundraiser for our Launchpad Artists. At their event the prior evening, they raised $7,000 to support the Launchpad program through the help of CODA. Tim Wilson thanked all the CODA council members, WAA members and contributors that support this program.
The WAA Institute aspires to hold a biennial program, when possible. Tim Wilson announced that in early May they will hold a program focused on community engagement and relevancy—how is our field addressing and responding to the changes that are happening in our society and communities. The 2019 WAA Institute will address these issues, and he encouraged everyone to consider participating. The concept is one of short presentations followed by extended engagement and discussion and they expect to have around 8 speakers in the program.

The Launchpad program, which was the inspiration for Native Launchpad, is in its fifth cohort. Michelle Nielsen, choreographer from SALT Contemporary Dance; David Salada with a small agency in Cincinnati that specializes in America and roots music, and Nava Dance Theatre from San Francisco, will be with WAA for three years as we work with them in professional development, mentoring, some funds for development projects and membership with WAA.

Tim Wilson reported that there are four main components to the Advanced Indigenous Performance program. The first is the Native Launchpad Program, where each artist in the program receives support valued around $40,000 over the course of three years. The second piece of the program will be professional development for the artists in the program, as well as for all of WAA members. This will address issues of cultural competency and breaking down barriers. The first year of that professional component was focused on the artist. Next year the shift will be to a pre-conference program on cultural competency led by Indigenous Direction for presenters, artists and agents who are working with Native American artists or audiences to gain some knowledge and insight and experience in working with Native communities. The third piece is a travel grant program. It will provide an opportunity for Native American artists to travel to showcases or conferences—anything that will advance their career, by having a travel fund set aside. The last piece is fee support for presenters who are engaging Native American artists. This is a national program and WAA are partnering with each of the regional agencies—WAA will match any grant by a regional using the NEA regional touring funds to a presenter that is engaging in Indigenous artists. There is $100,000 a year for the next two years. This is an innovative process with the Mellon Foundation, and they asked what WAA would be doing to make sure that these artists get work. The Mellon Foundation believed strongly in fee support and WAA came up with an ingenious solution by just matching what the regional programs do.

Tim Wilson announced a new partnership with a new national consortium to advance jazz. It is a leadership program put forward by the Doris Duke Charitable Trust and WAA is partnering with all five regionals. It is an artist centric program, it is for fee support, artist development and in this case the funds will go to artists, rather than presenters. The funding is not restricted to non-profits which expands its reach.

Tim Wilson stated that WAA is addressing what is going on in our country at this time, specifically with race and xenophobia, economic and cultural differences that have never been so present. WAA believes as a community they have a role to take
on these challenges and to face them. We have a role to create equitable organizations and communities. WAA must demonstrate their commitment, leadership, and their resolve to address these issues head on. This year the WAA governance committee placed a priority on diversity of our board. So, five of the six directors on the slate to be considered are people of color. Next year in Los Angeles, working with Ben Johnson at the LA Department of Cultural Affairs, WAA is working to create a thread and a theme around the conference of Black Arts at WAA, celebrating the performance arts of the Black Diaspora. It will be a broadly inclusive program, not just focused on LA but involving Black arts leaders from across the country to design something that is unique and powerful. This program will draw on the Black leadership perspective, experience and voice to develop a preconference symposium, show case, keynote speakers, panels and workshops. It will be a nice addition to our program of diversity and equity at WAA. The goal is to recognize, champion, and uplift Black artists and ensembles as it works to address systemic racism and implicit bias that is so prevalent in our field. We recognize that there are no quick fixes, and this is an ongoing effort and this program will start as an initiative at that conference and then like AIP and Conexiones it will become an ongoing effort.

He thanked the great board of directors for their guidance and helping move the organization forward, and the onsite team.

Tim thanked all the members, for all their support for now almost 21 years. He stated that what keeps him at WAA is the new opportunities and new initiatives that make each day exciting to face and to work on these important issues.

VIII. Nominations and Governance Committee Report

President Cory introduced Beth Macmillan, past president, who chaired the governance committee. She thanked the 2018 governance committee members for the fine job they did in completing this year’s work.

She chaired the committee which was comprised of one artist, three agents, and three presenters.

The committee’s work began with a review of the process and the nominations materials going out to the membership. Dates were set for conference calls in May, June and July. She asked the WAA Board to weigh in on the skills and qualities important for effective leadership and governance. The committee placed a priority on increasing the racial diversity of the board.

