



NEW ENGLAND FOUNDATION FOR THE ARTS

Board of Directors Meeting

March 1, 2017
11:30 AM – 3:30 PM

145 Tremont Street, 8th Floor
Boston, MA 02111

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NEW ENGLAND FOUNDATION FOR THE ARTS

Board of Directors Meeting

March 1, 2017

11:30 AM – 3:30 PM

NEFA, 8th Floor

Lunch will be provided at 11:30 AM

Board Meeting Agenda

11:30 AM – 12:00 noon	Lunch
12:00 – 12:15 PM	Call to Order & Welcome – <i>Andrew Cornell</i> Executive Director's Report – <i>Cathy Edwards</i>
12:15 – 1:00 PM	Board Business <ul style="list-style-type: none">• Minutes for Approval – June Retreat/October Meeting – <i>Andrew Cornell</i>• Finance & Audit Committee Report – <i>Geoff Hargadon, Anita Chan</i>• Trustees Committee Report – <i>Randy Rosenbaum</i>• Development & Communications Committee Report – <i>Jane James</i>• Strategic Planning Update – <i>Task Force Members</i>• Summer Retreat Planning – <i>Cathy Edwards, Pam Tatge</i>
1:00 – 1:45 PM	Program Initiatives <ul style="list-style-type: none">• Arts & Military Convening Update – <i>Jane Preston</i>• Creative Employment Report & CCX Preview – <i>Dee Schneidman</i>
1:45 – 2:00 PM	Break
2:00 – 3:30 PM	Creative City: Artist Presentations and Board Discussion <i>An introduction to NEFA's newest grant program led by Jane Preston and Program Manager Kim Szeto, with special guests San San Wong from the Barr Foundation and Creative City program participants</i>
3:30 PM	Closing Remarks & Adjournment – <i>Andrew Cornell</i>

Upcoming Meetings & Events

Sunday, March 26, 2017 | **Center Stage: Sanam Marvi Performance** | 7:30 PM | Sanders Theater, Cambridge, MA

Thursday – Friday, June 8 – 9, 2017 | **Creative Communities Exchange (CCX)** | New London, CT

Thursday – Friday, June 22 – 23, 2017 | **Board of Directors Retreat** | Red Lion Inn, Stockbridge, MA

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Board Members Present: Alex Aldrich (*via phone*), Taylor Ho Bynum, Byron Champlin, Andrew Cornell, Amy Ellsworth, Geoff Hargadon, Jane James, Doug Keith, Ginnie Lupi (*via phone*), Chip Newell, Julie Richard (*via phone*), Larry Simpson, Ann Smith, Ted Wendell, Marco Werman, Lisa Wong, Carrie Zaslow

Staff Present: Anita Chan, Cathy Edwards, Steven Fenton, Sara Nash, Adrienne Petrillo, Daniela Jacobson Plotkin, Jane Preston, Quita Sullivan, Kim Szeto, Sharon Timmel, Ann Wicks

Guests: Peter DiMuro, Caitlin Harvey, Tom Muldoon

Notetaker: Steven Fenton

CHAIR LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:02 PM

Call to Order & Welcome

Chair Larry Simpson welcomed the board and thanked everyone for making the trip to Boston. Larry introduced Taylor Ho Bynum, who was attending his first meeting.

Larry shared that one mandate of the Executive Committee is to engage in an annual performance review of the Executive Director, which they did earlier in October. Larry described it as a thorough and good process with positive outcomes.

Executive Director's Report

Executive Director Cathy Edwards shared some brief updates on NEFA's ongoing work. Throughout the fall, Center Stage season three is bringing artists from Tanzania and Algeria to tour the U.S. including communities across New England. Cathy joined the Center Stage team in Washington D.C. at the State Department for the welcome and briefing of one of the program's touring companies.

Cathy presented the board with a set of designed, state-impact one-pagers, intended to demonstrate how NEFA supports the cultural economy in each of the New England states. She cautioned that they only reflect NEFA's grantmaking in each state and do not capture the benefits of CreativeGround or other NEFA services.

This fall, NEFA launched the Creatives Count survey, which is a first attempt to gather financial, employment, and career needs data from individual artists and creative workers in New England. The open survey had just passed the half-way point and had already received 838 completed responses. Cathy hoped all board members would share the survey widely among their networks to solicit as many responses as possible. The results of the survey and the employment report will be released at the upcoming CCX in New London, CT on June 8 & 9, 2017.

