Western Alliance of Arts Administrators Foundation
dba Western Arts Alliance

2017 Annual Meeting of the Membership

Sheraton Seattle Hotel
Redwood Room, 2nd Floor
1400 Sixth Avenue, Seattle, WA, 98101

Draft Agenda

Friday, September 8 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: 2016 Membership Meeting...............................1
V. President’s Report
VI. Treasurer’s & Finance Committee Report
VII. Executive Director’s Report
VIII. Nominations Committee Report (see candidate slate).........................8
IX. Election of Officers and Directors
X. Other Business
XI. Open Forum with the WAA Board and Executive Director
XII. Adjourn
I. Call to Order

Tim Wilson welcomed and noted they were all gathered in Los Angeles on the traditional land of the Tongva, Gabrieliño, Kizh, Tataviam, Cahuilla, and Chumash peoples who have cared for this land for generations and he acknowledged their elders past and present.

Tim Wilson thanked many of the sponsors especially the Chan Centre of the Performing Arts and the Rocky Mountain Arts Consortia.

President Beth Macmillan, welcomed everyone. She thanked ICM partners for sponsoring the closing night party. She called the meeting to order.

II. Approval of the Agenda

In the absence of a printed handout, the agenda was not formally approved.

Motion carried.

III. Introduction of Board Members

President Beth Macmillan thanked her board members: Vice President Cory Baker with Long Center for the Performing Arts; Secretary/Treasurer Jeremy Ganter with Mondavi Center; Immediate Past-President Renae Williams Niles with USC Kauffman School of Dance; and the following directors: Emerson Bran, Emerson Bran Management; Wiley Hausam; Joyce Hinton, Chan Centre for the Performing Arts; Cindy Hwang, Cadenza Artists LLC; Seth Malasky, Paradigm; Eleanor Oldham, 2Luck Concepts; Heather Rigby, Ford Theatre Foundation; Stephen Seifert, Newman Center of the Performing Arts; Christian Wolf, Torrance Cultural Arts Foundation.

IV. Approval of Minutes

Motion:

Resolved: To approve the minutes of the 2015 WAA membership meeting as presented. (Unanimously approved via email vote)

Motion carried.

V. President’s Report
President Beth Macmillan stated the last two years have gone quickly, but WAA has made some tremendous advances in our field. She extended thanks to Tim Wilson and staff of WAA and all the volunteers that have made it a beautiful conference. She hoped everyone enjoyed Los Angeles and have seen some amazing performances, as well as the business you have conducted has been beneficial.

She has seen a few elements of WAA that have grown tremendously over the past two years. Tremendous growth in connections with the Pacific Rim--Hope you all have had a chance to meet with our PAD grantees and learn about their organizations and their interests in working with the US. The WAA board has heard from the membership that developing deeper relationships with Mexico and Canada as well as continued work in the West are key to business and to our members. Thrilled to note that the work done with Canada in Vancouver has led us to greater understanding of the importance of first nations and the Native American voice in the arts. Since working closely with Canada, there is a different spotlight on representing Canadian artists and vice versa. Thank you to board members Emerson Bran and Heather Rigby for building Conexiones which has helped us all build stronger and more meaningful bridges between our own Latino communities and Latino artists.

Other great advances have come in the way of our memberships’ understanding and appreciation of festivals. She stated that she felt festivals is the new buzz word in our industries.

One other arts discipline that has received the attention it deserves, has been the genre of dance. In the past there has been limited exposure for dance. In the past two years WAA has made tremendous strides and she congratulated everyone in the membership for putting that forward.

President Beth stated that the WAA board is representative of all of the members and are here to listen and work on behalf of you and work actively to advance the world of presenting and performing arts. She thanked them for the opportunity to be their president.

VI. Treasurer’s Report and Finance Committee Report

President Beth Macmillan introduced Secretary/Treasurer Jeremy Ganter.