Beth presented the current board rotation:

Beth Macillan’s term concludes as she rotates off the board. Cory Baker’s term as president concludes and she will move to past president. Eleanor Oldham’s term as vice president concludes and she is eligible to stand for the president’s seat.
For Directors:

Joyce Hinton has reached the end of her second term, while she is not eligible for additional service as a director, she is eligible to serve as an officer.

The following directors have completed their first term on the board and are eligible for a second three-year term: Emerson Bran, Wiley Hausam, and Heather Rigby.

Eleven individuals were nominated and interviewed. It was a very competitive set of qualified candidates. On their May conference call, Tim briefed the committee on the nominating procedures and process. They started by reviewing all the candidates. They looked at the career history, committee service and participation of each candidate. Every candidate was assigned to be interviewed by at least one committee member, though most were interviewed by two committee members. The committee met again in June and July to vet the candidates and review their resumes and interviews. Candidates currently serving on the board were interviewed by at-large members, those governance committee members not sitting on the board. The interviews were concluded, written up, and compiled for the committee review. Beth presented the following slate of candidates for the WAA Board of Directors:

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<thead>
<tr>
<th>Position</th>
<th>Term</th>
<th>Candidate</th>
</tr>
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<tbody>
<tr>
<td>President</td>
<td>2-year term through 2020</td>
<td>Eleanor Oldham – 2Luck Concepts, Canaan, NY</td>
</tr>
<tr>
<td>Vice President</td>
<td>2-year term through 2020</td>
<td>Joe Mclalwain – Edmonds Center for the Arts, Edmonds, WA</td>
</tr>
<tr>
<td>Secretary/Treasurer</td>
<td>1-year term through 2019</td>
<td>Cathy Weiss, Del E. Webb Center for the Performing Arts, Wickenburg, AZ</td>
</tr>
<tr>
<td>Director</td>
<td>Fill remainder of Joe Mclalwains’ term</td>
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<td></td>
<td>Second 3-year term</td>
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<tr>
<td>Director</td>
<td>3-year term through 2021</td>
<td>Emerson Bran, Emerson Bran Management, Van Nuys, CA</td>
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<td></td>
<td>Second 3-year term</td>
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<tr>
<td>Director</td>
<td>3-year term through 2021</td>
<td>Heather Rigby, Ford Theatre Foundation, Los Angeles, CA</td>
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<td></td>
<td>Second 3-year term</td>
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<tr>
<td>Director</td>
<td>1-year term through 2019</td>
<td>Stephen Blanchett, Artist, Pamyua Collins Artists, Anchorage, AK</td>
</tr>
<tr>
<td></td>
<td>Fill remainder of Andre Bouchard’s term</td>
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IX. Election of Officers and Directors

President Cory thanked the governance committee for their work and their report. She asked if there were any additional nominations from the floor or a motion to approve the slate as presented.

Motion: Motion made by David Palmer, seconded by Michael Alexander.

Resolved: “To approve the slate of officers as presented.”

Motion carried.

Motion: Motion made by Laura Colby, seconded by Dani Fecko.

Resolved: “To elect the slate of candidates to the Board of Directors as presented.”

Motion carried.

X. Open Floor and Forum with the WAA Board and Executive Director

Ron DeStafano, EPIC Arts Management. He attended WAA in 2012 and 2013 as a self-represented artist and didn’t come back as he was not able to crack the nut of WAA, he did not understand how it worked in relation to the other reginal conferences. We came back this year because our self-represented artist model changed to a boutique agency. The system this year was so different and wonderful with all the webinars leading up, it was an opportunity for new presenters to meet new colleagues and the attitude of discovery in the marketplace seemed a little different—previously it seemed like all the presenters’ appointment slates were completely booked up with no opportunity to interact with other people. This year there was foot traffic, people seeking out information. He commended WAA and asked if there were any other programs to facilitate that idea of discovery for people who are newer to the conference process.
President Cory thanked him for coming back and giving WAA another chance. Tim Wilson responded that the NAPAMA membership meeting had an idea last fall about creating a program about how we relate to each other at the conference and how we connect. So, they will be developing a program with NAPAMA to help affect change and give us new tools as presenters or artists or agents to be able to connect a better. This will not only be at WAA but with the other regionals.

Irma Varela from Las Vegas thanked Joyce because she did such an excellent job welcoming her. Was overwhelmed with all the emails, but Joyce had excellent follow through. She stated she felt very at home and stated that all from WAA were very welcoming and she hoped to come back many times.