Finance & Audit Committee Report

Board Treasurer Geoff Hargadon offered a preview of the afternoon's presentation by NEFA's auditors. NEFA had a clean audit this year and received high marks in all areas. The auditors recommended having a sustainable operating net asset balance to encompass a working capital, which allows NEFA to hold a small amount of unrestricted dollars to allow for some flexibility. Geoff equated this to moving money from one pocket to another. The Finance & Audit Committee reviewed the recommendation and updated the Endowment and Reserve Policy to reflect the change. The Executive Committee reviewed and approved the change at their meeting in October.

Geoff shared NEFA's investment accounts are up seven percent overall. NEFA has purposefully hired managers with socially responsible mandates, and has a fair amount in bonds. The Investment Committee is pleased with the returns.

Trustees Committee Report

Jane James reported the Trustees Committee met in September to discuss board membership and the member terms due to expire this summer. During that conversation, they agreed it was vitally important to begin planning for leadership succession. Jane shared that the committee anticipates bringing on three new board members for the Class of 2020. They plan to recruit at least one representative from New Hampshire, in addition to continuing to nominate individuals from diverse cultural and professional backgrounds. Jane asked board members to consider their recruitment priorities and share the names of anyone who might be suitable for the board.

Development & Communications Committee Report

Jane James shared that the Development & Communications Committee also met in September, where they decided it is appropriate to mark NEFA's 40th and the National Dance Project (NDP)'s 20th anniversary. The committee will plan an intimate celebration as part of the summer retreat in the Berkshires. On either June 22 or 23, the board will attend a performance and host a reception celebrating the organization and program at Jacob's Pillow.

Lisa Wong directed the board's attention to the charge for an Advisory Council, an idea that came out of the discussion of celebrating NEFA's anniversary and thinking about ways to cultivate more relationships for NEFA, including with Trustees who retired from the board. The committee proposed a 2-year pilot for an Advisory Council. The council will provide a way to expand NEFA's network of individual donors and can also function as an opportunity to cultivate future board members. Lisa asked the board to share nominations for this group as well.

Annual Appeal

Larry reminded the board that during the fall season, NEFA will be asking for their financial support through the appeal. In FY16, the board achieved 100% participation in the annual fund, which has not always been the case. In addition to maintaining that full participation, he asked if he could push board members to make NEFA their top philanthropic priority for this year in recognition of NEFA's 40th anniversary.

Ann Smith introduced a new campaign strategy for this year's annual appeal. One of the hallmarks of her own organization's successful capital campaign was to friend-raise in addition to fundraising. The Development & Communications Committee would like to increase NEFA's network of individual donors. Ann asked each board member to share the names of three new contacts, to whom NEFA will send an appeal letter with a personal note from the member who recommended them.

Upcoming Initiatives

Strategic Planning Task Force

After the board's discussion about strategic planning at the summer retreat, the Executive Committee authorized and appointed a task force to lead a new strategic planning process. Larry Simpson explained the time is right to take a critical look at the organization, and NEFA's goals and aspirations, through a new lens. Larry shared the task force comprises himself, Randy Rosenbaum, Julie Richard, Betsy Richards, Pam Tatge, Taylor Ho Bynum, Cathy, and NEFA's leadership staff team.

Cathy Edwards reminded the board the existing strategic plan was finished in 2013, which was followed by a significant transition period for the organization. She appreciates the stated values within the plan, but in her review, found the document itself too vague to serve as an actionable blueprint for where to make investments. It was especially clear to Cathy that NEFA would benefit from a process of sharpening its perspective on equity, diversity, and inclusion. NEFA currently has a good, but vague, values statement, but not a sense of how to prioritize manifesting that work. This process will be a central aspect of the new plan. Cathy envisions the plan will include a review of business and financial practices, and offer specific objectives, and recommendations on how best to align resources in the pursuit of those

objectives. NEFA already has a number of substantive program evaluations completed or in progress, which will inform the plan and allow for a more streamlined process focusing on operation questions.

At first Cathy thought NEFA could perform this work in house, but realized an experienced external consultant would be better equipped to lead an objective process. The task force will meet to determine the scope of the plan and develop and issue an RFP for planning consultants. The selected consultant will join the board at the summer retreat to facilitate discussion around the board's hopes for the organization.

Accessibility Committee

Director of Finance and Administration, Anita Chan, introduced Daniela Jacobson Plotkin, who plays two important roles at NEFA as Program Coordinator for Presenting and Touring and the organization's Accessibility Coordinator. In the latter role, Daniela is charged with: ensuring NEFA is complying with accessibility laws in all of its practices, educating board and staff about accessibility issues, and making sure planning for accessibility is incorporated into NEFA's strategic and operational planning. Daniela also works closely with constituents if they have questions about accessibility laws and compliance and helps connect them to appropriate resources if they are trying to make their programs accessible.