Treasurer Jeremy Ganter, acknowledged members of his committee and how much of a joy it was to work with Kim on the finances. He stated he would provide a quick overview of WAA’s financial position, most recent audit for the fiscal year (FY) 2015, the recently completed FY 2016, which ended on June 30th and conclude by commenting on our current budget. He noted the audit covers fiscal year that included the 2014 Seattle conference.

WAA’s financials are audited by Kern and Thompson LLC, and members can download the 2015 audit report from the members-only section of our website at westarts.org. Total revenue for the fiscal year ending June 30th, 2015 was $713,376, expenses of $715,698 which leaves WAA with a net loss from operating activities of $2,063. However, due to a one-time write off of capitalized software development fees which we discussed in a little more detail at the last membership meeting, total shortfall, change in net assets came to $25,788. For FY 2015, total revenue was down
slightly, though conference revenue in Seattle fell short of projections. The auditors issued a clean management letter with no recommendations or findings.

Our FY 2016 ended June 30th, includes the Vancouver conference and he will be reviewing draft financial statements subject to adjustments by the staff in preparation for the audit. Starting with the balance sheet, as of June 30th WAA has $305,179 in the bank which is up $117,656 or 67% from the prior year. There were several factors affecting cash at year end--an increase in prepaid conference fees for Los Angeles, grant support and conference revenue from Vancouver. At year-end accounts receivable are $44,600 which is down 55% from the prior year, though FY 2015 was the outlier and current accounts receivable are in line with what we would expect leading up to the conference.

The Profit and Loss for FY ending June 3, 2016. FY 2016 was WAA’s best year since the recession. Revenue is $800,796 which is up 19% from prior year. Dues, grants, professional development, conference registration and sponsorship all exceeded totals for FY 2015. While the Vancouver conference was a big hit for presenters WAA did fall $27,200 short in exhibit fees and miscellaneous income which is mostly showcase-related income, but the other revenue centers for that conference more than made up for that. Thanks to support from the National Endowment for the Arts, and extraordinary support from our public-sector partners in Canada. WAA had grants from Canada Council for the Arts, BC Arts Council, and the City of Vancouver, WAA landed $148,647 in grants for FY 2016 which is up $61,449 from the prior year. At $25,858 professional development income was the highest it has been in more than 10 years, primarily due to the indigenous Performance Symposium which drew 70 paid registrations. Overall expenses for the year, $735,376, came in 6% under budget, which is credited due to Canada’s devalued dollar. WAA ended the year with a surplus of $65,419.

For the current year FY 2017 beginning July 1, the budget calls for $891,000 in revenue and $890,000 in expenses, a total budget increase of about 10% from 2016. It is an ambitious increase but based on recent history, conservative projections and funding that has already been secured from the NEA, Andrew W. Mellon Foundation, and the James Irvine Foundation. Major revenue centers, like professional development, conference registration, booth rentals and sponsorship are calibrated on prior years in Los Angeles, always one of WAA’s best attended sites. On the expense side, we are projecting an increase of about 12% and while it is our best attended site, it is also WAA’s most expensive. While it is still early, registration and revenue trends for the conference suggests we are off to a very good start for FY 2017.

Beth thanked Jeremy for his report and work.

VII. Executive Director’s Report:

Tim Wilson thanked the WAA board and committees that contribute so much to the conference: Conference, Host, Professional Development, and Showcase. Wilson thanked the staff and made a point of introducing WAA’s newest staff member, Carrie Stephens, the membership and communications manager as of August 1.
Tim reported that this year at the end of pre-registration we had 712 registered delegates, which is more than we had for the whole entire Vancouver conference at the end of registration last year, and more than half of our conferences. This year onsite we processed 78 registrations which puts us the final count at 800. This is the best attended conference since the Seattle conference in 2008. Both last year and this have had a tremendous increase in registration for the pre-conference professional development program. Over 160 people signed up for the dance forum. All the tuition-based workshops were at capacity. This is reversing a trend; have made a tremendous investment in these programs and with lot of content. It shows that the risk of investing in these programs really pays off, if you can offer something of substance to the members.