Micheal Alexander wanted to comment on positive and negatives about being in Las Vegas. He noted that it was a rare experience for them as they come from a world where they keep rubbing shoulders with arts people. We represent a minor portion of the guests in this hotel. It is interesting to look at the other people that are here. They save up for years so they can make a Las Vegas trip. This is an opportunity for us to understand the challenges that we all face and that we can overcome if we can figure out how to go beyond the urban adventurers that are naturally part of our audience and to figure out how to messages what we represent. We are really seeing a conflict between art and commercialized entertainment that is sanitized so it appeals to 90% of the American public, and we want to go beyond that. He stated he was using the opportunity to figure out for himself and all to look at how to position what we represent so that it is more appealing.

Phil Esparza gave a save the date reminder for the Conexiones committee for the production of Valley of the Heart at the Forum this fall in Los Angeles. The Conexiones is promoting a practicum for presenters or others for the first preview performance on October 30th. He echoed the difference this year and he sees some real advancement and to all an acknowledgement of a well done. Also congratulated President Cory Baker on her leadership at the conference. President Cory thanked him for his support.

Madelina Salisard stated she was the Independent Music (IM) tour program manager for WESTAF. She wanted to thank everyone and all of WAA. She stated they did an experiment with the IM tour program, which is WESTAF’s newest project, that is a website that helps to match emerging independent contemporary musicians with opportunities at non-profit presenters. They worked with WAA to help bring 8 artists on scholarship to WAA get to know this environment and all of you to help further their careers as independent musicians. She was thankful to everyone that welcomed them and mentored them. They all had a wonderful experience and look forward to growing in this community and had said that they learned so much from everyone and that this experience has really made them think a lot about their future careers.
Pamela Green was excited to be elected to the board and thanked everyone for the opportunity. She congratulated the staff and noted that many on the agent manager side were hesitant about coming to Las Vegas. But it has been a great conference and many of her colleagues agreed with her. She stated that Tiffany Davis did a wonderful job. She hoped that the new board could gather afterwards to get acquainted as there are many new members.

Shane Cadman, with the Shannon Center, thanked all the showcase committee for putting together a great showcase. The entire day was epic. Thanks to all the WAA folks. He noted that during the showcase he was pleased as a member of the Conexiones committee that their work was moving forward. President Cory thanked him for his committee service.

Beth Macmillan wanted to support what Michael said regarding Las Vegas, and the other opportunity is to ask the question or bring up the conversation about how the arts and tourism intersect. This conference shows that tourism is a very powerful tool that she was not sure everyone is taking advantage of for audience development and ways to use it in our own organizations.

Romana Jaroff from IMG Artists stated one of the things missing because of the space was that magical accidents that happens in a conference setting. She did not magically bump into people as it took her 15 minutes to get to where she was going and usually ended up in the wrong place.

Eleanor Oldham kept bumping into people. She was really surprised how much of that happened as she was not expecting it. This happened in the lobby space around where we were. Some stated they felt it made a difference as to which tower, they stayed in.

Tim asked to speak to Romana’s point. He noted that here was a sense of isolation in the size of the hotel. But he stated that there was an upside to that because as easy as it was to feel isolated in this big hotel, it actually incentivized delegates to connect to the events. As an example, the turn out at the Smith Center far exceeded their expectations. Also, in the showcasing there was an opportunity to connect, as without that, you could easily be lost. So, there was a dynamic in play that actually helped some of the events. He appreciated that on an individual basis those spontaneous moments are vital and that is why we self-contain in hotels. We did try to tweak the program to structure for staging between events due to the distance between each. Tried to concentrate programs together to mitigate those things. On behalf of the staff, he stated that the event far exceeded their expectations and were glad we were here. He did note that the Las Vegas community is more than the strip and that it is a minority-majority city. It has one of the highest concentrations of artists per capita of anywhere in our region because of the strip and those artists don’t just work in their night jobs, they are out and interacting. You see very diverse people in these hotels from all over the world and these hotels succeed because they excel at bridging difference. I think there is a lot of WAA members can learn. One of our Indigenous
artists came in and ordered room service one night and had one of the most amazing interactions with the waiter. It shows that all levels of the staff are skilled at bridging difference and he thought there is something we can all learn.

Michael Reed from ASU Gammage stated, he wanted to encourage all the presenters in the room with this amazing effort that is happening in Advancing Indigenous Performance. He stated this was an unprecedented moment and encouraged all the presenters to take part next year with the presenter informational session. He stated that all are in the business of telling stories. In Arizona they had 22 First Nations communities, so it is very relevant to where we are and relevant to many of us. So, he encouraged everyone to jump in and be part of the session--come learn and ask questions. This is about telling the most powerful stories you can think of; stories that are for everyone. He hoped the presenter community takes advantage of it. President Cory stated that Michael is a great resource to call with any questions.

