



NEW ENGLAND FOUNDATION FOR THE ARTS

Board of Directors Meeting

October 28, 2015
12:00 – 4:00 pm

145 Tremont Street, 8th Floor
Boston, MA 02111



Board of Directors Meeting

October 28, 2015

NEFA

Boston, MA

Board Book Table of Contents

1. Board Meeting Agenda
2. July Retreat Minutes
3. Trustees Committee Report
 - Board Officers and Class Distribution
 - Board Composition & Recruitment Priorities
4. Finance & Audit Committee Report
 - FY16 Budget vs. Actuals
 - Historical Balance Sheet
 - Investment Summary
5. Development Report
 - FY16 Activity
 - Rebecca Blunk Fund Awards Press Release
6. Programs Updates
7. Upcoming NEFA Supported Events
8. Guest Presenter Bios
9. Board of Directors Bios
10. Board Contact Information
11. New Staff Bios
12. NEFA Organizational Chart

*Each section is bookmarked in the PDF to help you navigate through the contents. To skip to a specific section, click on **Bookmarks** in Adobe Acrobat. There are links to each section to jump to a destination in the PDF.



NEW ENGLAND FOUNDATION FOR THE ARTS

Board of Directors Meeting

October 28, 2015

12:00 – 4:00 PM

NEFA, 8th Floor

Lunch will be provided at 12:00 noon

Board Meeting Agenda

12:00 – 12:30 PM	Lunch
12:30 – 12:45 PM	Call to Order & Welcome – <i>Larry Simpson</i> Executive Director's Report – <i>Cathy Edwards</i>
12:45 – 1:00 PM	Board Business <ul style="list-style-type: none">• Board Retreat Minutes – July 8-9, 2015• Authorizing Officials Update• Finance & Audit Committee Report – <i>Geoff Hargadon</i>• Trustees Committee Report – <i>Jane James</i>• Development Committee Report – <i>Jane James</i>
1:00 – 1:15 PM	State Reports-SAA Directors
1:15 – 2:30 PM	NEFA Reserve Policy Planning <i>Presentation and Discussion with Rebecca Thomas</i>
2:30 – 4:00 PM	NEFA Brand and Messaging <i>Workshop with Burton Glass</i>

Upcoming Meetings & Events

NEFA's 14th Annual Idea Swap | Tuesday, November 10 | 9:00 AM – 4:00 PM | Mechanics Hall, Worcester, MA

Board of Directors Meeting | Wednesday, March 2 | 12:00 – 4:00 PM | NEFA Office, Boston, MA

Board of Directors Retreat | Wednesday-Thursday, June 28 & 29 | New Hampshire



Board Meeting Minutes

July 8 – 9, 2015
Point Lookout Resort
Northport, ME

DRAFT

Board Members Present – Alex Aldrich, Byron Champlin, Andrew Cornell, Amy Zell Ellsworth, Daniel Forrest, Jane James, Doug Keith, Mary Kelley, Kristina Newman-Scott, John Plukas, Julie Richard, Betsy Theobald Richards, Andrea Rogers, Randall Rosenbaum, Larry Simpson, Ann Smith, Pamela Tatge, Ted Wendell, Marco Werman, Carrie Zaslow

Board Members Participating By Phone – Geoff Hargadon

Staff Present – Cathy Edwards, Steven Fenton, Sara Nash, Laura Paul, Adrienne Petrillo, Jane Preston, Dee Schneidman, Quita Sullivan, Ann Wicks

Guests – Chris Dwyer, Jennifer Hutchins, Aimée Petrin

Notetaker – Steven Fenton

CHAIR LARRY SIMPSON CALLED THE MEETING TO ORDER AT 1:07 PM

Call to Order & Welcome

Chair Larry Simpson called the meeting to order and thanked Maine Arts Commission Executive Director Julie Richard for hosting the board retreat in her home state. Larry expressed his excitement to have five new members on the board and was pleased they could all be present for the meeting. He led the room in roundtable introductions.

Executive Director's Report

Executive Director Cathy Edwards also thanked Julie Richards for recommending a wonderful meeting location and everyone present for making the trip up to Point Lookout. Cathy offered her thanks to the board for leading the organization through a year marked by sorrow, transition, and change. Coming out of that year, NEFA is faced with opportunities to build on the tremendous legacy of the organization and think about what comes next. Cathy has been working thoughtfully and methodically on the board's behalf orienting herself to NEFA's business practices, stakeholders, constituents, and the state of the field. She spent her first six months learning, and sees the next 12-18 months as a chance to set priorities and chart a course for growth.

Cathy commented on the organizational accomplishments she witnessed in her first six months. She acknowledged the work of Dee Schneidman in organizing a robust Creative Communities Exchange (CCX) in Keene, NH in June. NEFA launched Creative City, a new pilot program with funding from the Barr Foundation. Cathy participated in panel meetings for the Expeditions, New England States Touring (NEST), National Dance Project (NDP) programs, and artist selection for Center Stage.

Cathy spent rigorous, thoughtful time with NEFA's major funders. She and Chair Larry Simpson met with the national cohort of regional arts organizations (RAO) leaders at the National Endowment for the Arts (NEA). Cathy reported as NDP approaches its 20th anniversary, NEFA engaged an external consultant to consider how to adapt and make a case for the future of the program. NEFA also hired a consultant to advise on determining a strategy for investment spending.

Throughout all of her travel and conversations, Cathy gained an appreciation for NEFA's standing in the field. NEFA is seen as catalytic and innovative, providing critical opportunities to artists and cultural organizations in the region. NEFA's grants leverage a ratio of investment in the arts not captured by dollar amounts. NEFA invests in artists and trusts them to do their work and offers a tremendous peer advisory cohort that helps artists achieve. Cathy reported there is a great deal of trust in NEFA as a partner, grantmaker, and leader of best practices.

Cathy laid out challenges that are also opportunities for the organization. The first is to diversify funding sources. NEFA is lucky to have loyal, consistent funders, but it would be prudent to bring more partners in especially to expand impact in New England, maintain NDP's impact, and invest in staff. Creative City will present opportunities to be more purposeful as NEFA enters the debate around increased access to art and arts in the public realm. Cathy hopes this program will allow NEFA to study and evaluate the impact on the arts landscape in Boston. Creative City will complement CreativeGround and NEFA's creative economy research.

Cathy invited board members to offer comments and questions. Many thanked Cathy for her hard work in her first six months and several acknowledged how pleased they were with her clear vision and sense of direction for the organization. One board member was pleased to see relations with the Massachusetts Cultural Council (MCC) were continuing to improve and was glad Cathy included this in her priorities in her report.

On behalf of Cathy and the Executive Committee, Larry Simpson asked the board what they would like to see NEFA work toward in the next 1-3 years. Board members suggested NEFA should:

- Consider new opportunities to involve and re-engage Native artists and Native led organizations;
- Seek out additional underserved and legacy communities in New England and involve them in civic engagement efforts, and rethink touring for non-performance based work;
- Address work around veterans issues and explore fundraising to support creation and touring;
- Deepen the perception of NEFA as a resource for creative economy work, and gather more data to help define New England as a culturally and artistically rich region;
- Explore opportunities for investing in dance development in New England;
- Develop a toolkit for arts leaders working on a case-statement or platform for policy and advocacy;
- And create a succinct story and consistent brand identity for NEFA.

Larry thanked the board for their comments and offered with Cathy now in place, NEFA is well-positioned to develop the strategy and resources to begin addressing these suggestions.

Approval of Meeting Minutes

Larry Simpson presented the minutes from the April 9, 2015 Board of Directors meeting and asked for corrections, but none were offered. He called for a motion to approve.

Randall Rosenbaum made a motion to approve the April 9, 2015 Board of Directors meeting minutes. Byron Champlin seconded the motion. The vote was unanimous.

Larry Simpson presented the minutes from the March 31, 2015 and April 30, 2015 Executive Committee meetings and asked for any corrections, but none were offered. He called for a motion to approve.

Byron Champlin made a motion to approve the March 31, 2015 and April 30, 2015 Executive Committee meeting minutes. Randall Rosenbaum seconded the motion. The vote was unanimous.

Trustees Committee Report

Andrea Rogers thanked Cathy Edwards and the members of the members of the Trustees Committee for their efforts over the past year. The committee has begun to replenish membership and fine-tune procedures. She recognized those members leaving the board, in addition to herself, John Plukas, Mary Kelley, Daniel Forrest, Peter Nessen, and David Bury.

Board Officer & Class Elections

Andrea presented the list of board nominations, term renewals, and officer slate for board vote. Larry Simpson asked for a motion to approve the slate of board officers and director nominations as one vote.

Randall Rosenbaum made a motion to approve the slate of board officers and director nominations in one vote. Mary Kelley seconded the motion. The vote was unanimous.

Byron Champlin made a motion to approve the nominated slate of board officers and director appointments. Carrie Zaslow seconded the motion. The vote was unanimous.

The board applauded Andrea Rogers for her many years of service to NEFA. Cathy thanked Andrea and reminded the board the Trustees Committee would like additional members as Andrea rotates off.

Corporate Officer Elections

Larry Simpson called for a motion to appoint Cathy Edwards as Chief Executive Officer and to renew Jane Preston as Assistant Secretary for the New England Foundation for the Arts.

Mary Kelley made a motion to name Cathy Edwards Chief Executive Officer and Jane Preston Assistant Secretary on behalf of New England Foundation for the Arts. Byron Champlin seconded the motion. The vote was unanimous.

Finance & Audit Committee Report

COO Laura Paul reviewed the current process and timing for budget planning and approval as it relates to the board meeting schedule. The new fiscal year starts on June 1. Historically the board has reviewed and approved the budget at the July meeting, which typically falls 5-6 weeks into the new fiscal year. The budget goes through the Finance & Audit and Executive Committees in advance of the board meeting. Laura suggested with the addition of an April board meeting, it will now be possible to work towards a new timeline allowing the board to approve a new budget prior to the start of the new fiscal year.

Laura walked the board through preliminary projections for FY15. NEFA began the year with a budget of \$7.8m. The numbers reflect some not atypical variances. For example, what could appear as underspending in NDP and NTP, is really a manifestation of funding that has been allocated for touring projects deferred until the following year. Because of these nuances, NEFA will come in under \$7m for FY15. A board member commented this flexibility to defer spending is essential to artists, but is worth keeping an eye on over time.

Board Treasurer John Plukas reminded the board NEFA historically takes \$50k from reserves to help support operating costs. In FY15, NEFA budgeted \$85k (\$35k in addition to the typical \$50k) to help offset the costs of the executive search.

Laura Paul drew the board's attention to the proposed budget for FY16 and reviewed the line items under the "Grants & Program Services" heading.

- *New England Presenting & Touring (NEPT):* \$375k funded solely by the New England SAA contributions and the NEA. There is no carry over this year, so this number is lower than FY15.
- *Creative Economy (CE)/Creative Ground:* \$54k representing a baseline level of activity.
- *Public Art:* \$138k, which covers grantmaking and the Public Art Discussion Series (PADS) and is funded by the Fund for the Arts (FFA) endowment at NEFA.
- *Creative City:* \$398k budgeted for a new pilot program funded by the Barr Foundation. This number anticipates projected grantmaking for the year and includes the cost of professional development services.
- *National Dance Project/National Theater Project:* \$2.3m/\$1.2m funded by Mellon and Duke.
- *Center Stage:* \$106k funded by the US Department of State. This number is allocated for a planning year for the third season. Touring activity will happen in FY17, which will bump this number up to about \$800k.
- *Sponsored Projects:* \$76k, includes initiatives like ArtistLink, which is housed at MCC, and will be spent down over the next two years.

Under the "Administration" heading, Laura Paul pointed out the proposed compensation and benefits, at \$1.7m, reflects a 1.7% cost of living adjustment. The second line item for compensation, at \$50k, represents the first phase of a market adjustment to bring NEFA salaries part way to the market average. Part of NEFA's strategy for hiring and retention involved working with Longpoint Consulting to analyze salaries within the Boston nonprofit market to create benchmarks for NEFA compensation moving forward. The goal is to bring all salaries under average to within 10% below market average. This \$50k represents the first phase of that process. The organization is asking for the board's approval in spending \$50k from reserves for this purpose.

John Plukas recapped the full request is to spend \$160k (approximately a 4% draw) from reserves to balance the proposed budget for FY16. Both the Finance & Audit and Executive Committees deemed this appropriate based on the reasoning and projects described. There was some conversation and questions about NEFA's

history in requesting to draw from reserves. Laura explained this has happened on a case-by-case basis. John Plukas advised this compensation project and other initiatives over the next two years will likely result in another meaningful but not excessive draw from reserves. The consulting process with Rebecca Thomas will help develop a policy and standard for withdrawal.

There was additional conversation about deferred activity and whether it was necessary for NEFA to defer overhead with that spending. Laura mentioned the committee has discussed this idea and will take a harder look at this with the possibility of renegotiating with funders.

Board Chair Larry Simpson called for a motion to approve the proposed FY16 Budget.

Byron Champlin made a motion to approve the proposed FY16 budget. Carrie Zaslow seconded the motion. The vote was unanimous.

Larry thank the board for their questions and thanked Laura Paul, John Plukas and Geoff Hargadon for leading the conversation.

Development Committee Report

Jane James referred the board to the detailed development report in the board book. She shared the committee focused its work on board engagement. Jane invited comments from board members who participated in NEFA supported or related events. Several members attended a NEFA organized dinner and performance of *The Grand Parade (of the twentieth century)* by Double Edge Theater. It was an opportunity for them to see NEFA's impact, and to interact with the artists.

Byron Champlin spoke highly of the CCX, where he witnessed the results of creative economy projects in the region and leveraging arts as an economic engine. All New England states were well represented at the conference, which is fundamental to its success. NEA Chairman Jane Chu offered closing remarks and met with the state arts agency (SAA) directors and NEFA leadership, which served as a great relationship building opportunity. Jane James added the CCX presentations are online at the NEFA website.