We have a fairly new team, a good core team, but it is a building process and will continue to work on strengthening our staff and doing the best we can to serve the membership, however, WAA remains understaffed. We have nine standing committees and at least three ad hoc committees right now. We have dozens of conference calls each month with committees. A lot of work has been spent working closely with APAP and the alliance of regional conveners is getting stronger than ever.

Of course, a large part of our focus is on the planning and preparation for the conference. The Host Committee raised $10,000 to support the conference and were helpful in bringing local partners such as the Dance Resource Center. In part because of the DRC, WAA had record numbers of artist participation.

Looking forward, we are back in Seattle, September 5-9 2017. He announced the 2018 location -- Las Vegas, August 27-31st at the Bellagio Hotel. Rates are $160 with an amazing facility. The exhibit and conference area is separate from the gaming area. Paul Beard and Myron Martin with the Smith Center have been tremendous in putting together an amazing package to support the conference. WAA will use the Smith Center for showcasing, both juried and independent showcasing.

Paul Beard added that we are going to make this a really exemplary conference and entire experience.

Tim, thanked the CODA Council-WAA’s alumni think tank fundraising organization that was started just a few years ago. It is chaired by Julia Glawe. CODA has raised more than $20,000 in support of programs at WAA. They give with their checkbooks, but also their time to help support the WAA Institute, Launch Pad and other activities of WAA.

Launch Pad is our start-up program for early career agents and managers and emerging artists. We have 3 Launch Pad artists. The program is building and making a difference in the careers of these artists.

Tim stated that at a time when economic and cultural differences appear to be dividing the country it is more important than ever that we as arts leaders take the difficult and sometimes uncomfortable challenge of confronting racism where it exists, disparity, equity, and issues of social justice. So, we have been making small steps and been tending to these needs, through our Conexiones program, and through our work with the Indigenous communities. Next spring, our biennial retreat will take place at
Whittier College and we are working with them as they are a Hispanic serving institution. The retreat will pick up where our San Antonio retreat left off. Working with an Austin based non-profit, Three-Day Startup, that teaches entrepreneurship to college students and young professionals. All participants will actually take away a plan, something tangible that can make a difference to their community, roster, or organization.

Last year’s Indigenous Performance Symposium was a big hit and success. This is something we will continue to work on and have made a commitment and demonstrate leadership in this area as well as a willingness to change how we talk about our work, and involve others. We are continuing a dialog with our Indigenous Symposium steering committee.

Performing Arts Discovery Program extends our reach internationally around the Pacific Rim. This program was started as a pilot project of the National Endowment for the Arts, through the regionals to help introduce American artists to international programmers, venue managers and festival directors. This is the second of a two-year grant, but WAA has $125,000 from the NEA and from the Mellon Foundation to support this work. This year we were able to bring 10 delegates from China, Taiwan, Columbia, Mexico, and Australia. Hopefully NEA will continue this program. This fall WAA will take a small delegation to the Shanghai Performing Arts Fair in October.

We continue to struggle to create value around membership. We have Carrie as new communication and membership manager and are discussing how to structure dues, and promote membership. Last year we announced we were starting a resource library—all the coding is done, will launch it in the fall after the conference. It is an online resource library—catalog where members can post or search for resources, including white papers, template documents, sample contracts, marketing plans.

Tim stated it has been affirming to take risks, do new things and to see them pay off. This has emboldened him to do more. We know that by offering programs of substance, the members are more likely to engage. It is the work of the staff, the board, committees to create these initiatives and opportunities.

VIII. Nominations and Governance Committee Report

Renae Williams Niles, past president, chaired the governance committee. She thanked the 2016 governance committee members. They had a huge amount of work especially relating to the board nominations process. Williams Niles thanked the committee members which included one artist, one agent, one consultant, four presenters, as well as representing diversity in so many different ways.