Scott Patria with Ampt Arts in Ogden, Utah, stated he is totally green, and this is his first side of the artist spectrum. He thanked everyone for being so welcome and friendly, thanked Joyce who saved him at least three times. The content in the conference was super, but as often happens, there is so much happening simultaneously, and asked if they could do videos of the panels and the breakouts so they can get to one and then catch up. President Cory stated that they have looked at that previously and it is usually cost prohibitive and it was a great point and will continue to bring it up.

Ron DeStefano, commenting on a prior comment, noted something came up in the new colleague’s webinar--it might be helpful to identify a social place within the venue for WAA attendees to congregate for after hours.

Rachna Nivas, one of the founding artists of the Leela Dance Collective, an Indian classical dance form, stated that they are self-represented and a new collective. She stated that she was new to this side of things, and stated it was nice to see conversations and a panel presentation as well as a lot of talk about presenters wanting to speak more with artists and what is the role of presenters, agents of artist and how can there be more synthesis and more dialog between all of those roles. It was nice to hear that being started. She felt that we are not there yet. She believes that as artists we should understand more of what it takes to do all their other roles, as that is actually going to help all of us to put on more meaningful, thoughtful and engaging shows. Would love to see more of that.

Janet Rayor would like to see if we could get a resource list of artists here so if we are touring to another town that we could contact another artist in that town, just to connect into their resources and opportunities. It was stated that they do have artists information online that is accessible.

President Cory Baker encouraged everyone to complete the conference evaluation as it is the way that WAA learns and grows. She stated that it was wonderful to hear
from so many of the new colleagues. She thanked everyone for being there, please hang in there--she stated it may be hard in the beginning but encouraged everyone to get involved with WAA. Your voice is incredibly valuable to keep a fresh prospective to the organization. She stated that is has been an honor to be on the WAA board and it has been one of her favorite professional endeavors, and she had met many friends and dove into a lot of interesting activities and topics and felt good about the work, She stated the staff is a dream to work with and encouraged all to reach out to the board and staff as little or as much as you want. Your voices are critical.

XI. Adjourn

Motion: Motion made by Michael Reed, seconded by Shane Cadman.

Resolved: “To adjourn the meeting.”

Motion carried.

Meeting adjourned.
2019 Governance Committee: Cory Baker - WAA Past President, Chair, Long Center for the Performing Arts, Austin, TX; Chris Ayzoukian, Reser Center for the Arts, Beaverton, OR; Sandy Garcia, Pentacle, New York, NY; Christine Offer, Magpie Exchange, Calgary, AB; Ralph Remington, City of Tempe, Tempe AZ (carry-over from 2018); Judy Tsang, Stern Grove Festival, San Francisco, CA (board representative); Chris Wolf, Torrance Cultural Arts Foundation, Torrance, CA (board representative).

The Board of Directors appoints the Governance Committee. The Committee is composed of: the Immediate Past President, who serves as Chair; two additional directors (neither can be the President and only one can be an Officer), and four members who are not directors or officers. At least one member of the Governance Committee (including the Chair) served on the Committee in the previous year to ensure continuity. The Governance Committee cannot nominate its own members for service, but its members may be nominated from the floor. The Governance Committee nominates a candidate for each office that is to become vacant seven days after the next annual meeting of the membership. The election will take place at the annual membership meeting.

WAA Annual Membership Meeting

The Governance Committee Report and Election of Officers takes place during the Annual Membership Meeting scheduled for 9:45 a.m. on Thursday, August 29, 2019, at the JW Marriott @ LA Live, Salon H/1. Please participate in the governance of the Western Arts Alliance; plan to attend this important meeting! Note: Only primary contacts from member organizations may vote.

Secretary/Treasurer (two-year term through 2021)

Cathy Weiss, Dell E. Webb Center for the Performing Arts, Wickenburg, AZ

Seventeen years ago, Western Arts Alliance embraced me as a new member. This organization has been the foundation of my presenting career. To be considered for a position on the WAA Board of Directors is truly an honor and would allow me to give back to the field that has supported me over the years as a rural presenter. Previous WAA Boards have been successful, and I hope to build upon that work. I look forward to contributing to the organizations’ strategic plan while envisioning the future through the new plan. My interests are in serving the finance and the professional development committees and working on a succession plan for our Executive Director. I look forward to bold conversations that move us forward as arts leaders and as colleagues and developing initiatives that keep us thinking and moving creatively as we navigate the future. Working with the WAA staff over the years on committees and as a board member has been a fulfilling experience, and I am enthusiastic about continued service to the organization.