Amy Zell Ellsworth spoke about participating in the NDP panel. She recommended board members should sit in on panel meetings whenever they have the chance.

A board member asked to further discuss diversifying funding for NEFA. Laura Paul mentioned as part of 990 prep and review, they came up against a declining ratio in the mix of public and private funding. The calculation is based on a five year average, where they exclude anything in excess of a certain percentage. This means funding is concentrated so heavily among limited sources, and because of the timing of two grant renewals, NEFA's ratio came down. Laura's projections suggest the percentage will come back up, but the takeaway is to pay close attention to this, as it will fluctuate over time. NEFA must maintain resources not purely concentrated in one or two funders to remain a public charity in good standing.

Several board members felt it was a risk to pursue additional growth and funding, rather than focusing energies inward on current programs. One member asked how other RAOs are balancing their budgets as a comparison. Cathy mentioned the RAO cohort will meet again in October, where she can look into this further. From her understanding, some regions have more robust support from states and many have more foundation and corporate support than NEFA does. Cathy explained to sustain programs, you have to cultivate donors with genuine interest in the work. Interests can change, and NEFA has to plan to be flexible enough to weather those changes.

State Reports

Chair Larry Simpson asked the SAA Directors to report out on happenings in their home states.

Julie Richard was pleased to say after two years of work, Maine Arts Commission launched a new grant site, with new systems for applications and panel review. The state completed the roll out of its first new cultural plan since 2006. The past 18 months were spent working on data gathering, traveling, testing, getting feedback, and identifying priorities. Julie happily reported on an increase in state budget for the next 2 years, following much advocacy work at the state house. MAC is working on the Maine International

Conference on the arts (MICA), and the 50th anniversary celebration of the organization. MAC received another \$10k from Maine Community Foundation to continue their arts education census. This year they are aiming for 100% participation in every school, which should give an accurate sense for which schools do and do not incorporate the arts into their curriculum, and to what extent. The results of this survey will allow MAC to be more intentional in implementing new programming.

In Rhode Island, Randy Rosenbaum shared the budget came through with a slight increase. Randy and his team are working diligently figuring out how to spend \$30m on capital projects funding. He is feeling excited about the possibility of helping artists with enhanced professional development programs and opportunities thanks to a grant from the Department of Agriculture to extend Assets for Artists into rural areas. There is increased activity in public art as 1% of all money allocated for new construction or renovation shall go toward acquisition of art. They recently celebrated 5 years of the DIG program, which supports innovative projects in design, bringing projects up to scale and making it possible for them to go to market.

The 50th anniversary of the Vermont Arts Council saved the organization thanks to legislation declaring 2015 to be Vermont Year of the Arts (YOTA). There was not enough money in the budget to coordinate anything celebratory, so Alex Aldrich and his team created branded statements for YOTA, and pushed them out. They offered the opportunity for groups to post their events to a statewide calendar to brand each as a “YOTA event.” This was one of their most successful campaigns in recent years. Alex is in the midst of hiring three new team members, which he trusts will bring opportunity for change and growth within the office. Alex mentioned they recently introduced Animating Infrastructure grants to support community enhancement projects that have art at the center of their plan. They received a great variety of applications with 43 project proposals from 33 towns. They also initiated the Vermont Creative Network, which will provide the infrastructure to bring together different sectors that rely on the arts for impact. It’s a network of networks that can help foster connections among educators, community builders, artists, patrons, and presenters.

Kristina Newman-Scott is six weeks into her role as Director of Culture for the State of Connecticut. Her first priorities were listening, learning, and building bridges. She observed her team needs a lot of focus, care, and rebuilding. As a group, they understand what they were doing, but not why. The office had 15 staff members in 2007, but they are currently at 5.5, even though the workload has increased. Her budget was cut by 12.9%, but Kristina feels she has access to more resources and is meeting with committees and departments to find out how to become relevant in their work. She is overseeing pockets of bond funding, trying to make everything transparent to the arts community. Her organization continues to see the usual suspects, while others don’t know how to access available dollars and she’d like to involve them in the process. She is working on a new pilot program that could be replicated across the region, where the state is partnering with private art collectors to house and exhibit their collections in publicly accessible space.

NEFA Programs

Jane Preston gave the board a brief overview of the grants awarded by NEFA programs in FY15, and asked program staff drive the conversation on the trends, assets, and impacts they are seeing.

Quita Sullivan and Sara Nash reported on a major trend they observed in their national programs. NEFA has supported an increasing number of projects by artists who have engaged voices from the military community in creation and touring of their work. NEFA has awarded \$500k toward dance and theater pieces, which have reached 42 communities in 21 states. NEFA is planning a convening to bring together key stakeholders, including artists, health practitioners, and the military, to assess the impact of these collaborations. It will be the first opportunity for a cross-disciplinary conversation to address the experience, best practices, and what’s next for this emerging body of work. NEFA is developing the convening, which is slated for 2016 in Boston.

Research Manager Dee Schneidman reminded the board NEFA is charged with understanding the array of creative assets in New England. NEFA’s online directory, CreativeGround, hosts around 30k profiles, ranging from solo storytellers to nationally renowned artists like Janet Echelman, in addition to cultural organizations and nonprofits, like local libraries, museums, and design studios. Adrienne Petrillo, NEFA’s New England Programs Manager, added Expeditions and New England States Touring (NEST) grant programs

serve the diverse constituency represented on CreativeGround. The programs provide opportunity to creative organizations of varying size and impact.

Adrienne mentioned community engagement is the common thread across all of NEFA's grant programs. One trend that emerged this past year, involved theater artists taking their work out of traditional spaces and creating more site specific or outdoor work. In doing this, artists are reaching different audiences, specifically groups less likely to seek out theater or dance work in typical settings. Removing the physical barrier of the theater space creates new and different community engagement models, to which NEFA programs and funding criteria can respond.

NEFA's creative economy efforts work in concert with the grant programs to continue enhancing community engagement. In addition to quantifying the creative sector NEFA is providing professional development to community Leaders who want to leverage creative work for economic development. CCX offers an opportunity for dialogue among leaders, planners, developers, citizens, and artists to reflect and consider how their creative initiatives impact their local communities.

Sara Nash described several avenues within NDP that support international exchange. FUSED is an exchange program between France and the United States supporting artists and companies touring the partner nation. 2015 is the 11th year of French artists coming to tour or do research in the U.S. NDP has also awarded touring grants to artists from Africa, Asia, and South America. This year NDP made a grant to a company from Cuba to tour the U.S., which is a timely and relevant response to the evolving relationship between the two countries. Adrienne Petrillo added Expeditions regularly funds international artists coming to New England, and the community engagement aspect of the funding criteria is especially impactful when it involves cross-cultural exchange. Additionally, the Center Stage program is embarking on its third season, bringing three ensembles from Algeria, and two from Tanzania and Zanzibar to tour throughout the U.S.

LARRY SIMPSON ADJOURNED THE MEETING AT 5:15 PM

Day 2

LARRY SIMPSON CALLED THE MEETING TO ORDER AT 9:08 AM

Chair Larry Simpson welcomed the board back for the second day of the retreat and asked Cathy Edwards to introduce the morning's meeting guests.

Maine Arts Panel

Cathy introduced Jennifer Hutchins and Aimée Petrin, who both work with cultural institutions in Portland, Maine. Jennifer Hutchins is Executive Director of Creative Portland, a nonprofit organizations that leverages, grows, and sustains Portland's creative industries, enterprises, and workforce. Creative Portland was awarded a Creative Economy Award at CCX 2015. Aimée Petrin is Executive Director at Portland Ovations, a nonprofit that brings artists from around the world to Maine for live performance and educational and outreach programs.

Jane Preston moderated a conversation between Jennifer, Aimée, and the board. They addressed NEFA's role in the region beyond grantmaking and discussed how NEFA helps colleagues do their best work. Aimée felt NEFA understood long before any other funders what it means to be a partner as a funder. NEFA has always understood partnership is essential to making art happen. Jennifer identified NEFA's creative economy work as a key to her organization's success. CCX provides Jennifer with a connection to peer institutions and colleagues across sectors confronting similar challenges in their work. NEFA's work in facilitating these connections and conversations gives constituents critical access to best practices, partnership, and technical and organizational assets.

New England Programs Planning

Cathy Edwards asked Chris Dwyer to speak to the board about the recent slate of New England focus groups held by NEFA as part of the program planning process. Chris reminded the board last time they met, they discussed staff responses to the changes they were hearing a demand for. Chris felt the right approach to continuing this conversation was to address the learnings from focus groups and how those outcomes could reshape the New England programs.

The overall goals of the process are to: diversify applicants, attract new audiences, increase visibility, and create a path to national programs. Chris and the staff had these goals in mind and probed around these ideas throughout the focus group conversations. The state focus groups were full of intimate conversation where they heard a full spectrum of ideas for adapting the programs. Across the meetings, staff spoke to 110 participants representing a mix of artists and presenters, some aspiring grantees, and some previously unsuccessful or non-returners. Chris observed the reactions and suggestions were relatively consistent across all six meetings.

There is a general need for resources for development, creation, and incubation of work. Artists expressed need for money, professional development, and mentoring related to building touring capacity and networks. Artists want a better understanding of available resources and funding systems. NE artists are representing increasingly diverse art forms, but presenters aren't keeping up in understanding how to present, articulate, and prepare audiences for new models. Artists need help in learning how to talk about their work in order to connect better with presenters and are seeking more equity in those relationships. With such a large geography to navigate, artists and presenters find it difficult to connect, and require more opportunities to make connections and build relationships between these groups. When they are able to collaborate, they sometimes find the logistics overwhelming to figure out.

Presenters have difficulty meeting the requirements for successful grant applications and committing to the required matching funds. They are looking for more nimble funding opportunities. Presenters struggle with long planning timelines, finding tour partners, and working together remotely. Both artists and presenters want to present closer to home to build sustainable audiences. Bringing in somebody from another state for a one-off does not do that.

Hearing these challenges gave NEFA staff ideas for new directions to make NEFA programs friendlier. Chris shared a list of potential program modifications staff developed following the focus groups.

New Ways to Serve Artists:

- Create an artist advancement cohort to convene regional artists from all disciplines to identify and discuss challenges and opportunities in the field and to create an opportunity for connection and networking.
- Offer grants or funds to artists to support the creation of work for multiple communities, provide longer residencies, or allow multiple opportunities to visit a community.
- Include and involve visual and media arts in the framework of NEFA's grant programs

New ways to serve small presenters:

- Incentivize larger presenters to collaborate with smaller presenters through networks and consortia. Form teams of presenters to collaborate and learn together. Create roster of artists targeted to small markets.
- Create a cohort of small presenters to plan projects that increase access to underserved communities and organize and support small tours for this cohort.
- Consider art in public spaces and offer professional development to build audiences and create deeper impact.

Chris Dwyer arranged board members into groups to discuss and consider the opportunities created by these programmatic ideas. The groups met and reported out on their conversations.

Randy Rosenbaum's group appreciated the artist and small presenter cohorts as a demonstration of NEFA's willingness to support. They envisioned separate tracks for urban, suburban, and rural constituents. He suggested mining people or organizations who have applied and failed, and seeking recommendations from SAAs. His group thought NEFA's RDDI could serve as a model for this work. NEFA can bring together a cohort and ask them to think expansively. These cohorts could be coordinated regionally or in each state. NEFA could leverage the SAAs to develop programs to sustain professional development in their states, advise agencies on resources and templates, and provide enrichment opportunities for artists and presenters who work their way through. The group sensed bringing people together is a theme for NEFA in general. They were interested in supporting and engaging artists and organizations of color that don't feel well served by NEFA. There is an opportunity to impact this community by convening them and listening to their needs, challenges, concerns, and issues; and offer programs they can share within the region and find ways to help them in that work.

Alex Aldrich explained his group's conversation could be boiled down to the question: what is NEFA's relationship to art? They suggested if it hopes to expand its effectiveness and impact, the organization should consider systemic change. For example, if NEFA wants to expand its support to literary, film, and visual arts, the organization needs to reconsider its use of performing arts language. They identified the low hanging fruit in NEFA's worldview has been contemporary art practice. Living artists creating and presenting their own work, but there are other contemporary artists not in the contemporary art field. They wondered how NEFA could engage in accessing diversity, providing equity to original and new populations. The group moved into another conversation around capacity building and what it means. Organizations need help knowing what and where resources exist. NEFA should develop a set of protocols to engage underserved communities in a respectful way and learn to become a mouth piece for these art forms, artists, or organizations.

Andrea Rogers' group agreed RDDI is a good model for a regional cohort, but warned not to duplicate efforts if the states are doing the same or similar work. Cohorts would serve to connect presenters and artists across state lines at a low cost. They felt using the CCX model to rotate the program around the region would work best, but didn't feel it would draw much corporate interest. Andrea's group thought artist grants and creation funds could work, but suggested NEFA not overload artists with expensive touring obligations.

Chris Dwyer was interested to hear mentions of NEFA models like RDDI and CCX used as prototypes, but not the actual New England programs. She wondered if groups addressed other issues in their conversations not confined to the questions she raised. There was discussion about touring in general, and whether it serves disciplines outside of performing arts and if not, whether that limits NEFA's ability to expand its disciplinary footprint. Larry Simpson added if NEFA doesn't change the framework, the power dynamics in the field will never change. It's the organization's charge to discover where need exists, who the constituents are, and how to talk about and work with them on their terms. If NEFA doesn't pursue this path, then the programs are simply being tweaked and not expanded or improved.

Closing Remarks

Cathy expressed her deep thanks to the board. She came into the meeting understanding it was an opportunity for her to listen. The next step in the planning process is to review the outcomes of the focus groups and return to the board with recommendations for program changes.