The committee’s work began with reviewing of the entirety of the nominations process as well as the materials that went out to the membership. They held many conference calls in May and June, and asked the existing WAA board to weigh in on skills, qualities that were important for effective leadership, governance as well as making sure to the best of our ability that we are representing the totality of our membership. Members that will be rotating off the board include: Renee Williams Niles as past president who has served on the board for 13 years. Beth Macmillan currently President automatically becomes Past President. Cory Baker’s term as vice president will conclude and she is
eligible to serve as President. Current directors, Cindy Hwang, Seth Malasky, Steve Seifert, have reached the conclusion of their second terms so they are no longer eligible to serve additional terms as directors, but they could serve as officers.

We had the largest numbers of nominations that either Tim or she could remember; 20 individuals were nominated for board service, four of those for officer positions, 16 for individual director seats. Five of those candidates withdrew for a variety of reasons, but still the committee interviewed 15 prospective candidates, an exhaustive and competitive process. On May 24, the committee reviewed the process and began to review candidates, considered their career history, past committee service for WAA or beyond as well as participation of WAA and the field. Each candidate was interviewed by one or two committee members, these were written up, and compiled for committee review. After considerable review, the following slate candidates was approved:

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<thead>
<tr>
<th>Position</th>
<th>Term</th>
<th>Candidate</th>
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<tbody>
<tr>
<td>President</td>
<td>2-year term through 2018</td>
<td>Cory Baker-Long Center for the performing Arts, Austin, TX</td>
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<tr>
<td>Vice President</td>
<td>2-year term through 2018</td>
<td>Jeremy Ganter – The Mondavi Center, UC Davis, CA</td>
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<tr>
<td>Secretary/Treasurer</td>
<td>Complete current term through 2017</td>
<td>Cindy Hwang – Cadenza Artists, Los Angeles, CA</td>
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<tr>
<td>Director</td>
<td>3-year term through 2019</td>
<td>Andre Bouchard – Walrus Arts Management, Vancouver, WA</td>
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<tr>
<td>Director</td>
<td>3-year term through 2019</td>
<td>Dani Fecko – Fascinator Management, Vancouver, BC</td>
</tr>
<tr>
<td>Director</td>
<td>3-year term through 2019</td>
<td>Joe Mclalwain – Edmonds Center for the Arts Edmonds, WA</td>
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**IX. Election of Officers and Directors**

President Beth Macmillan acknowledged the board members who are leaving the board. Gave Renae Williams Niles a token of WAA’S appreciation. Renae Williams Niles thanked everyone for the support she has received in the 13 years, especially Tim Wilson during this time. Beth also thanked Stephen Seifert and Seth Malasky for their years of service.

**Motion:**

**Resolved:** Motion made by Stephen Seifert seconded by John Haynes, “To approve the slate of officers as presented.”

**Motion carried.**
Motion:

Resolved: Motion made by David Fisher, seconded by Eleanor Oldham “To elect the slate of candidates to the Board of Directors.”

Motion carried.

X. Other Business:

None.

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

David Fisher reminded the membership that WAA has had for 19 years an executive director who has shaped this organization, ensured that the membership is in powerful voice, has activated the board and helped set a trajectory for our future that is unique. To have an executive director for 19 years in any business, or this business is remarkable and we need to recognize Tim Wilson.

John Gingrich, former board member, noted two points: one; the conference culture has been changing; secondly, would hope the board and conference committee would spend some time reflecting on how we might find new ways to be together. This has been a fantastic conference, always enjoy them, but would hope that we would continue to find ways to be together. Somehow if we find ways to be together that would be a very creative solution.

Cory Baker, responded that not sure how many know of this kind of shift, but about a year ago WAA changed the charter for the conference committee. What was happening was that since Vancouver, where the host committee really dove in and it was so important to be reactive to where we were and inclusive of local artists, we’ve really turned over the logistical and content to the host committee. This has allowed the conference committee to be focused more on larger philosophy of how as a conference are we are engaging, discovering; are we doing all of the important things that we need to do throughout the year. So, she really appreciated his comments and she has seen some progress in the culture and everything as that came out as the top most important thing from our conference committees—bringing people together. We don’t have to do business in person, we are here because we all know that there is value in being together and to connecting and to having that experience.