Another dimension of Daniela's work is to complete the Section 504 workbook, which is required of all nonprofits and their grantees. It is an extensive document, covering employment procedures, program access, and architectural access. During this process, Daniela identified a few areas of growth and improvement for NEFA. In doing her review of NEFA's organizational structure, she realized people with disabilities are not represented among NEFA's decision makers. With this in mind, Daniela has worked with Anita and NEFA leadership to launch a new Accessibility Committee, which is considered a best practice in the field. Such committees serve as a sounding board, and are an ongoing resource for organizations and constituents to help evaluate access work and create plans and policies. Daniela shared she is looking for constituents and two NEFA board members to join the committee and asked those who are interested, or know someone who may be, to contact her directly.

Auditing NEFA: A Walkthrough of NEFA's Financials

Finance & Audit Committee Vice Chair Doug Keith explained it is a best practice for the full board to meet with the organization's auditors periodically. He introduced Tom Muldoon and Caitlin Harvey, NEFA's audit partners from Alexander Aronson Finning CPAs, and explained they would walk the board through the audit process and offer tips about what to look for when reading an organization's audited financials.

Tom explained the general purpose of the audit is to issue an opinion that an organization's finances are well presented. The annual audit is considered a best business practice. It helps the board comply with and meet their fiduciary responsibility; and many funders require the audit in their contracts. For regulatory purposes, NEFA, as a Massachusetts public charity with annual revenues of over \$200k, is required by Mass General Law to undergo an annual audit. In addition, NEFA is subject to a second audit, commonly known as the A-133 audit because NEFA expends over \$750k of federal grants annually.

Tom described the three phases of the audit: planning and transaction sampling, compliance testing, and fieldwork. The audit approach is developed and driven by where the auditors assess risk at the organization. They are required to gain an understanding of an organization's internal controls to glean where the it may be exposed to risk or fraud. Next the auditors examined transactions by requesting supporting documentation to make sure the organization's controls are followed and align with fed regulation. In NEFA's audit there was the possibility of up to 824 potential deviations, but none were found. Finally, the auditors dive into the numbers in financial statements and test them via confirmation with independent parties, confirming balances, revenues, and awards. Once complete, they draft financial statements and a management letter, and report findings to the management team, Finance & Audit Committee, and the Board of Directors.

The auditors also make best practice recommendations. In this year's engagement, Tom tasked his group to review NEFA's IT general controls. The team made a few recommendations to Anita about computer operations and Tom shared there is already a processes in place to address those observations. Tom also cited NEFA's development portfolio, where a large chunk of the organization's funding comes from three key sources. He cautioned if one or two of those went away, it would have a dramatic impact on NEFA. He recommended further diversifying funding. Tom was glad to report that NEFA received a clean unmodified opinion, the highest and best possible report.

Tom did note during the audit, his team reviewed the endowment and reserve policy that was approved by the board. They noted the structure was somewhat inconsistent with what they generally see and the composition of the strategic opportunity risk reserve was modified as a result.

Moving Dance Forward

Deputy Director Jane Preston spoke about the various evaluation projects NEFA has undertaken over the last two years, including a deep look at the National Dance Project as it approaches 20 years. NEFA had a multitude of data and wanted a better sense of where the program sits within the field. NEFA commissioned Metris Arts to perform a review, which resulted in a 91-page report, *Moving Dance Forward*. Jane introduced Sara Nash, NEFA's Program Director, Dance, and Peter DiMuro, Executive Director of the Dance Complex, to offer deeper insight into the major learnings and takeaways in the report.

Sara shared some of the key takeaways from the report. There was overwhelming evidence that NDP's holistic model providing grant dollars to create and present new work is critically important to the field. This intertwined support was considered NDP's most important contribution to the field. NDP's creation support enables artists to take on ambitious and high quality projects, and contributes to their evolution and professional development as artists. Survey responses also revealed deep respect and support for NDP's panel review and advisor system, and professional development offerings like the Regional Dance Development Initiative (RDDI) and production residencies, which help boost artists' confidence and tour readiness.

NDP has a strong history of supporting artists of color. Half of NDP grants went to artists of color and Native American artists. The five companies who hold the most NDP supported engagements, are all prominent dance companies led by artists of color. NDP is a sustained source of funding for some artists - of the 18 companies that have received 5 or more NDP grants, 50% are artists of color. Sara added it is important to acknowledge the focus groups revealed there is much work to be done to address systemic inequities.

These findings were shared with a task force made up of staff and NDP advisors, and in conversations with NDP's major funders, to discuss how to best transform findings into program design to deliver robust resources based on NDP's strengths and needs. Since then, NDP submitted a draft proposal to the Doris Duke Charitable Foundation for renewed funding, which received preliminary approval, and will go to Duke's board in November.