The next meeting of the board will be Wednesday, October 28 at the NEFA Offices in Boston from 12:00 – 4:00 PM. Cathy said she will be reaching out to board members to discuss committee assignments and reminded those leaving the board, they will still hear from her regularly. She thanked Mary Kelley, John Plukas, and Andrea Rogers for their long relationships with NEFA.

Cathy shared an update on the Rebecca Blunk Fund, which was established in memory of NEFA's former Executive Director who passed away in 2014. A plan for the fund has been developed with input from Rebecca's widow Marcie Hershman. The fund will provide awards to artists in New England. It was important to Marcie to acknowledge the deep knowledge of the staff, and while external panels decide NEFA's grants, this plan provides an opportunity to give the staff a voice in recognizing good work. The staff are working internally to come up with a small slate of nominees and will share with Marcie. The current plan calls for



Board Meeting Minutes

July 8 - 9, 2015
Point Lookout Resort
Northport, ME

two grants of about \$2,500 for at least 5 years. NEFA will stay in touch with everyone who has donated to the fund and those who want to continue.

Larry Simpson thanked the board for a good two days, and welcomed the new members to the team.

LARRY SIMPSON ADJOURNED THE MEETING AT 1:15 PM

NEXT STEPS

- *Submit the minutes from this meeting for board approval on October 28, 2015*
- *Cathy Edwards will contact new board members to discuss committee appointments*
- *NEFA staff will work with Chris Dwyer on the next phase of New England programs planning*
- *Consultant Rebecca Thomas will engage the board in a discussion about capital spending*

DRAFT



MEMORANDUM

To: NEFA Board of Directors
From: Jane James, Trustees Committee Chair
Date: October 22, 2015
Re: Trustees Committee Report

Dear Board Members,

Following Andrea's retirement from the board, I assumed the role of Chair of the Trustees Committee. As chair, it was my first priority to grow the committee in order to maintain the momentum Andrea and Cathy established last year. I'm excited to have Pam Tatge and Betsy Richards join Randy Rosenbaum, Ted Landsmark, and myself on the committee. I'm looking forward to working with this group throughout the next year as we outline a strategy to bring on new board members in June.

At the board meeting, I will report on the committee's discussion of the current composition of the board and our recruitment priorities. The following documents are included here for your review.

- Board Officers & Class Distribution (July 2015 - June 2016)
- Board Composition & Recruitment Priorities

Board Officers July 2015 – June 2016

- Lawrence Simpson *Chair*
- Andrew Cornell *Vice Chair*
- Geoff Hargadon *Treasurer*
- Byron Champlin *Secretary*
- Amy Zell Ellsworth *Executive Committee Member (at large)*
- Randy Rosenbaum *Executive Committee Member (at large)*

Class of 2016

- | Class of 2016 | State | Start Date | Current Term |
|---------------------------|-------|------------|-----------------------------|
| • Sandra Burton | MA | 1996 | 2-year extended term |
| • Byron Champlin | NH | 2007 | 3 rd 3-year term |
| • Amy Zell Ellsworth | MA | 2013 | 1 st 3-year term |
| • Jane James | NH | 2007 | 3 rd 3-year term |
| • Ted Landsmark | MA | 1996 | 2-year extended term |
| • Jeremy Liu | CA | 2004 | 3-year extended term |
| • Betsy Theobald Richards | NY | 2013 | 1 st 3-year term |

Class of 2017

- | Class of 2017 | State | Start Date | Current Term |
|----------------------|-------|------------|-----------------------------|
| • Andrew Cornell | MA | 2008 | 3 rd 3-year term |
| • Doug Keith | ME | 2014 | 1 st 3-year term |
| • Larry Simpson | MA | 2006 | 2-year extended term |
| • Carrie Zaslow | RI | 2014 | 1 st 3-year term |
| • <i>Vacant Seat</i> | | | |
| • <i>Vacant Seat</i> | | | |

Class of 2018

- | Class of 2018 | State | Start Date | Current Term |
|----------------------|-------|------------|-----------------------------|
| • Geoff Hargadon | MA | 2012 | 2 nd 3-year term |
| • Ann Smith | MA | 2015 | 1 st 3-year term |
| • Pamela Tatge | CT | 2015 | 1 st 3-year term |
| • Ted Wendell | MA | 2015 | 1 st 3-year term |
| • Marco Werman | MA | 2015 | 1 st 3-year term |
| • <i>Vacant Seat</i> | | | |

SAA Executive Directors July 2015 – June 2016

- Alex Aldrich *Vermont Arts Council*
- Kristina Newman-Scott *Connecticut Department of Economic and Community Development*
- Ginnie Lupi *New Hampshire State Council on the Arts*
- Julie Richard *Maine Arts Commission*
- Randy Rosenbaum *Rhode Island State Council on the Arts*
- Anita Walker *Massachusetts Cultural Council (non-voting member)*

Membership

- Current elected members (16/22)
- State Arts Agency Directors (6/22)*
- **Goal:** 24 total members
- ❖ **Priority:** Recruit 4 new members for FY17

Demographics

- Gender
- Race/Ethnicity
- Next generation
- **Goal:** Better ratio of diversity in all areas

Geographic Distribution

- New England
- Outside New England
- Urban/Rural community members
- **Goal:** Additional members from rural areas
- ❖ **Priority:** Additional members from Vermont (0/21) for FY17

Arts Expertise

- Strategic/Leadership/National Impact
- Interest in performing arts
- Interest in visual & media arts
- Practicing artists
- **Goal:** Recruit members with stature and influence in the field
- **Priority:** Seek out practicing artists with board potential

Social Impact

- Advocacy
- Community Development
- Creative Economy
- Philanthropy
- **Goal:** Raise board expectations for giving/giving back
- ❖ **Priority:** Seek out prospects with philanthropic expertise and capacity
- ❖ **Priority:** Seek out prospects active in political or legislative advocacy at the federal level

General Expertise

- Business/Finance
- Nonprofit/NGO Management
- Law
- Education
- Civic
- Real estate
- Media
- Technology
- International/Global perspective
- **Goal:** Diversify professional expertise across the board

Throughline considerations

- Ability to contribute personally to NEFA
- Ability to connect NEFA to individual/corporate/foundation/public sources of investment
- Leadership succession potential
- Continue to develop a pool of prospects while honoring term limits in an effort to maintain vitality across the board



MEMORANDUM

To: NEFA Board of Directors
From: Anita Chan, Director of Finance and Administration
Date: October 22, 2015
Re: Finance & Audit Committee Report

Dear Board Members,

On October 28, we will hear from Rebecca Thomas, a highly regarded financial consultant in the philanthropy sphere with whom we have contracted to advance our planning around NEFA's reserves. Members from the Executive and Finance & Audit Committees met with Rebecca on October 7 for a presentation of her initial findings. We are all looking forward to sharing Rebecca's work with you and hearing feedback from the full board. You can read Rebecca's bio in the Guest Presenter Bios section of the board book.

We will also have some time to briefly review the financials for the current fiscal year. Included here for your review are the following:

- FY16 YTD Budget v. Actuals
- Balance Sheet
- Investment Summary



Finance & Audit Committee Report

FY16 Budget vs. Actuals
As of 08.31.15 (25%)

EXPENSES	Approved Budget	Actual	% spent	
Grants & Program Services				
New England Presenting & Touring	375,300	55,076	15%	
Creative Economy & CreativeGround	54,700	8,033	15%	
CCX Convening	51,835	39,763	77%	
Public Art	138,317	11,359	8%	
Creative City	398,382	8,247	2%	
National Dance Project	2,333,360	1,042,090	45%	
National Theater Project	1,218,993	530,020	43%	
Center Stage	106,471	36,970	35%	
Sponsored Projects (ArtistLink)	76,102	0	0%	
subtotal	4,753,460	67%	1,731,558	36%
Administration				
Compensation & Benefits (includes market adjustment phase 1)	1,770,164	399,927	23%	
General & Administrative	497,497	125,973	25%	
Communications & Development	63,547	3,907	6%	
subtotal	2,331,208	33%	529,807	23%
TOTAL EXPENSES	7,084,668	100%	2,261,365	32%
FUNDING USED (for above)				
Temporarily Restricted Funds	6,809,332	2,192,624		
Earned Revenue & Sponsorships	65,336	19,574		
Annual Fund	50,000	7,523		
Investment Income	50,000	1,187		
Reserves	110,000	40,457		
TOTAL FUNDING	7,084,668	2,261,365		
SURPLUS (DEFICIT)	0	0		

Notes

In June, NEFA held the Creative Communities Exchange, a two-day conference, at Keene, NH. The \$40,457 draw from Reserves represents CCX program costs plus related admin costs less registration fees.

\$30,000 in NEST and Presenter Travel grants were awarded by New England Presenting & Touring.

NDP held its annual panel meeting in June and awarded over \$975,000 to 18 grantees.

NTP held its annual panel meeting in July and awarded over \$375,000 to 6 artist ensembles.

Recent awards received

NEFA was awarded \$200,000 and \$75,000 from the Logan Foundation and MacArthur Foundation respectively for its work related to NDP's RDDI Chicago (FY16-18)

The Doris Duke Charitable Foundation awarded \$101,250 to NEFA for its upcoming work with the Fund for National Projects on military convening (FY16-17).



Finance & Audit Committee Report

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	8/31/2015 unaudited	5/31/15	5/31/14	5/31/13	5/31/12	5/31/11	5/31/10	5/31/09	5/31/08	5/31/07
ASSETS										
Cash*	2,430,894	849,822	252,991	139,614	764,233	592,206	106,334	789,896	202,600	420,391
Cash - fiscal agent	61,809	74,309	117,809	119,111	120,111	121,711	121,711	122,322	18,850	0
Short-term investments	5,158,447	6,726,827	7,277,904	5,218,038	5,408,614	0	0	0	815,153	1,175,564
Grants receivable	2,010,924	3,505,135	4,419,621	3,008,783	3,250,985	6,881,429	4,431,554	5,098,991	6,774,167	5,332,824
Other current assets	59,801	50,732	143,361	65,495	268,307	20,677	49,712	17,222	15,420	25,678
Total current assets	9,721,875	11,206,825	12,211,686	10,223,089	11,713,237	11,014,301	8,993,177	9,106,416	10,197,035	9,803,685
Investments	8,142,131	8,633,104	8,052,985	7,083,322	6,100,176	6,218,641	5,300,074	4,642,763	5,604,400	5,252,138
Grants receivable long-term	3,841,253	3,841,253	3,545,845	1,237,995	1,737,022	562,446	2,643,564	229,288	412,621	2,254,068
Fixed Assets	200,670	205,703	246,820	255,724	104,963	102,509	141,477	141,459	180,081	177,420
Security Deposit	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727
TOTAL ASSETS	21,918,656	23,899,612	24,070,063	18,812,857	19,668,125	17,910,624	17,091,019	14,132,653	16,406,864	17,500,038
LIABILITIES AND NET ASSETS										
Accounts payable and accrued expenses	195,374	178,625	163,594	211,733	214,138	203,483	335,681	345,131	132,572	93,824
Grants payable	2,525,147	2,161,488	2,584,274	2,530,527	2,610,688	2,705,397	2,441,039	2,638,338	2,798,125	2,261,052
Agency funds payable	61,809	74,309	117,809	119,111	120,111	121,711	121,711	122,322	774,261	780,831
Total liabilities	2,782,330	2,414,422	2,865,677	2,861,371	2,944,937	3,030,591	2,898,431	3,105,791	3,704,958	3,135,707
Unrestricted funds - operating	4,307,075	4,666,356	4,202,677	3,607,487	2,954,301	2,972,469	2,492,091	2,150,669	2,695,610	2,819,431
Unrestricted funds - fixed assets	200,670	205,703	246,820	255,724	104,963	102,509	141,477	141,459	180,081	177,420
Temporarily restricted funds - FFA Reserves	2,810,077	3,098,624	3,101,684	2,890,268	2,566,844					
Temporarily restricted funds	11,818,504	13,514,507	13,653,205	9,198,007	11,097,080	11,805,055	11,559,020	8,734,734	9,826,215	11,367,480
Total net assets	19,136,326	21,485,190	21,204,386	15,951,486	16,723,188	14,880,033	14,192,588	11,026,862	12,701,906	14,364,331
TOTAL LIABILITIES AND NET ASSETS	21,918,656	23,899,612	24,070,063	18,812,857	19,668,125	17,910,624	17,091,019	14,132,653	16,406,864	17,500,038

*On 09/04/14, NEFA implemented Positive Pay at Eastern Bank as a fraud preventive measure. The resulting additional monthly bank fees may be offset by maintaining a higher cash balance. NEFA decided to take advantage of the offset after comparing the bank's "earnings credit" rate @ 0.25% against the yield on 6-Month Treasury Bill @ approximately 0.04%.