XII. Adjourn

Motion:

Resolved: Motion made by Renae Williams Niles, seconded by Dani Fecko, “To adjourn the meeting.”

Motion carried.

Meeting adjourned.
2017 Governance Committee: Beth Macmillan - WAA Past President, Chair; Joseph Copley, ODC/Dance; Board Representative: Jeremy Ganter, Mondavi Center for the Performing Arts; JooWan Kim, Ensemble Mik Nawooj; AnneMarie Martins, SRO Artists; Sarah McCarthy, Dandelion Artists; Heather rigby, Ford Theater Foundation.

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 Friday, September 8, 2017 in the Seattle Sheraton Redwood Room. 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.

**Vice President (one-year term through 2018)**

Eleanor Oldham, 2Luck Concepts, Canaan, NY

When I was elected to the board of WAA, I looked forward to being part of an innovative and daring organization where I could participate in imagining and preparing for the future of our business. I feel now, after nearly six years, that this board has never ceased to keep that goal in the forefront of all the work we have done and I’m honored and keen to continue the momentum as Vice President. The strategic plan shows, I believe, great leadership, vision, and concern for the health of the organization. Such a plan gives us the basis to move forward and accomplish important and positive goals to keep the WAA membership one step ahead of new challenges in our industry. The advisory council (CODA), extending the service of our most knowledgeable past board members, is just one example of the range of commitment to our industry, as is the growing professional development initiative which will continue a yearlong basis.

**Eleanor’s path began in Europe as a professional opera singer, followed by nearly ten years working as an artist’s manager in Paris, providing personal management to a list of conductors and instrumentalists as well as opera singers. During that time she served as artistic director for the Maurice Ravel International Music Academy in Saint Jean de Luz and was European coordinator for the winners of the Ninth Van Cliburn International Piano Competition. In 1995, Eleanor joined the ICM Artists European office in London until relocating to New York. In 2001, she and John Luckacovic formed 2Luck Concepts which develops and produces projects from around the world, such as the North American tours of the Akram Khan Company, London’s Shakespeare’s Globe Theatre and rising young dancer/choroegraphers Wang Ramirez and Aakash Odedra among others. Eleanor was President of NAPAMA (the Association of North American Performing Agents and Managers), presiding over the 30th anniversary of the association.**

**Secretary/Treasurer (two-year term through 2019)**

Joe Mclalwain, Edmonds Center for the Arts, Edmonds, WA

I am honored to have been nominated Secretary-Treasurer of Western Arts Alliance. The WAA staff, my colleagues on the board, and so many of the organization's members (fellow presenters, agents and artists) have generously mentored me through my first ten years as a presenter, and have helped me to learn and grow in this amazing field. In my brief tenure on the board, I have been impressed by the thoughtful financial oversight given by the WAA staff, board, and finance committee. WAA is fortunate to be governed by leadership that places a premium on a careful budget process and disciplined financial management. Building on this foundation, I will strive to help WAA achieve the goals identified in its new strategic plan, with particular focus on strengthening WAA’s sustainability and capacity. I appreciate the nomination to continue my service and I stand ready to help in any way I can.

**Joe Mclalwain has proudly led Edmonds Center for the Arts (ECA) in Edmonds, WA, through its first nine seasons. ECA is preparing now to celebrate its 11th Season (2017-2018). In his role as Executive Director, Mclalwain oversees**
program development, audience development, community partnerships and outreach, fundraising and general operations. Prior to his current position, Mcalvain served as Assistant Professor of Theatre Management for the University of Alabama; Managing Director of Cincinnati Shakespeare Company; and Director of Development for Kirkland Performance Center. Joe earned his MFA in Theatre Management from The University of Alabama / Alabama Shakespeare Festival. He is currently teaching for the Seattle University Arts Leadership MFA Program, and is the Past Board President of Theatre Puget Sound and Leadership Snohomish County

**Directors**

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

1st two-year term through 2019

As a member of the Western Arts Alliance (WAA) board of directors I would seek to: 1, Create meaningful, ongoing connections between presenters and artist managers; 2, Foster the ability to shape, and further the engagement and diversity of the field through landmark programs like Conexiones; 3, Maintain a conference environment that is equally focused on community building and moving the performing arts world forward.