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In 1997, Cathy Weiss became a founding board member of the Dell E. Webb Center for the Performing Arts and in 2003 named as Executive Director. The Webb Center is a 600 seat state of the art venue located in Wickenburg Arizona. The Center is a nonprofit organization that raises or earns almost $2 million annually to operate, in a community with a population of 10,000 in the winter months. With a staff of 7 employees and 125 volunteers, the Webb Centers’ body of work includes; presenting a series of 35 professional touring national and international performances between November and April, managing an artisitve workspace designed to permit artistic companies to create new work, The Made in Wickenburg Residency Program. Education components include lifelong learning, arts-in-education programs to 2,900 children in rural Arizona through free classroom workshops, school performances, and producing two incredible summer arts camps in June, Camp Imagination. Ms. Weiss is financially responsible for the organization while overseeing facility management, audience development, publicity/marketing, membership/volunteer services, fund, and board development. Ms. Weiss was raised in Arizona and before entering the nonprofit world enjoyed a 27-year career in the luxury hotel business in locations all across the world. She lives in Wickenburg with her husband Rui Pereira, currently serving as Mayor of Wickenburg.

Directors (three-year term through 2022)

Stephen Blanchett, Artist, Collin Artists, Juneau, AK

It is an honor to be nominated to serve on the board of directors of WAA for a second term. The momentum that WAA has made over the years towards bringing equity and inclusion at all levels of the organization has been inspiring. It has been so rewarding for me to be part of the Advancing Indigenous Performance and Black Arts @ WAA programs. I am a traditional Yup’ik dancer and composer of drum songs. I am also a founding member of the contemporary musical group, Pamuyaa. It has been a privilege to serve in leadership roles with the Juneau Arts and Humanities Council, the Alaska Native Heritage Center, First Alaskans Institute, and Pamuyaa Inc. I have produced many dance, music and film projects. I am a 2015 National Artist Fellowship recipient through the Native Arts and Culture Foundation, a 2019 Dance/USA Fellowship recipient, and a 2019 & 2016 recipient of the Rasmunson Foundation's Artist Fellowship. I consider myself a global citizen whose Yup’ik and African-American roots guide my leadership and artistic vision. Originally from the small community of Bethel Alaska, I now live in Juneau, Alaska, where I continue my work advocating for cultural practices as the Art & Education Director with the Juneau Arts & Humanities Council.
I am a graduate of the University of Alaska Anchorage with a Bachelor of Arts degrees in Political Science and Alaska Native Studies. I was pointed in this academic direction by Native American author Vine Deloria (Custer Died for Your Sins), who once wrote, "Being born Native is like being born into politics." I truly believe that being born Alaska Native, we have a responsibility to fight for our traditions and heritage. So as an artist I not only have a passion for performing, but I also love to teach and perpetuate Alaska Native traditions and to be an advocate for equity and inclusion in the arts and culture industry. I will continue to work towards these goals if I am elected to continue my service on the WAA board of directors. Guyana! Thank you!

Dani Fecko, Fascinator Management, Vancouver, BC

I am full of gratitude to be returning to the board of the Western Arts Alliance. I am invigorated by the deep commitment to inclusion the organization is striving to achieve, and am very proud to be just a small part of supporting initiatives such as AIP, Black Arts at WAA and LaunchPad. As a Canadian, I am constantly considering how to make our voices more present at the conference, while also watching to see what learnings can be shared back home. I look forward to supporting more and more indigenous voices at the Conference. In the next three years, I want to find ways to make the conference more accessible and to provide more professional development for us all to take to our artists and venues when it comes to inviting people of all abilities into our spaces. As ever, I have a firm commitment to learning across generations – to working with my 35below colleagues to make sure we are supporting our organizations and learning from those that came before us to build more intergenerational work environments.