Finance & Audit Committee Report

Investment Summary

As of 9.30.15

	12/31/2012	12/31/2013	12/31/2014	9/30/2015	YTD	FFA %	NEFA	Total
Eagleclaw	1,872,268	2,286,599	2,453,255	2,360,219	-3.79%	100.00%	2,360,219	2,360,219
Trillium - see Note 2	2,105,278	2,524,577	2,734,170	2,574,410	-5.84%	6.33%	162,960	2,574,410
Walden - see Note 2	2,185,003	2,498,703	2,692,879	2,618,752	-2.75%	6.33%	165,767	2,618,752
Walden - Small Cap Innovations Fund	213,213	279,705	277,468	257,551	-7.18%	0.00%	0	257,551
Boston Common Subtotal - see Note 3	202,269	245,034	227,736	211,756	-7.02%	0.00%	0	211,756
							2,688,946	8,022,688
							5,333,742	8,022,688
Weighted Market Benchmark:								
60% S&P 500/40% Barclay's US Govt Credit					-2.81%			
Standard & Poors 500 Index					-5.29%			
Barclay's US Government/Credit Bond Index					0.90%			
Other Indices:								
MSCI World Index (SM)					-6.04%			
Russell 2000 Index					-7.73%			
MSCI EAFE Index					-5.28%			
	6,578,031	7,834,619	8,385,508	8,022,688	-4.33%		2,688,946	8,022,688

	Cash	Fixed Income	Equities	Mutual Fund/Other
Eagleclaw	14.43%	14.29%	71.28%	0.00%
Trillium	6.00%	21.00%	73.00%	0.00%
Walden	2.53%	32.87%	64.60%	0.00%
Walden Sm Cap	0.87%	0.00%	0.00%	99.13%
Boston Common	0.33%	0.00%	0.00%	99.67%

Accrued interest not included in 09/30/15 portfolio values:

Eagleclaw - \$3,452.43

Trillium - \$6,597.72

Walden - \$5,727.09

Walden Small Cap Inno. Fund - N/A

Schwab/Boston Common Intl Fund - N/A

Note 1 - FFA% in Trillium and Walden portfolios were recalibrated from 10.23% to 6.33% to reflect FY16's annual transfer of \$150,000 from FFA to NEFA.

Note 2 - In February 2013, \$100,000 each was redeemed from Trillium and Walden accounts to reduce NEFA's exposure to investment risk.

Note 3 - Due to dissolution of BC Int'l Social Index Fund, assets were transferred to BC International Fund. (BCAIX) in 2012.



Development Report

FY16 Activity as of 10.16.2015

INSTITUTIONAL FUNDING

<u>Awarded Institutional Support</u>	<u>Award Date</u>	<u>Amount</u>	<u>Purpose</u>
The Reva and David Logan Foundation	6/12/2015	\$200,000	NDP Regional Dance Development Initiative Chicago
John D. and Catherine T. MacArthur Foundation	8/3/2015	\$75,000	NDP Regional Dance Development Initiative Chicago
Doris Duke Charitable Foundation	8/4/2015	\$101,250	Fund for National Projects (for NTP/NDP convening of military/veterans-related projects)
		\$376,250	

<u>Upcoming Institutional Proposals</u>	<u>Request Date</u>	<u>Amount</u>	<u>Purpose</u>
The Richard H. Driehaus Foundation (Proposal Invited)	12/7/2015	\$20,000	NDP Regional Dance Development Initiative Chicago
Prince Charitable Trusts (LOI Submitted)	tbd	tbd	NDP Regional Dance Development Initiative Chicago
Barr Foundation	tbd	tbd	New England creative economy research
Bob Woodruff Foundation	tbd	tbd	LOI for NTP/NDP convening of military/veterans-related projects
		\$20,000	

FEDERAL GOVERNMENT

<u>Awarded Federal Government Support</u>	<u>Award Date</u>	<u>Amount</u>	<u>Purpose</u>
Embassy of the United States, Islamabad, Pakistan	9/15/2015	\$370,564	Center Stage Season 3
		\$370,564	

<u>Pending Federal Government Proposals</u>	<u>Request Date</u>	<u>Amount</u>	<u>Purpose</u>
National Endowment for the Arts	9/29/2015	tbd	New England Programs

<u>Upcoming Federal Government Proposals</u>	<u>Request Date</u>	<u>Amount</u>	<u>Purpose</u>
Department of State, Bureau of Economic and Cultural Affairs	tbd	tbd	Center Stage Season 4

STATE GOVERNMENT

<u>Awarded State Government Support</u>	<u>Award Date</u>	<u>Amount</u>	<u>Purpose</u>
Maine Arts Commission	7/31/2015	\$5,000	
Massachusetts Cultural Council		\$50,000	FY16 Partnership
		\$55,000	

<u>Pending State Government Support</u>	<u>Request Date</u>	<u>Amount</u>	<u>Purpose</u>
Connecticut Department of Educational & Cultural Affairs, Office of the Arts			FY16 Partnership
New Hampshire State Council on the Arts			FY16 Partnership
Rhode Island State Council on the Arts			FY16 Partnership
Vermont Arts Commission			FY16 Partnership



Development Report

FY16 Activity as of 10.16.2015

SPONSORSHIP SUPPORT

<u>Awarded Sponsorship Requests</u>	<u>Award Date</u>	<u>Amount</u>	<u>Purpose</u>
Eckert Seamans	10/9/2015	\$500	Idea Swap 2015 Sponsorship
Eastern Bank Charitable Foundation	8/6/2015	\$5,000	Idea Swap 2015 Sponsorship
Arthur Fink Photography	6/2/2015		Photography for 2015 Creative Communities Exchange
City of Keene, New Hampshire	6/2/2015	\$450	2015 Creative Communities Exchange
The Colonial Theatre	6/2/2015	\$1,000	2015 Creative Communities Exchange
		\$1,450	

<u>Pending Sponsorship Requests</u>	<u>Request Date</u>	<u>Amount</u>	<u>Purpose</u>
Quebec Government Office in Boston	8/5/2015	\$5,000	Idea Swap 2015 Sponsorship
		\$5,000	

INDIVIDUAL GIVING

Annual Fund - 4 gifts		\$1,845	
Rebecca Blunk Fund - 2 gifts		\$1,200	
TOTAL AWARDED		\$806,309	
TOTAL PENDING		\$5,000	+
TOTAL UPCOMING REQUESTS		\$20,000	+



10.14.15

GRANTS HONOR LEGACY OF REBECCA BLUNK

Inaugural awardees based in Massachusetts and Rhode Island

The New England Foundation for the Arts is pleased to announce the inaugural grant recipients of the Rebecca Blunk Fund: Elizabeth James-Perry (Aquinnah Wampanoag) of Dartmouth, MA, and Sokeo Ros of Providence, RI. James-Perry and Ros will receive awards of \$2,500 each in unrestricted support to support the creation of new work and for professional development.

“We are honored to continue Rebecca’s legacy through these awards, which were established to recognize New England artists for their creative excellence and professional accomplishment,” said NEFA board chair Larry Simpson, provost of Berklee College of Music.

“Over 110 donors have contributed to the Fund thus far, and we are grateful that with their support the deepest work of the Fund is now beginning. This is a unique opportunity to provide unrestricted creative support to New England artists,” said NEFA executive director Cathy Edwards.

Elizabeth James-Perry of Dartmouth, Massachusetts, is an enrolled member of the Aquinnah Wampanoag Tribe on the island of *Noepe* (Martha’s Vineyard). She is a life-long traditional artist, taught by family and community members, whose work focuses on Northeastern Woodlands Algonquian material culture: wampum shell adornment in diverse forms, treaty belts, friendship collars, jewelry design, fiber arts and natural dye techniques. As a member of a Nation that has long lived on and harvested the sea, Elizabeth’s is a perspective that combines art and fashion sense, a strong appreciation for Native storytelling and traditional environmental knowledge in her ways of relating to coastal North Atlantic life. She grew up watching her mother, illustrator and scrimshander Patricia James Perry, and recounted some of her families’ whaling history for a volume about Northeast Native whaling families *Living with Whales*. Elizabeth’s tightly twined woven bag *Thunderbirds Over Red Earth* won first place in the Textile Division at the annual Heard Museum Guild Art Market in Arizona in 2010 and her wampum set *Bear at the Water* took second place in 2014. She has been the recipient of several New England Foundation for the Arts Grant awards for rare Native arts. In 2014, Elizabeth had the honor of receiving a Traditional Arts Fellowship from Massachusetts Cultural Council. Her wampum will be featured in the Peabody Essex Museum in the November 2015 exhibit, *Native Fashion Now*, and a recently commissioned wampum alliance collar will be included in an upcoming Jewelry show at the Historic New England Museum in Milton, MA. <http://www.elizabethjamesperry.com>.

Sokeo Ros of Providence, Rhode Island, is a Hip-Hop choreographer, teacher, and performing artist. Born in a Cambodian refugee camp in Thailand, Sokeo arrived in the U.S. at age three, and in high school began performing with a non-profit organization called Everett: Company, Stage and School. Much of his work addresses issues of poverty, incarceration and community. He recently came back from Cambodia from volunteering for a nonprofit that offered free classes in education and the performing arts; while there, he was able to conduct interviews and research his family’s compelling history of surviving the Khmer Rouge. This was the first time that Sokeo got a chance to meet his family. He created a piece that tells the story of his experiences from being born in a refugee camp to arriving in the United States to live in a gang neighborhood in Providence, RI. This show, *From Refugee Camp to Project*, premiered in Amherst College at the KO Festival. He is also in a piece called *Freedom Project*, which explores mass incarceration and stories from the community that are related to this topic. Sokeo currently is the director of Case Closed! which he founded in 2004, as well as director of Hip-Hop Dance Program at Everett: Company, Stage and School. In addition, he has worked with The Yard, Rhode Island School of Design, Adam Miller Dance Project, and Brown University. He has received several awards from the Rhode Island State Council on the Arts, and in 2007 received a Mentors that Matter Award. Freedom Project is running currently at Everett; *From Refugee Camp to Project* can be seen in January. Details at was.everettri.org.



About The Rebecca Blunk Fund

The Rebecca Blunk Fund at the New England Foundation for the Arts was established in memory of Rebecca Blunk (1953-2014), celebrating her 29 years of service to NEFA and her abiding passion for the arts. Honoring Rebecca’s desire that the fund support artistic creation, connection, and curation, the Fund awards two annual grants of \$2,500 each to New England artists whose work demonstrates creative excellence and professional accomplishment. Awards are in the form of unrestricted funds intended to support artists’ professional development and creation of new work. NEFA welcomes donations to the fund on an ongoing basis; as with all donations to NEFA, donations to the Rebecca Blunk Fund are tax deductible to the fullest extent of the law. Acknowledging Rebecca Blunk’s long service and expertise as part of the NEFA staff, artist nomination is made by NEFA program staff with comments by external advisors.

About Rebecca Blunk

Rebecca came to NEFA from the Nebraska Arts Council in 1985 as the director of performing arts and then served as deputy director for ten years before being named executive director in 2004. Under her leadership, the organization brought important resources to New England, strengthening its capacity to connect artists and communities through regional, national, and international programs.

A tireless champion of the arts – from public art, the visual arts, music, dance, theater, and puppetry – Rebecca’s unwavering presence was felt across the arts and culture landscape, through her work in performing arts creation and touring, the creative economy, Native American arts, and cultural exchange on an international scale. Throughout her career, she derived deep personal reward from the artists and administrators with whom she worked.

About NEFA

NEFA builds connections among artists, arts organizations, and funders, powering the arts to energize communities in New England, the nation, and the world. NEFA is a nonprofit 501(c)(3) that operates in partnership with the National Endowment for the Arts and the New England state arts agencies, with additional funding from foundations, corporations, individuals and other government agencies.

NEFA’s work is accomplished through grantmaking, services, and initiatives which strengthen and advance the national arts infrastructure. For more information, please visit www.nefa.org or call 617.951.0010.



MEMORANDUM

To: NEFA Board of Directors
From: Jane Preston, Deputy Director
Date: October 22, 2015
Re: Program Updates

Dear Board Members,

Highlights of activities across NEFA's programs since the July board retreat include the major annual announcements of new grant cohorts for the National Dance Project (NDP) and National Theater Project (NTP), as well as quarterly grants through the New England States Touring (NEST) program. Earlier this month, a Boston-based panel selected the first cohort of grantees in NEFA's pilot program, Creative City, funded by the Barr Foundation. Recently announced artists from Algeria and Tanzania will tour through the 2016 Center Stage season. The New England Creative Economy Network gathered in September for a well-attended meeting in the NEFA offices. Upcoming events include a Public Art Discussion Series workshop and the annual Idea Swap. Please join me in congratulating the terrific NEFA staff for their continuing high quality and high volume of dedicated work. Additional details follow with links to full program information on the NEFA website:

[New England States Touring \(NEST\)](#) received 15 applications from Maine, Massachusetts, New Hampshire, Rhode Island and Vermont for the September 1 deadline. State Arts Agency staff met at NEFA on October 5 to review these proposals, 14 of which were funded, totaling \$22,602.

The Idea Swap, NEFA's annual event to officially kick-off planning by constituents who apply to the [Expeditions](#) program, attracts approximately 150 artists and presenters for a day of exchange and collaboration. This year's Swap will be held **November 10 at Mechanics Hall in Worcester, MA**. Board members are encouraged to attend this event, which provides a great window into NEFA staff's work with constituents throughout the region.

NEFA staff are also on the road assisting artists, arts organizations, and creative businesses to create and update profiles on [CreativeGround.org](#). This online resource is unique to our region and continues NEFA's longstanding commitment to quantifying and connecting the creative economy in New England with almost 30,000 profiles of artists, creative businesses, and cultural nonprofits.



NEW ENGLAND FOUNDATION FOR THE ARTS

The Public Art Discussion Series, supported by NEFA's [Fund for the Arts](#), will have its first workshop of the year in the NEFA offices on November 4 to discuss the importance of planning, infrastructure, and collaborations between artists, fabricators, and organizations when working to create successful permanent and temporary public art. Board members are welcome to join us.

Launched with six grant workshops in July, [Creative City](#) received 26 applications for its first deadline on August 3. Nine projects were awarded grants in early October. Creative City is a three-year pilot initiative with the Barr Foundation to support individual artists, artist collectives, and artistic collaborations in all disciplines and with roots in diverse cultures, forms, and aesthetics, who integrate public process into the creation or presentation of their work in the City of Boston. Artists will partner with civic and community organizations to site the funded projects in sites, spaces, and contexts that may not typically be viewed as places for arts activity.

NEFA's [National Dance Project \(NDP\)](#) funded 18 projects this summer through production grants that support the creation of choreographers' and dance makers' proposed new works and provide an allocation of fee support to encourage a broad range of organizations to present the work on tour across the U.S. NDP is moving forward with a retrospective and forward looking evaluation in anticipation of its 20th anniversary in 2016-17.