The root of WAA's success is ensuring the value of membership for presenters and artist managers alike. Obviously, the success of the annual conference is essential to the long term viability of the organization. I think that success is a year-round exercise, one that involves regular communication, seeking out ways to provide sustained value, and fostering an ever stronger community.

As a seasoned communicator, I think some of the challenges lie in simply ensuring we are vigilant in keeping in touch via the channels that our members use. Outside of the conference, how often are we in touch with members throughout the year? How do we reinforce the value of WAA? How do we shine a spotlight on the important work being done with WAA Conexiones, WAA Next Gen etc. in a way that provokes connection with and long term loyalty to the organization?

I spend a significant amount of time in my day job thinking about patron loyalty – how we retain subscribers year after year, and build connections with our organization. These skills can ensure that we are using all the tools at our disposal to retain members, and continue building a vibrant, diverse and collegial community.

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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 all external organizational communications and strategy including advertising, public relations, and ticket office operations. As part of his work overseeing the ticket office, Tocalino has built successful revenue management and patron loyalty initiatives. 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. Prior to SFJAZZ, Tocalino served as the Managing Director of Lake Tahoe Shakespeare Festival.

**Cathy Weiss, The Del E. Webb Center for the Performing Arts, Wickenburg, AZ**

1st three-year term through 2020

Western Arts Alliance and its membership embraced me as a new member over 14 years ago and became the foundation of my presenting career. It is truly an honor to be considered for a position on the Board of Directors and afforded the opportunity to give back to the field that has supported me over the years as a rural presenter. I hope to build upon the work that has been accomplished by previous Boards and contribute to the organizations’ new strategic plan. My interests are in serving to retain membership, finances and the mentor program. I also hope to bring to the forefront of the Alliance opportunities for presenters to engage in artistic residency programs that create new work and producing summer youth camps in their communities. 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 has been a fulfilling experience and I am enthusiastic about the idea of deepening my role with the organization.

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In 1997, Cathy Weiss became a founding Board Member of the Del E. Webb Center for the Performing Arts and in 2003 was named 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 dollars annually to operate. In a community with a population of 10,000, the Webb Center occupies 92% of its seats for performances annually. With
a staff of 7 employees and 150 volunteers, The Webb Center’s body of work includes; presenting a series of 30 professional touring national and international performances between November and April, managing an artist/live work space 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 a two incredible summer arts camps in the month of June, Camp Imagination. Ms. Weiss is fiscally 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 prior to entering the nonprofit world enjoyed a 27-year career in the luxury hotel business in locations all across the world.

Christian Wolf, Torrance Cultural Arts Foundation, Torrance, CA
2nd three-year term through 2020

I am honored by the opportunity to continue my service to the Western Arts Alliance and our community of arts leaders. WAA has long been the cornerstone to many of us and has laid the foundation for learning, networking, discovery, and sharing. WAA stays well informed of the many changes in our business, and keeps our members educated and empowered to adapt and thrive.

It is my goal to make sure that WAA continues to be relevant to all organizations no matter the number of seats in their venue or type of programming. I am dedicated to continuing our mentorship programs and helping new and veteran artists & presenters to accomplish their goals and further the presentation of the arts.

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Christian is the Executive/Artistic Director of the Torrance Cultural Arts Foundation. Programming an eclectic multi-disciplinary season, producing special programs and the annual South Bay Festival of the Arts in addition to providing executive leadership are all part of his workload. In his free time, Christian is also providing consulting services to artists and venues under his recently formed Wolfworx Creative.

Previously, Christian has served as the Vice President of California Presenters, worked with the city of Brea (Curtis Theatre), City of Tracy (Arts Manager) and California Center of the Arts (Director of Performing Arts).