Dani Fecko is founder of Fascinator Management, an agency, and consultancy based on Unceded xʷməθkwəy̓ čam (Musqueam), Skwxwú7mesh (Squamish), and Sel̓ íl QTəməɬ (Tsleil-Waututh) Nations. Fascinator represents nine contemporary performance clients from Vancouver, Toronto, and Halifax. Fascinator is also the Canadian advocate for Caravan artists supported by Farnham Maltings in the UK and is the Canadian liaison for Performing Arts Hub Norway. Fascinator mentors emerging agents, producers, and artists in Canada and around the world. Dani trained as a Stage Manager at Studio 58 and worked for multiple companies locally and Theatre Replacement, Neworld Theatre, and more across Canada and Europe. She tours-managed across North America, Mexico, and Europe with Rimini Protokoll and to Europe and across Canada with Company 605. She was Managing Producer of Boca del Lupo and spent four years as Associate Curator at the PuSh Festival. Dani was an ISPA Fellow from 2012 – 2014 and participated in the APAP Leadership Fellows Program from 2016 – 2018. In the fall of 2019, she will begin teaching Creative Entrepreneurship at Simon Fraser University in BC. As part of the board of WAA, she has been co-chair of the professional development, mentoring, and 35below committees and has been on the strategic planning and governance committee. She is also a committee member for the International Society for Performing Arts. She lives in Vancouver with her piano-playing husband, Angus Kellett.

Rob Tocalino, Robert & Margit Mondavi Center for the Performing Arts, UC Davis, Davis, CA

It is an honor to serve the vibrant Western Arts Alliance community. My two years of board service has coincided with a remarkable period of growth in WAA programs. The launch of the Advancing Indigenous Performance initiative as well as the inaugural Black Arts at WAA program have been transformative for the organization. This work has had a deep impact on me personally and professionally; I relish the opportunity to continue working with the remarkable staff, my fellow board members, and WAA membership. If elected, my top priorities for my first full three-year term would be:

- A continued focus on maximizing our communications efforts to keep WAA Members engaged, with an eye towards membership retention and growth.
- Build on the meaningful work the WAA has done to create opportunities and address systemic issues of diversity, equity, and inclusion throughout the performing arts community in the west.
- A focus on maintaining the culture and financial viability of the WAA Conference, while envisioning diversified revenue opportunities for the organization.

Rob Tocalino is the Director of Marketing at the Robert and Margit Mondavi Center for the Performing Arts, UC Davis. In his current role, he is responsible for earned and contributed revenue streams totaling approximately $3M annually, external organizational communications and strategy including advertising, public relations, and ticket office operations. In his time at the organization, Tocalino has built successful revenue management and patron loyalty teams and infrastructure and re-envisioned the delivery of program and enrichment materials. He previously served as the Associate Director of Marketing for SFJAZZ, during which time he led a Wallace Foundation-funded effort to attract a younger audience for jazz. The resulting program, SFJAZZ Hotplate, is still in place at the new SFJAZZ Center. Before SFJAZZ, Tocalino served as the Managing Director of Lake Tahoe Shakespeare Festival.
Director (Two-year term through 2021)

Antonio Gomez, Independent Artist and Education Manager, Tacoma Arts Live, Tacoma, WA

I am humbled by the opportunity to serve my colleagues and our field through a nomination to the Board of the Western Arts Alliance. With experience as a presenter, educator, and artist, I hope to contribute to WAA’s long term vitality by addressing core questions about the role of live performing arts in an increasingly segmented society. We have a unique potential not only to express an artistic vision and entertain but to play a crucial role in transforming communities. While we have always known the incredible impact of the arts intuitively, more and more evidence points to the importance of artistic expression and cultural dialogue in sustaining communities where people of all ages can learn and grow. To reach this potential, we must face our own challenges with regard to relevancy, accessibility, equity, and continuity. My greatest priorities are helping our field increase its relevance as our nation transforms culturally and demographically, as well as harnessing artistic expression to impact broader social issues ranging from education to cultural equity and civic dialogue.

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Antonio lives at the intersection of music, education, arts presenting, and public media. He is passionate about intertwining these skills to connect learners of all ages with compelling cultural stories and inspiring art. Tony manages economically and culturally accessible education programs at Tacoma Arts Live, including school-based ballet folklórico, drumming, and theater programs. A former K12 teacher and Humanities Washington speaker, he is a curriculum designer for arts nonprofits and public media (including PBS’ Latino Americans and John Leguizamo’s Tales of a Ghetto Klown). As a percussionist, Tony specializes in AfroLatin, Mediterranean, and Arabic genres. He co-founded Trio Guadalevin, which explores musical connections between Mexico and the Mediterranean, as well as the Eurasia Consort, and Tango del Cielo. He has received support for international study and performance from Artist Trust (Mexico) and the Jubilation Foundation (Spain and Morocco) in addition to immersive work in Cuba, Italy, Argentina, and Panamá.