The [National Theater Project \(NTP\)](#) awarded creation and touring grants to six artist-led ensemble theater projects this summer. A distinguishing practice of this program is an annual convening of the artist grantee cohort with the 12 NTP program advisors. Continuing a new component established last year, a day of conversations with less well-resourced artists will precede the cohort meeting. This year's gathering will be held in March 2016 in Arizona.

In August, NEFA and Lisa Booth Management announced the five contemporary music and theater ensembles from Algeria and Tunisia who will tour the U.S. in the third season of [Center Stage](#), our partnership with the U.S. Department of State. In the past two Center Stage seasons, New England has been well represented in these international exchanges. In addition, NEFA has received funding from the U.S. Embassy in Islamabad for Center Stage Pakistan, continuing the tradition of incorporating Pakistani artists in each Center Stage season.

Board members are always welcome to contact NEFA staff for additional information about grants and program services and for more details about attending NEFA events.



NEFA Supported Events November 2015 – February 2016

Below are upcoming NEFA-supported events through February 2016, happening throughout New England, California, New Jersey, and New York. Please contact NEFA staff if you are interested in attending any of these events. Staff are happy to accompany you or initiate connections on your behalf.

MAINE

January 12-13, 2016

Artist: JunkMan

Title: *Junk Music*

Presenter: Mahoosuc Arts Council

Location: Bethel, ME

Venue: Gould Academy

Website: www.mahoosucarts.org

NEFA Program: New England States Touring (NEST)

The Mahoosuc Arts Council will be presenting a captivating and interactive music assembly to the Telstar Middle/High public schools as well as to Gould Academy. Junkman will not only present a musical performance but also teach his audience to be kind to Mother Earth.

MASSACHUSETTS

November 4, 2015

Event: Public Art Discussion Series: Making Art Happen

Presenter: New England Foundation for the Arts

Location: Boston, MA

Venue: NEFA

Website: <http://www.nefa.org/events/public-art-discussion-series-making-art-happen>

Join us for our latest Public Art Discussion Series event to discuss the importance of planning, infrastructure and collaborations between artists, fabricators and organizations when working to create successful permanent and temporary public art. Hear from our speakers about their successful collaboration.

November 10, 2015

Event: NEFA's 14th Annual Idea Swap

Presenter: New England Foundation for the Arts

Location: Worcester, MA

Venue: Mechanics Hall

Website: <http://www.nefa.org/events/idea-swap-2>

The Idea Swap is an annual event for New England-based nonprofit cultural organizations to network and share project ideas that may qualify for funding from NEFA's Expeditions grant program.

December 1, 2015

Artist: Akwaaba Ensemble

Presenter: Community Art Center, Inc.

Location: Cambridge, MA

Website: www.communityartcenter.org

NEFA Program: New England States Touring (NEST)

The Community Art Center brings Akwaaba Ensemble for a performance, workshop with students, and a Q&A. Lessons about Akwaaba Ensemble and their music and dance will be incorporated into the student curriculum at the Community Art Center.



NEFA Supported Events November 2015 – February 2016

December 28-30, 2015

Artist: Perry Alley Theatre

Title: *The Frog Prince and Other Frogs*

Presenter: Puppet Showplace Theater

Location: Brookline, MA

Website: www.puppetshowplace.org

NEFA Program: New England States Touring (NEST)

Puppet Showplace Theater will present 6 performances of *The Frog Prince and Other Frogs* by Perry Alley Theater; this will be part of our Animal Superstars Winter Season Programming with extra performances during December school vacation week. Our audiences of all ages will get the opportunity to experience this comedic show featuring multiple styles of puppetry and live music.

January 22, 2016

Artist: Ronald K. Brown/Evidence Dance Company

Title: *The Subtle One*

Presenter: '62 Center for Theatre and Dance

Location: Williamstown, MA

Website: <http://62center.williams.edu/>

NEFA Program: Expeditions Touring

The '62 Center for Theatre and Dance at Williams College presents Ronald K. Brown/Evidence's performance of *Subtle One* with residency activities in collaboration with The Yard (MA) and The Quick Center at Fairfield University (CT).

January 26, 2016

Artist: Dada Masilo

Title: *Swan Lake*

Presenter: University of Massachusetts Amherst, Fine Arts Center

Location: Amherst, MA

Website: www.fineartscenter.com

NEFA Program: National Dance Project

The University of Massachusetts, Amherst will present Dada Masilo with her newest creation *Swan Lake*. Masilo's company of 13 male and female African dancers revisits this great classic; Re-imagining this ballet through a South African eye, giving it a new breath and a new life, Masilo tackles the issues of sex, gender and homophobia in a country confronting the impact of AIDS on its people. At the UMass Fine Arts Center the company will also conduct master classes, hold a talk-back and meet members of the community during a reception.

February 13, 2016

Artist: Junkman

Title: *Junk Music*

Presenter: Berkshire Museum

Location: Pittsfield, MA

Website: berkshireremuseum.org

NEFA Program: New England States Touring (NEST)

Donald Knaack, the world-renowned Junkman, will perform and teach at the Berkshire Museum as part of the annual 10 Days of Play program during the February school break. Museum visitors will have the opportunity to enjoy Junk Music concerts performed throughout the day, make their own set of wind chimes to take home in a hands-on workshop, and participate in a rousing Junkjam where everyone jams-out to The Junkman's eco-beats.



NEFA Supported Events November 2015 – February 2016

February 13-15, 2016

Artist: Puppetkabob

Title: *The Snowflake Man*

Presenter: Puppet Showplace Theater

Location: Brookline, MA

Website: www.puppetshowplace.org

NEFA Program: New England States Touring (NEST)

Puppet Showplace Theater will present a 3-day residency by Puppetkabob artist Sarah Frechette as part of our Mini-Festival of Marionettes in February. These three days will include six performances of her award-winning production *The Snowflake Man*; a seasonal New England story about the life of Wilson "Snowflake" Bentley. Frechette will offer post show discussions as well as a one-day Scarf Marionette workshop that will be aimed at adults and kids 13+. Sarah will share her experiences with Czech and Roser-style marionettes.

February 22, 2016

Artist: Roger Guenveur Smith

Title: *Rodney King*

Presenter: College of the Holy Cross

Location: Worcester, MA

Venue: Arts Transcending Borders at College of the Holy Cross

Website: <http://academics.holycross.edu/atb/>

NEFA Program: Expeditions Touring

Public performance of *Rodney King*, a solo performance by actor, writer and director Roger Guenveur Smith, and engagement activities including a public screening of Spike Lee's *Do The Right Thing*, workshops and discussions in conjunction with campus-wide Black History Month programming at the College of the Holy Cross.

February 28, 2016

Artist: VisionIntoArt

Title: *Aging Magician*

Presenter: MASSMoCA

Location: North Adams, MA

Website: <http://www.massmoca.org/>

NEFA Program: National Theater Project

A new music-theater work, *Aging Magician* uses a composite of sonic and visual elements to follow a man entering his final stages of life to the fantastical world of Coney Island. Composed by Paola Prestini with libretto by Rinde Eckert, direction by Julian Crouch, scenic design by Julian Crouch and Amy Rubin, instrument designer Mark Stewart, and projection designer, S. Katy Tucker, *Aging Magician's* creative team combines music, theater, puppetry, instrument-making, and scenic design to create an enduring work for the stage.

NEW HAMPSHIRE

November 2-6, 2015

Artist: Motoko

Presenter: Arts Council of Tamworth

Location: Tamworth, NH

Venue: Tamworth Congregational Church

Website: artstamworth.org

NEFA Program: New England States Touring (NEST)

Arts Council of Tamworth presents Japanese storyteller, mime and teacher Motoko to Tamworth for an intensive five-day residency during Tamworth's 250th anniversary year. Motoko will tell stories to the general public and to K-12 area students and their teachers. In honor of the 250th anniversary, she will offer workshops to area students, teachers and community members in creating and telling place-based



NEFA Supported Events November 2015 – February 2016

stories – personal, historical, or new-minted “folk tales” – using words and mime. Some of these community stories may be recorded and/or shared as an opener at Motoko’s Friday night performance.

November 20, 2015

Artist: Mouli Pal

Presenter: Arts Alliance of Northern NH

Location: Gorham, NH

Venue: Medallion Opera House

Website: www.aannh.org

NEFA Program: New England States Touring (NEST)

The Arts Alliance of Northern New Hampshire presents a five day residency with Mouli Pal, an artist who performs and teaches a form of Indian classical dance called Odissi. This graceful and lyrical form engages the audience by portraying moods and emotions based on Indian music, literature, poetry and paintings, creating the effect of sculptures coming to life. Mouli’s residency will lead northern New Hampshire residents in an exploration of Indian culture through workshops, performances and community events for all ages. For her final performance she will be joined by two members of her dance troupe.

January 20-21, 2016

Artist: Dada Masilo

Title: *Swan Lake*

Presenter: Hopkins Center, Dartmouth College

Location: Hanover, NH

Venue: The Moore Theater, Hopkins Center

Website: www.hop.dartmouth.edu

NEFA Program: National Dance Project

The Hopkins Center will present a week-long campus/community residency with Dada Masilo’s company, including two public performances of *Swan Lake*, with its mixture of recognizable musical and dance tropes of the classic – on one hand – and fresh and unusual additions of theater, humor, traditional South African dance and the specters of AIDS and homophobia – on the other. The engagement’s January schedule enables a strong connection to Martin Luther King, Jr. Day, particularly engaging for our campus as we seek to illustrate the connection between contemporary civil rights and gender, sexuality, and international health struggles.

February 5, 2016

Artist: The Wondertwins

Title: *To Hip-Hop, With Love*

Presenter: Arts Alliance of Northern NH

Location: Littleton, NH

Venue: Littleton Opera House

Website: www.aannh.org

NEFA Program: New England States Touring (NEST)

The Arts Alliance of Northern New Hampshire presents a residency with The Wondertwins, hip hop dancers whose work represents a riveting combination of elements of the Cotton Club, Rat Pack-era Las Vegas, vaudeville, robot, tap and mime. The Wondertwins will lead northern New Hampshire residents in an exploration of hip hop dance and its history -- from its early days to the present, through performances, workshops and conversations for all ages. The week will culminate with a full performance of their latest show, *To Hip Hop, with Love*.



February 17-18, 2016

Artist: Roger Guenveur Smith

Title: *Rodney King*

Presenter: Redfern Arts Center at Keene State College

Location: Keene, NH

Venue: Main Theatre, Redfern Arts Center at Keene State College

Website: www.keene.edu/racbp

NEFA Program: Expeditions Touring

Rodney King is a rhythm-driven solo performance of improvised movement and spoken word poetry. Created by internationally acclaimed, award winning actor Roger Guenveur Smith, known for his roles in Spike Lee classics such as "Do The Right Thing" and his Obie Award-winning solo performance of "A Huey P. Newton Story", the piece is a powerful and riveting portrait of an icon of American history. Written in the wake of Rodney King's accidental drowning death in 2012, the piece offers a meditation of a flawed, goodhearted man, unraveling the myth of "the first reality TV star," and by extension, revealing America's endlessly complicated relationship with its racial past and present.

February 27, 2016

Artist: Mister G

Presenter: Redfern Arts Center at Keene State College

Location: Keene, NH

Venue: Alumni Recital Hall, Redfern Arts Center

Website: www.keene.edu/arts/redfern

NEFA Program: New England States Touring (NEST)

This project supports the live performance and one accompanying workshop with Mister G, a 2014 Latin GRAMMY nominee and newcomer to the Keene community. Mister G (Ben Gundersheimer) is a leading figure in the children's music world. This kid-friendly, bilingual rock star has released five albums of original music for children, which have been selected as top children's albums by People magazine, Parents magazine, The Washington Post, and Education.com. The presentation is a collaboration with KSC's Child Development Center, and Mister G's workshop will take place there.

RHODE ISLAND

November 21, 2015

Artist: Cloud Eye Control

Title: *Half Life*

Presenter: FirstWorks

Location: Providence, RI

Website: <http://first-works.org/>

NEFA Program: National Theater Project

Fresh from a world premiere at Los Angeles' famed REDCAT Theater, Cloud Eye Control's *Half-Life* makes its East Coast debut at FirstWorks. Combining interactive media and live performance, L.A.'s Cloud Eye Control creates visceral, immediate works that are highly visual, inventive and emotional. *Half-Life* is a mix of projected animation, theater and music that examines the psychological fallout of global disaster. It is a work of fierce urgency and undeniable power. Each Cloud Eye Control performance is a tour-de-force through the innovative and unexpected, exploring themes of human adaptation in a technological world.



VERMONT

January 30, 2016

Artist: A Far Cry Chamber Orchestra & Blue Heron Renaissance Choir

Title: *Devotion: The sublime and the sensual intertwine from sixteenth-century France to the present*

Presenter: University of Vermont Lane Series

Location: Burlington, VT

Venue: University of Vermont Recital Hall

Website: www.uvm.edu/laneseries

NEFA Program: New England States Touring (NEST)

Two of New England's most accomplished classical ensembles, A Far Cry Chamber Orchestra and Blue Heron Renaissance Choir, come together to present a program on the University of Vermont Lane Series entitled *Devotion: The sublime and the sensual intertwine from sixteenth-century France to the present*. The centerpiece of the program will be a performance of Faure's Requiem which will feature UVM's exceptional Fisk Organ. In addition to the performance, both ensembles will present masterclasses with community ensembles: one with adults, one with a multi-age group of young musicians.

CALIFORNIA

November 20-December 20, 2015

Artist: Young Jean Lee

Title: *Straight White Men*

Presenter: Center Theater Group

Location: Culver City, CA

Venue: Kirk Douglas Theatre

Website: <https://www.centertheatregroup.org>

NEFA Program: National Theater Project

The New York Times has named Obie Award winner Young Jean Lee (Church and We're Gonna Die, previously at The Public) "the most adventurous downtown playwright of her generation." The Public presents the New York premiere of *Straight White Men*, in which she defies expectations with a conventionally-structured take on the classic American father-son drama. When Ed and his three adult sons come together to celebrate Christmas, they enjoy cheerful trash-talking, pranks, and takeout Chinese. Then they confront a problem that even being a happy family can't solve: when identity matters, and privilege is problematic, what is the value of being a straight white man?

January 22-23, 2016

Artist: Cie Hervé KOUBI

Title: *What the Day Owes to The Night*

Presenter: ODC

Location: San Francisco, CA

Venue: ODC Theater, B.Way Theater

Website: www.odctheater.org

NEFA Program: NDP French-US Exchange in Dance (FUSED)

Drawing his creative strength from his Algerian roots, Hervé KOUBI's latest 70 minute long work *What the Day Owes To The Night*, combines capoeira, martial arts, urban and contemporary dance with powerful imagery for a group of 12 all male Algerian and African dancers defying gravity. Fed by Orientalist paintings, the stone filigree of Islamic architecture, KOUBI traces his own path, made of entanglements, a complex weave.



January 29, 2016

Artist: Kota Yamazaki/Fluid hug-hug

Title: OQ

Presenter: ArtPower at UC San Diego

Location: La Jolla, CA

Venue: Mandeville Auditorium

Website: <http://artpower.ucsd.edu/>

NEFA Program: National Dance Project

ArtPower at UC San Diego will present the San Diego premiere of Kota Yamazaki / fluid hug hug and their new work *OQ*, a project created in collaboration with Architects SO-IL

NEW JERSEY

November 17, 2015

Artist: AXIS Dance Company

Title: *to go again*

Presenter: Price Institute on Ethnicity, Culture, and the Modern Experience

Location: Newark, NJ

Venue: Victoria Theater, NJ Performing Arts Center

Website: ethnicity.rutgers.edu

NEFA Program: National Dance Project

As part of the 10th anniversary celebration of its Dance Symposium Series at Rutgers University-Newark, the Price Institute will present a special project November 16-19, 2015 with the AXIS Dance Company, which explores perceptions about disability and its relationship to dance. For this project, the community engagement activities and a performance will introduce participants both abled, and persons with disabilities, to integrated dance by one of the country's leading artists. Workshops will be held in partnership with the Alliance Center for Independence (ACI) of NJ.

February 4-7, 2016

Artist: Double Edge Theatre

Title: *The Grand Parade (of the 20th Century)*

Presenter: Peak Performances, Montclair State University

Location: Montclair, NJ

Venue: Alexander Kasser Theater

Website: www.peakperfs.org

NEFA Program: National Theater Project

Peak Performances will engage northern NJ audiences by presenting four performances of Double Edge Theatre's *The Grand Parade (of the 20th Century)* in February 2016. Inspired by Chagall's kaleidoscopic vision of humanity, *The Grand Parade* depicts major events of the 20th century through music, dance, circus arts, and multimedia projections. This presentation will be the NY/NJ premiere. Peak Performances and Double Edge Theatre will offer additional activities to more deeply connect Montclair State University students and the surrounding communities with *The Grand Parade's* subject material.



NEW YORK

November 3-10, 2015

Artist: Ralph Lemon/Cross Performance

Title: *Scaffold Room*

Presenter: The Kitchen

Location: New York, NY

Website: <http://thekitchen.org>

NEFA Program: National Dance Project

African-American choreographer, writer, director, and conceptualist Ralph Lemon presents at The Kitchen, *Scaffold Room*, an inquisitive hybrid lecture-performance-musical that refracts ideas and images of black female personae in American pop and contemporary art culture. The project comprises full performances (November 3-7, 9-10, 2015, 8pm), refractions, a chorus piece, and a related exhibition.

November 6-7, 2015

Artist: Volmir Cordeiro

Title: INÊS

Presenter: Danspace Project

Location: New York, NY

Website: www.danspaceproject.org

NEFA Program: NDP French-US Exchange in Dance (FUSED)

The U.S. premiere of *Inês*, a solo work by French choreographer Volmir Cordeiro at Danspace Project in conjunction with the 2015 Performa Biennial. Volmir Cordeiro engages the audience in a whirlwind of words. Manically, he introduces us to an absent young woman, Inês, who would like to be acknowledged, recognized, and adored and it is this tense relationship between performer and audience that is at the heart of the work.

November 11-14, 2015

Artist: Michelle Ellsworth

Title: *Clytigation: State of Exception*

Presenter: The Chocolate Factory Theater

Location: Long Island City, NY

Website: www.chocolatefactorytheater.org

NEFA Program: National Dance Project

The Chocolate Factory Theater will present *Clytigation: State of Exception* by Michelle Ellsworth. In a 4'x4'x7' faux sod-covered box, Ellsworth demonstrates her "over-the-counter counter-terrorism" protocols for avoiding surveillance, interpersonal drama and death. Using an ancient text and modern technology, *Clytigation* investigates the impact of wars on bodies and legal protocols while examining the gap between emotional intention and physical execution. A mobile device-friendly website and a choreography-generating exercise bike both accompany the performance, and help technologize and outsource this embodied experiment.

February 2-7, 2016

Artist: Dada Masilo

Title: *Swan Lake*

Presenter: The Joyce Theater

Location: New York, NY

Website: www.joyce.org

NEFA Program: National Dance Project

The Joyce will present Dada Masilo/*Swan Lake* in a six-performance engagement at The Joyce Theater, February 2-7, 2016. Masilo's *Swan Lake* is a masterful 60-minute production for 13 male and female African dancers that incorporates classical ballet and African dance while mixing the famous ballet score by Tchaikovsky with contemporary compositions by René Avenant, Arvo Pärt, Steve Reich, and Camille Saint-Saëns.

NEFA Reserve Policy Planning

Rebecca Thomas

Managing Director, Rebecca Thomas & Associates, LLC

Rebecca Thomas founded RTA to help nonprofits and their supporters think creatively about how to balance their societal aspirations with business realities. She assists nonprofit leaders in making choices that build organizational health and adaptability. She collaborates with philanthropies to design and implement grant strategies and programs that contribute to vibrant communities.

Rebecca speaks and writes about the relationship between nonprofit finances and mission success, and she advocates for improvements in the way money flows to the sector. She is the co-author of *Critical Steps Toward Capital Health in the Cultural Sector*, *The Case for Change Capital in the Arts* and *Change Capital in Action: Lessons from Leading Arts Organizations*. Her essays have appeared in *Grantmakers in the Arts' Reader*, *Philanthropy News Digest* and the *Chronicle of Philanthropy*.

Previously, Rebecca was Vice President at Nonprofit Finance Fund (NFF), a community development financial institution that brings together investments, knowledge and advice to unlock the potential of mission-based organizations. There, she led NFF's arts strategy, designed and implemented national programs, and directed business and product development efforts. Among her achievements was running the six-year \$15 million Leading for the Future initiative, a program that combined flexible capital with advice to help leading performing arts organizations transform their business models to achieve artistic goals. Rebecca is also the architect of two online financial data platforms, developed in partnerships with the Cultural Data Project and GuideStar.

Earlier in her career, Rebecca was an award-winning Senior Economics Correspondent for Smartmoney.com, where she wrote about business and economic trends and appeared as a commentator on CNNfn, MSNBC, and Fox. She received her MBA from Columbia University's Graduate School of Business and her BA from Yale University. She lives in Boston with her husband and charming baby boy.

NEFA Brand and Messaging

Burton Glass

Managing Director, Hairpin Communications

Burton has helped nonprofits communicate clearly and effectively for more than 25 years. He co-founded Hairpin Communications seven years ago to build brands for world-changers, do-gooders and hell-raisers. His clients have included Barr Foundation, The Nature Conservancy, National Endowment for Democracy, New England Foundation for the Arts, Melville Charitable Trust, Henry P. Kendall Foundation, United Way (Greater Boston), MIT Office of Sustainability, Blue Cross Blue Shield of Massachusetts Foundation and many others.

Previously, Burton was a senior vice president at Fenton Communications; executive director of the Center for Investigative Reporting; a speechwriter for the U.S. Department of Justice; and a press secretary for the League of Conservation Voters and Physicians for Social Responsibility. He studied at Miami University in Ohio.

Alexander L. Aldrich is in his 15th year as Executive Director of the Vermont Arts Council whose mission is to advance and preserve the arts at the center of Vermont communities. He serves as a trustee of the National Assembly of State Arts Agencies, and of the Vermont Council on Rural Development. Before moving to Vermont in late 1996, Aldrich spent five years in Atlanta, GA; first as Music Programs Producer for the 1996 Atlanta Centennial Olympic Games' Cultural Olympiad, then as the first-ever "Cultural Paralympiad" Director for the 1996 Atlanta Paralympic Games, and finally as the Business Manager of Georgia State University's Rialto Center for the Performing Arts. With a BA in English from Harvard and an MBA from Yale, Aldrich has also held positions as Assistant Director of the National Endowment for the Arts' Music Program; as Executive Director of the Arlington Symphony Association in Arlington, VA; and as Program Director of the National Institute for Music Theater in Washington, DC. Previously, Aldrich held a variety of positions in music performance and management ranging from Music Director of Harvard's Hasty Pudding Theatricals to Production Coordinator for the Lake George Opera Festival in Glens Falls, NY. He and his wife Sue have triplet boys and a girl, all in high school. So far, so good.

Sandra L. Burton is the Lipp Family Director of Dance at Williams College and holds an MFA in Choreography/Dance from Bennington College. She is a dancer, choreographer, educator and arts presenter. Her choreography for theater from 1982-2004 includes Williamstown Theater Festival (*A Raisin in the Sun*, *We Were Dancing*, *Birdie Blue*, *The Cherry Orchard*), Playmakers Repertory Theater (*Salome*), the Goodman Theater (*Joe Turner Come and Gone*), Henry Street Settlement (*Duet*) and Williams College Theater Department (*The Bacchae*, *Trojan Women*, *Tales from the Vienna Woods*, *A Tale of Mystery*). As a member of the Chuck Davis Dance Company, Burton toured nationally for eleven years and was selected by the National Endowment for the Arts as a dancer/educator for their national Artist in Education program serving from 1978-83. She was chosen as a finalist by the Massachusetts Cultural Council for excellence in choreography in 1994. Her work has been performed at Dance Theater Workshop, Judson Memorial Church, Theater 4/Negro Ensemble Company, Massachusetts College of Liberal Arts, Williams College Museum of Art, Jacob's Pillow Dance Festival, Massachusetts Museum of Contemporary Art and at venues in Nicaragua, Brazil and Republic of Trinidad and Tobago. She continues to study, research and travel to learn more about the history and cultures of people from the African Diaspora.

Byron O. Champlin (Board Secretary) is Assistant Vice President, Program Officer for the Lincoln Financial Foundation at Lincoln Financial Group in Concord, N.H. He has worked for Lincoln Financial Group and its predecessor companies in Concord for twenty-three years. Previously Byron served as Director of Public Relations for Colby-Sawyer College, as Information Officer for the N.H. House of Representatives, and as a reporter for the Manchester (N.H.) Union Leader. Byron currently serves on the board of directors of Leadership New Hampshire and is a member of Dartmouth-Hitchcock Partners for Community Wellness. Recently elected to the Concord, N.H., City Council, Byron sits on the city's Economic Development Advisory Council, Community Development Advisory Committee, Transportation Policy Advisory Committee, Parking Committee and Planning Board. He is chairman-elect of the Greater Concord Chamber of Commerce Board of Directors, sits on the board of Associated Grant Makers and chairs New Hampshire's Corporate Fund. Byron is past chairman of the board of the Capitol Center for the Arts in Concord and was chairman of Concord's Creative Economy Task Force and Creative Concord Committee. He was a founding board member of the New Hampshire Writers Project and was Chairman of the Board of Arts 1000, now New Hampshire Citizens for the Arts. Byron was appointed to three terms on the Christa McAuliffe Planetarium Commission and served as treasurer of the planetarium's Touch the Future Foundation. He was also appointed to the New Hampshire Citizens' Commission on the Courts and was board chair of Kids Voting New Hampshire. He has a BA in English from the University of Rhode Island and received his MS in Journalism from Boston University. Byron also participated in the Leadership New Hampshire program, and has earned his Chartered Life Underwriter designation from the American College. He was named Concord Business Leader of the Year in 2009, received the Samuel S. Adams Excellence in Community Leadership Award from NAMI-NH in 2010 and received the Business and Industry Association of New Hampshire's Above and Beyond Award in 2011.

Andrew P. Cornell (Vice-Chair) is a family law attorney with a successful solo practice concentrating on complex domestic relations cases. Andrew is an active volunteer in the domestic violence community, offering free legal representation to indigent victims of domestic violence in the Probate and Family Courts. Andrew's accomplishments were acknowledged by the Massachusetts Bar Association in 2003 when he received their Pro Bono Publico award in recognition of his contributions to legal services and the principal of equal justice under the law. He received the Boston Bar Association Thurgood Marshall Award in 2005 in recognition of his commitment to public service and ensuring the availability of high-quality legal services to low income clients. In 2009 the Massachusetts Supreme Judicial Court awarded Andrew the Adams Pro Bono Publico Award for distinguished service and outstanding commitment to providing volunteer legal services to the poor and disadvantaged citizens of Massachusetts. In addition to his private practice and volunteer work, Andrew is an Adjunct Professor at New England School of Law, teaching family law. Prior to becoming a lawyer, Andrew was a market research analyst for packaged goods companies and advertising agencies. He switched careers fifteen years ago and is very happy with the results. Andrew is married to Francesca Coltrera, a free lance medical and science writer. They have two children, Emma, age 19, and Kate, age 16, and live in Arlington, MA. Andrew grew up listening to the Texaco Opera on his father's car radio on Saturday mornings. Despite the bad sound quality, he still enjoys listening to all types of music, as well as all other art forms.

Amy Zell Ellsworth is a teacher, choreographer, artistic director, mentor, advocate and philanthropist. Ms. Ellsworth moved to Boston in 1975 and taught at the Institute for Contemporary Dance, Dance Circle, and Lesley College; was a choreographic assistant and danced for Sarah Caldwell's Boston Opera Company; and performed, choreographed and co-produced concerts with Dorothy Hershkowitz. Together they formed Dancentral where Amy taught classes in technique, repertory and choreographed. Through the mid-eighties, Ms. Ellsworth's own company Zellsworth Dancers toured New England and New York City, was on the New England Foundation for the Arts Touring Roster and Ms. Ellsworth was awarded three choreographic fellowships from the Commonwealth of Massachusetts. After disbanding the company, she continued to teach both in studios and at local universities, performed with Beth Soll, Dances by Isadora, and Daniel McCusker and began her involvement in other aspects of the dance field. She served on the boards of Concert Dance Company, and Revels. In the late 90's she joined the board of Boston Dance Alliance, became president for 6 years and was instrumental in shaping the future of the organization. Amy retired as a dancer in 2000, and worked for The Philanthropic Initiative, a nonprofit advisory team that designs, carries out and evaluates philanthropic programs for individual donors, families, foundations, and corporations until late 2011. She remains a Senior Fellow of TPI and is the Board Chair of the National Immigrant Women's Advocacy Project (NIWAP) Inc.

Geoff Hargadon's "suit-and-tie" role is Senior Vice President of Investments at UBS Financial Services in Boston. He has been in the investment business since 1976; was Vice President at Merrill Lynch from 1995 to 1999 and was at Kidder, Peabody and Company from 1982 to 1995. Geoff was named one of the top 50 financial advisors in Massachusetts by Barron's in 2008. His "jeans-and-sneakers" life as a visual and graphic artist has brought him notoriety, particularly for *Somerville Gates* (2005) and the ongoing *Cash For Your Warhol* campaign (2009). His interests extend to music, photography, graphic design, and film and he has exhibited work both nationally and internationally. He serves as an advisor to NEFA's Fund for the Arts program and sits on NEFA's Investment Committee as well as the Advisory Committee of MIT's List Visual Arts Center. A graduate of Harvard College, Geoff and his wife live in Somerville, Massachusetts, and have two daughters.

Jane James Formerly the co-founder and managing partner of Marple and James Real Estate in Portsmouth, NH, she is now an associate Broker with Remax By the Bay in Portsmouth, NH and Portland ME. She also is active in the community having served on several nonprofit boards, including: former member of the Board of the Children's Museum of Portsmouth, member of the Friends of Odiorne State Park, State of New Hampshire Advisory Board to the Great Bay Estuarine Research Reserve, and the Board of The Seacoast Land Trust. Most recently she has finished two terms chairing Art-Speak, Portsmouth's local arts council. In that capacity, she collaborated with Americans for the Arts on their case study of Portsmouth as a community with cultural assets that produce a significant economic impact. She has a clear understanding of the role

that the arts play in a community's quality of life. She has led the effort to establish New Hampshire's first city percent for art program, which is about to be launched. She is very interested in the process of public art commissioning. In her business life, Jane has been a multi-million dollar producer throughout her career. Since she began her career in 1970, she has been committed to the service of both buyers and sellers throughout the Seacoast of New Hampshire and Southern Maine. Jane's practice is mostly in the aspect of the business concerned with listing and selling real estate. However, during her career she has in addition developed and co-developed land and built homes. She also did the first condominium conversion of an apartment building in Portsmouth. A New Hampshire native, Jane believes that to maintain its quality of life one must be involved in the community.

Douglas (Doug) Keith is Founder and President of Lincolnshire Financial Advisors, an independent "boutique" advisory firm serving clients wherever they live, work and travel, situated in Eliot, ME and Portsmouth, NH. In developing Lincolnshire, Keith wanted to create a firm where advisors and clients are closely aligned, allowing them to focus on what really matters—thoughtful planning and management. Prior to Lincolnshire, Doug held positions with Pricewaterhouse Coopers, Mellon Financial, Delta Investment Group and Morgan Stanley. He is a graduate of Boston College where he received his B.S. in Finance. Keith called upon his financial background and his passion for music composition in the creation of TunesOnTour, which helps artists connect with fans and leverage live music sales while on tour. In his spare time, Doug is an active volunteer in both New Hampshire and Maine. He served as a member of the Economic Development Committee for Eliot, ME and as Treasurer of the Kittery Point Yacht Club. In New Hampshire, Keith has been involved with the Portsmouth Chamber of Commerce as a member of the Business Development Committee. He currently serves as Board Chair for Finance for 3S Artspace a nonprofit alternative arts organization that combines midsize flexible performance space, a non-commercial gallery with affordable artist studios above and a restaurant serving as a local hub in Portsmouth.

Ted Landsmark is Mayor Martin J. Walsh's first appointment to the board of the Boston Redevelopment Authority. During his seventeen year tenure as President and CEO of the Boston Architectural College, Dr. Landsmark helped to grow the school from a center into an internationally recognized institution. In August 2014, Ted was named President Emeritus of the college. He brings with him to the board a wealth of expertise in architecture, urban design, civic leadership, and architectural and construction law. A graduate of Yale with a Ph.D. from Boston University, Ted has established himself as an innovative leader with a passion for public service. He has traveled the world extensively to study cities – from London and Paris to Istanbul and Tokyo – and facilitated planning sessions in New York, Los Angeles, and Philadelphia. Ted has served as a trustee or board member for several organizations, including the American Architectural Foundation, Historic New England and Historic Boston, and the Boston Museum of Fine Arts. He was also president of the National Architectural Accrediting Board. Ted is a longtime resident of Jamaica Plain.

Jeremy Liu is an artist and recently completed his tenure as Executive Director of the Asian Community Development Corporation (ACDC) – a community-based, not-for-profit developer of affordable housing and vibrant and healthy neighborhoods for all. By addressing housing, economic and leadership development needs, ACDC improves the quality of life for Asians and Asian Americans and the communities where they live and work. For over 15 years he has worked for and with communities of color, seniors, and youth, to creatively confront issues of social and environmental equity, affordable housing, and community empowerment. He has written and lectured in the U.S. and abroad about participatory planning, technology, and the community development role for arts and culture, and has served as a consultant to several arts-based community development projects in Asia. His work has been recognized by the Artadia Award, MacArthur Foundation/HASTAC, Ford Foundation/ESC, Neighborworks America, and others. He is currently a Barr Fellow. In 2009, he began work as the Executive Director of the East Bay Asian Local Development Corporation in Oakland, California.

Ginnie Lupi was appointed the Executive Director of the New Hampshire State Council on the Arts in August 2014, following 8+ years leading a multi-county arts services organization in the Finger Lakes Region of New York State. A working visual artist, she has a long professional history in nonprofit organization management, grant writing and fundraising, statewide trade association leadership, and public policy analysis. Ginnie holds an MFA in painting from The University at Albany, BS in visual art from Skidmore College, and BA and MA in political science from the College of Saint Rose.

Kristina Newman-Scott was appointed by Commissioner Catherine Smith of the Department of Economic and Community Development as the Director of Culture to oversee art, historic preservation and cultural programs for the State of Connecticut in May 2015. Prior to her appointment, she was the Director of Marketing, Events and Cultural Affairs (MECA) for the City of Hartford, CT. In that position she has created artistic and cultural programming that is inclusive of the city's many diverse communities. Since 2012, she has taken over a dozen programs from concept to execution; these programs highlight and support the creative industry and economy and successfully used the arts as a tool to address urban blight and celebrate the Capital City's rich cultural, artistic and historic assets. Ms. Newman-Scott held the position of Director of Programs at the Boston Center for the Arts in Boston, MA, from 2011-2012 where she redesigned and managed 17 on-campus community-focused programs in literary, visual and performing arts, increased participation by 20% and raised the BCA profile regionally, nationally and internationally. As Director of Visual Arts at Real Art Ways in Hartford from 2005-2010, she organized over 70 exhibitions including four major public art projects. As a result of her innovative efforts she came to national attention and was praised by a variety of national and international publications, including the New York Times, The Jamaica Gleaner and Observer, Caribbean Review of Books, Small Axe and ARC Magazine to name a few. Ms. Newman-Scott received the Charter Oak Cultural Center's Vision Award for Arts and Education in 2013, was a National Arts Strategies Creative Community Fellow, a Hive Global Leadership Selectee and a Hartford Business Journal Forty Under 40 awardee in 2014 and was recently selected as a 2015 Next City Vanguard 40 Under 40. She has been a visiting curator, guest lecturer and panelist at many organizations and institutions across the country; including NYU, The School of Visual Arts, New York; Rhode Island School of Design, RI; Wesleyan University, CT; National Association of Media Arts and Culture; University of Connecticut and the Lower Manhattan Cultural Council, NY. Ms. Newman-Scott was a popular television personality and visual artist in Jamaica, where she was born and raised and became a citizen of this country in 2009. She resides in Hartford with her husband Gordon and their 5 year old daughter.

Julie Richard is the Executive Director at the Maine Arts Commission. She most recently held the position of president & CEO of the West Valley Arts Council in the West Valley of Phoenix, Arizona. Before that she was the executive director of the Metropolitan Arts Council in Greenville, South Carolina. She is noted for her ability to take organizations to the next level and has done that wherever she has worked. Julie earned BS degrees in Psychology and Music (Voice) and a MA in Business (Arts Administration) all from the University of Wisconsin-Madison. Previous positions include managing director of Tulsa Opera in Tulsa, Oklahoma; managing director of Syracuse Opera in Syracuse, New York; executive director of the Cayuga Community College Foundation in Auburn, New York; and director of external relations at the Frank Lloyd Wright Preservation Trust in Oak Park, Illinois. She has extensive experience in development, strategic planning, arts education and organizational development. Julie was a member of Valley Leadership's Class XXXI and a past chair and member of the National Arts Education Council for Americans for the Arts. She was most recently a member of the WESTMARC Board of Directors, the City of Avondale's Municipal Arts Committee, the AZ Citizens/Action for the Arts Board of Directors, and the City of Surprise's Arts & Culture Board. She was also on the research committee for AZ Town Hall. Her past board service includes the Greenville Convention and Visitors Bureau, South Carolina Arts Alliance, the Greater Greenville Chamber of Commerce, Leadership Greater Syracuse, Junior League of Syracuse, and the National Society of Fund Raising Executives (CNY Chapter).

Betsy Theobald Richards is the Senior Creative Fellow at The Opportunity Agenda, a progressive communications think tank based in New York City. She serves as the leader of their arts and social justice work and produces their annual *Creative Change* retreat at Sundance. Prior to The Opportunity Agenda, Betsy was a Program Officer at the Ford Foundation where she established and oversaw approximately \$40 million in grant making to Native American and place-based cultural communities in the United States. While at Ford, she leveraged a \$10 million dollar gift from the foundation's board to initiate the new and unprecedented *Native Arts and Cultures Foundation*, negotiated the new entity's first matching endowment gifts and advised in its early institutional development. She also spent five years as the inaugural Director of Public Programs at the Mashantucket Pequot Museum and Research Center in Connecticut where she oversaw all educational and interpretive programs. Earlier, she was a communications specialist for Newsweek Magazine and led public relations efforts for the American Indian Community House during the Columbus Quincentennial. In addition, she has run two theater companies in New York and has developed and directed new plays in the U.S. and Canada, on stages such as The Public Theater and Canada's National Arts Center. As a playwright, she has adapted Joseph Bruchac's *Circle of Thanks* for the stage and is working with the Lower Manhattan Cultural Council and New York Theater Workshop to write *Ghost Supper* with Menominee/Stockbridge Munsee actress, director, writer Sheila Tousey. She has taught grant making in the graduate program of New York University's Heyman Center for Philanthropy, Native American Literature at Eastern Connecticut State University and has lectured at Yale University, Spellman College, NYU's Wagner School of Public Policy, and The City University of New York. She has served on the boards of Grantmakers in the Arts and the Connecticut Commission on Arts and Education. She is currently the Senior Cultural Advisor to the Alliance for Inclusion in the Arts and is on the Advisory Board of Yale University's Indian Papers Project. Betsy is an enrolled member of the Cherokee Nation of Oklahoma and holds a BFA from New York University and an MFA from Yale University's School of Drama.

Randall Rosenbaum is the Executive Director of the Rhode Island State Council on the Arts, a position he has held since January 1995. From 1984 to January 1995 Mr. Rosenbaum served in a variety of capacities at the Pennsylvania Council on the Arts, including Deputy Director and Director of the Dance and Presenting Organizations Programs. He has a Bachelor of Music Education degree from Temple University in Philadelphia, and has managed orchestras and non-profit arts organizations in Florida, Georgia, North Carolina and Ohio. Mr. Rosenbaum has served as a site visitor and panelist for the National Endowment for the Arts in the Dance, Theatre, Musical Theatre/Opera and State and Regional Programs, and as a panelist for the state arts agencies of New York, New Jersey, Maryland, Connecticut and Massachusetts, as well as for the Mid-Atlantic Arts Foundation, the Heinz Endowment of Pittsburgh, and Cuyahoga Arts & Culture in Cleveland, OH. Mr. Rosenbaum has also taught arts administration courses, classes and seminars at Brown University and Rhode Island College. He serves on the board of the New England Foundation for the Arts, and has served on the board of the National Assembly of State Arts Agencies. A practicing musician, Mr. Rosenbaum has sung professionally in churches and synagogues, and with performing ensembles throughout the East Coast.

Larry Simpson is senior vice president for academic affairs and provost at Berklee College of Music. In this role, he is responsible for Berklee's 3 academic divisions (Professional Performance, Professional Writing and Music Technology and Professional Education), institutional research and assessment, graduate studies, concert operations, special programs, the library and learning resources, and faculty development. He also serves as the executive producer for the Berklee Beantown Jazz Festival. Dr. Simpson is active in the arts and higher education communities and he has served as a panelist numerous times for the National Endowment for the Arts, Mid Atlantic Arts Foundation, and Arts International among others.

Ann Smith is the Executive Director of Featherstone Center for the Arts on Martha's Vineyard. Featherstone is a year round arts center providing gallery shows, art classes for children beginning at age three to teens as well as adult workshops in all mediums: ceramics, collage, drawing, fiber, mixed media, painting, photography, print making, sculpture, music and technology. Featherstone is also home to several annual special events such as Musical Mondays, Thursday Night Jazz, the Flea & Fine Arts Markets, the Summer Festival of Poetry, the Photographers Salons, the Art of Chocolate Festival and the Holiday Gift Show. Ann Smith joined Featherstone in 2007 and was named the Executive Director in September 2010. Ann also is Chair of the Arts Martha's Vineyard Steering Committee, the Island's arts and culture collaborative organization. Since October 2010, Ann serves as the leader, convener, planner and collaborator for year round arts programming and cultural events especially the Fall for the Arts and Spring for the Arts creative economy marketing campaigns. Ann will receive the Massachusetts Tourism Award in May 2015. The award is given to those who exemplify the best in tourism and hospitality throughout Massachusetts.

Pamela Tatge is the Director of the Center for the Arts (CFA). She is interested in elevating the place of art in higher education in ways that innovatively strengthen teaching, student learning and artmaking. Previously, Pam spent ten years at New Haven's Long Wharf Theatre as Director of Development. In 2003, Pam heard Liz Lerman speak about her interest in developing a new work about the repercussions of genetic research. She invited Liz to meet with dance faculty and scientists at Wesleyan and over the next three years worked to produce a research & development/teaching residency for Liz Lerman a team of Wesleyan faculty that assisted in the development of *Ferocious Beauty: Genome* (FBG). The CFA became the lead commissioner of FBG and it premiered at Wesleyan in February of 2006. In 2010, Pam received the William Dawson Award from the Association of Performing Arts Presenters (APAP). The award is given to an individual or organization in the presenting field for sustained leadership, innovation and vision in program design, audience building and community involvement efforts. It was the first time in more than a decade that a university arts presenter received the award. Pam worked closely with Sam Miller (former NEFA Executive Director) in the creation of the Institute for Curatorial Practice and Performance (ICPP). Together they worked over several years with Wesleyan's faculty and practitioners from the field, refining a pilot certificate program that started in the summer of 2011. The certificate is a nine-month low-residency program punctuated by three on-campus intensives. In 2014, Wesleyan's Board of Trustees approved a two-year MA in Performance Curation — the first of its kind in the world — a center for the academic study of the presentation and contextualization of contemporary performance. Poised between graduate programs in curatorial studies, museum studies, arts administration, performance studies, and the humanities, ICPP offers its students a graduate-level education in innovative and relevant curatorial approaches to developing and presenting time-based art.

Edward (Ted) Wendell has been involved in the investment management business since 1985 when he began supporting Hakan Castegren, founder of the Northern Cross investment philosophy. In 2003, he became a founding partner and portfolio manager for Northern Cross, LLC. Wendell is a graduate of Harvard College and holds an MA in mathematics from the University of Washington. Prior to his years in Investment Management, Wendell held appointments as Head of Admissions and Dean of Students at Marlboro College in Marlboro, VT and now serves as a Trustee on the college's board. Ted is determined to make a difference in his hometown of Milton, MA and the surrounding region. He has been hard at work as a Trustee for both the Milton Land Conservation Trust and his alma mater, Milton Academy. From 2004-2009, Wendell co-chaired the Advisory Board for the American Repertory Theatre. He currently serves as Director and Treasurer for the Poverty Alleviation Fund and as a member of the Founders Council for ArtsEmerson. Ted serves as chair of the NEFA Investment Committee.



Marco Werman is host and Executive Editor of the Public Radio International-BBC daily co-production *The World*, broadcast out of WGBH, Boston. He has been in journalism since he was 16. A former Peace Corps volunteer, Werman got his start in radio in the late 1980s while freelancing in Burkina Faso, West Africa for the BBC World Service. In 1991, he helped start a community station in upstate New York where he was news director, and created and hosted the two-hour morning drive show. He later reported from Rome, Italy for Monitor Radio. In 1995, Werman helped create the format for the daily international news program *The World* where he has been ever since. In 1997, he began providing the daily punctuation mark for *The World* in the “Global Hit” segment in which musicians and musical trends around the globe are linked to the news. He took that reporting to Frontline, and won an Emmy for his 2006 report “Libya Out of the Shadow.”

Carrie Zaslow is a Program Officer at Rhode Island LISC (Local Initiatives Support Corporation). In this role Carrie is responsible for overseeing the Neighborhood Development Fund, where she provides technical assistance to organizations to help them develop organizationally, fiscally, and in the programs they provide. Acting as a “shadow developer,” Rhode Island LISC provides assistance to ensure that investments lead to projects that are well structured, appropriately financed, built on time and on budget. Carrie began her career in community development at the Rhode Island Commission for Human Rights where she held the position of Fair Housing Education and Outreach Project Manager. She was later named Director of the Homeownership Connection, a division of the Housing Network of RI, where she was responsible for statewide pre and post purchase homeownership training and counseling. During her time at the Housing Network Carrie created an award winning foreclosure program that offered a comprehensive approach for families exiting out of homeownership. This program continues to be used as a best practice by NeighborWorks©America. Zaslow holds a Bachelor of Fine Arts Degree from Northern Michigan University in Metalsmithing and a Master of Fine Arts from the Rhode Island School of Design in Jewelry and Light Metals. Carrie has shown her jewelry and sculpture throughout the United States and Europe. She has been an art educator, teaching from kindergarten through college level. She was appointed to the Urban League of Rhode Island Board of Directors in 1999. She is an active member of the Rhode Island Coalition for Affirmative Action, the Providence RISD Alumni Association and the American Association of Museums, Providence: Museum and Community Dialogue.



Board Contact Information

October 2015

Alexander Aldrich*
Executive Director
Vermont Arts Council
136 State Street
Montpelier, VT 05602
Tel [802] 828-3291
Fax [802] 828-3363
aaldrich@vermontartscouncil.org
Assistant: Marie Bernier
mbernier@vermontartscouncil.org

Sandra Burton
Lipp Family Director of Dance
Williams College
'62 Center for Theatre and Dance
Room 292
1000 Main Street
Williamstown, MA 02167
Tel [413] 597-2410
Fax [413] 597-4272
sandra.l.burton@williams.edu

Byron O. Champlin, Secretary
Assistant Vice President,
Program Officer
Lincoln Financial Group
One Granite Place
Concord, NH 03301
Tel [603] 226-5554
Fax [603] 229-6439
Byron.Champlin@LFG.com

Andrew Cornell, Vice Chair
Attorney
678 Massachusetts Avenue
Suite 702
Cambridge, MA 02139
Tel [617] 499-4078
acornell@gmail.com

Amy Zell Ellsworth
34 Locust Street
Belmont, MA 02478
Tel [617] 484-7040
Cell [617] 335-2260
Fax [617] 484-9644
amyzellsworth@gmail.com

Geoff Hargadon
SVP - Investments
UBS Financial Services Inc.
Private Wealth Management
200 Clarendon Street, 24th Floor
Boston MA 02116
Tel [617] 247-6357
Cell [617] 480-2994
Fax [855] 215-0687
geoff.hargadon@ubs.com

Jane James
Associate Broker
RE/MAX By the Bay
150 Mirona Road
Portsmouth, NH 03801
Tel [603] 501-3802
Fax [603] 431-5779
jjames@marplejames.com

Douglas Keith
President
Lincolnshire Financial Advisors
1 New Hampshire Avenue #125
Portsmouth, NH 03801
Tel [603] 766-0470
Cell [207] 332-9554
Douglas.keith@lincolnshireadvisors.com

Ted Landsmark
Board Member
Boston Redevelopment Authority
21 Evergreen Street
Jamaica Plain, MA 02130-1115
Tel [617] 939-3860
ted.landsmark@comcast.net

Jeremy Liu
Co-Founding Principal
Creative Ecology
820 19th Street
Oakland, CA 94607
Tel [510] 592-4769
jeremyliu@gmail.com

Ginnie Lupi*
Executive Director
New Hampshire State Council on the Arts
19 Pillsbury Street, First Floor
Concord, NH 03301
Tel [603] 271-8418 (direct line)
Fax [603] 271-3584
virginia.lupi@dcr.nh.gov

Kristina Newman-Scott*
Director of Culture
Offices of Culture and Tourism
Connecticut Department of Economic
& Community Development
One Constitution Plaza, 2nd Floor
Hartford, CT 06103
Tel [860] 256-2753
Cell [860] 709-0953
Fax [860] 256-2811
kristina.newmanscott@ct.gov

*The executive director of each New England state arts agency holds a seat on the NEFA board.
The Massachusetts Cultural Council has opted not to exercise its governance role at present*



Board Contact Information

October 2015

Julie Richard*

Executive Director
Maine Arts Commission
193 State Street
State House Station 25
Augusta, ME 04333
Tel [207] 287-2710
Fax [207] 287-2725
julie.richard@maine.gov

Betsy Theobald Richards

Senior Creative Fellow
The Opportunity Agenda
568 Broadway, Suite 701
New York, NY 10012
Tel [973] 767-7889
brichards@opportunityagenda.org

Randall Rosenbaum*

Executive Director
Rhode Island State Council on the Arts
One Capitol Hill, 3rd Floor
Providence, RI 02908
Tel [401] 222-3883
Fax [401] 222-3018
Randall.Rosenbaum@arts.ri.gov

Lawrence Simpson, Chair

Senior Vice President/Provost for Academic Affairs
Berklee College of Music
1140 Boylston Street
Suite 6 Z
Boston, MA 02215
Tel [617] 747-2850
Fax [617] 247-9886
lsimpson@berklee.edu
Assistant: Ty-Juana Flores
tflores1@berklee.edu

Ann Smith

Executive Director
Featherstone Center for the Arts
P.O. Box 2313
Oak Bluffs, MA 02557
Tel [508] 693-0149
Cell [317] 432-1730
ann@featherstoneart.org

Pam Tatge

Director
Center for the Arts
Wesleyan University
283 Washington Terrace
Middletown, CT 06459
Tel [860] 685-2693
Fax [860] 685-2061
ptatge@wesleyan.edu

Ted Wendell

17 Randolph Avenue
Milton, MA 02186
Tel [617] 698-1882
Tedwendell32@gmail.com

Marco Werman

Host and Executive Editor
The World, Public Radio International
21 Lawrence Street #2
Cambridge, MA 02139
Cell [617] 320-8713
Marco.werman@bbc.co.uk

Carrie Zaslow

Program Officer
Rhode Island LISC
146 Clifford Street
Providence, RI 02903
Tel [401] 331-0131
Cell [401] 996-2944
Fax [617] 247-9886
czaslow@lisc.org

*State Arts Agency Executive Director

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Kristin Gregory
Program Coordinator, National Dance Project

Prior to joining NEFA, Kristin served as a development coordinator at Jacob's Pillow Dance Festival, collaborating across the institution to meet organizational goals. Kristin brings a broad understanding of the field and a strong passion for dance to the National Dance Project. Previous experience includes university teaching assistantships, as well as internships at both Jacob's Pillow and Dance Theatre of Ireland. Kristin holds a Masters in Arts Administration from Indiana University (2013), and received a Bachelor of Arts in Dance and Communication from Radford University (2010). She is a resident of South Boston, MA.



Wendy Shesler
Senior Accountant

Wendy comes to NEFA from Action for Boston Community Development (ABCD), Inc. where she worked as a budget analyst. Wendy previously served as a senior accountant for Time Wise Management Systems and financial analyst at Harvard University. Wendy brings deep experience with the complexities of nonprofits and extensive knowledge of GAAP (generally accepted accounting principles); both are essential to the financial management of NEFA. Wendy received a B.A. in Accounting in 1996 from the University of Massachusetts, Boston. She lives in Arlington, MA.



Kim Szeto
Program Manager, Creative City

Before NEFA, Kim worked with Boston Public Schools' Department of Food and Nutrition Services to transform school food through programs including the Fresh Fruit and Vegetable and Farm to School Initiatives. In 2014, Kim was selected to be a part of the Next City Vanguard, made up of 40 urban leaders under the age of 40 making positive impacts in cities across the U.S. Her early experience as part of the community-based public art project, A Chinatown Banquet, had a formative influence on her work in neighborhood and community leadership. Kim completed Boston University's Core Certificate Program in the Institute for Non-Profit Management (2013) and a B.A. from Wheaton College (2006). She is a 2002 graduate of Boston Latin School, and currently resides in Jamaica Plain, MA.



Sharon Timmel
Development Manager

Most recently Sharon served as development and communications manager for ZUMIX, a nonprofit dedicated to empowering youth and building community through music and the arts. Prior to ZUMIX, Sharon held AmeriCorps VISTA roles at More than Words and at ZUMIX, and an internship at BreakThruRadio.com. She is a member of the board of directors of Calling All Crows, an organization that partners musicians with fans to create change through hands-on service and activism, specifically focused on women's rights. Sharon holds a BA from Villanova University, and is completing a MS in Arts Administration from Boston University. Originally from Newtown, CT, she currently resides in Somerville, MA. Sharon's personal interest in the arts and knowledge of development practices makes for a great fit at NEFA.

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