Sara previewed some of the strategies and changes the program will pursue. NDP will channel dollars to fund more production grants that cover creation and touring, while retiring the smaller, more transactional tour-only award which provided money to presenters without first investing in artists. NDP will introduce a dedicated fund for presentation grants for projects with demands over \$35k, which will be given directly to presenters in regions that would particularly benefit from NDP resources. NDP will transform the fall panel meeting into a cohort meeting for first time artist grantees to help them further develop strategies, and exchange knowledge and skills. A Community Engagement Fund will provide support and resources to those artists who receive NDP grants that have a strong commitment to developing a practice of community engagement. The New England Dance Fund will continue to provide smaller, catalytic grants to artists in New England. NDP will work to develop additional versions of the RDDI lab, in the vein of a 4-day workshop or weekend program, to reach more artists, more often. As

learning continues, Sara expects there will be other changes and shifts to make sure NDP is delivering the resources the field needs.

Sara asked Peter to reflect on what aspects of the report resonated with him as an artist and presenter. Peter appreciated the appetite for achieving deeper, more meaningful community engagement through dance. In his work as both presenter and artist, he focuses on what happens when people come together, and asks himself what he can bring into a community. He is seeing more artists doing this and thinking about how their work can reach and have an impact on a community.

After some questions from the board, Sara thanked them for the opportunity to discuss NDP's next steps and hoped everyone would take time to read the final report.

Closing Remarks & Adjournment

Larry Simpson thanked everyone for their continued commitment to NEFA and for their participation in a rousing meeting.

The meeting was adjourned at 3:38 PM

Next Steps:

- ***Board members will send Trustee and Advisory Council nominations to the appropriate contacts by November 28, 2016***
- ***Staff will share the minutes from the June 2016 retreat for review and present them for approval on March 1, 2017***
- ***Submit the minutes from this meeting for board approval on March 1, 2017***

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Board Members Present: Alex Aldrich, Byron Champlin, Andrew Cornell, Amy Ellsworth, Geoff Hargadon, Jane James, Doug Keith, Ted Landsmark, Jeremy Liu, Ginnie Lupi, Kristina Newman-Scott, Julie Richard, Betsy Richards, Randy Rosenbaum, Larry Simpson, Ann Smith, Pam Tatge, Ted Wendell, Marco Werman, Carrie Zaslow

Staff Present: Anita Chan, Cathy Edwards, Steven Fenton, Sara Nash, Adrienne Petrillo, Jane Preston, Quita Sullivan, Kim Szeto, Sharon Timmel, Ann Wicks

Guests: Angela Brown, Barbara Murphy, Chip Newell, Frumie Selchen, Lisa Wong

Notetaker: Steven Fenton

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

Call to Order & Welcome

Chair Larry Simpson welcomed the board to Mount Washington. Larry was pleased to see such a strong turnout and suggested moving the retreat into June was a success. Larry thanked Ginnie Lupi, Byron Champlin, Jane James, and Doug Keith for their assistance in identifying and recommending the great Mount Washington Hotel for a venue. Larry spoke briefly about the new board member orientation earlier that morning where they welcomed board nominees Barbara Murphy, Chip Newell, Lisa Wong, and Taylor Ho Bynum (*in absentia*). Larry led the room in a round of introductions.

Executive Director's Report

Cathy Edwards thanked everyone for making the trip to northern New Hampshire. She hoped the retreat would offer board members a chance to learn more about NEFA's critical issues. This marks her second board retreat since she became Executive Director. Since last July, she has learned and metabolized a lot about the board, staff, and organization,

Cathy announced NEFA received a grant of \$1.35m from the State Department for the fourth season of Center Stage program, which will take place in FY19. Cathy shared season three tours were underway and encouraged board members to attend performances throughout the region.

Cathy reflected on her first full year as executive director and NEFA's accomplishments in FY16. The board made major policy decisions and successfully integrated new membership and leadership. Cathy felt especially proud of the work to establish the Endowment & Reserve Policy and an identity statement for NEFA. The organization's newest initiatives, the Creative City program and the Rebecca Blunk Fund, are up and running and each made their second round of grants in FY16.

In 2016, NEFA engaged Metris Arts Consulting to perform an evaluation of the National Dance Project (NDP). It has been a vast amount of work to review and analyze 20 years of data. NEFA staff collaborated with Dawn Spears and the Northeast Indigenous Arts Alliance (NIAA) to cohost a native arts convening in April. And NEFA will soon launch a major creative economy research project and artist employment survey to assess the work and needs of creative workers in New England.

Cathy described some of the opportunities and challenges she foresees in 2017. The board has more work ahead, adding another new class of trustees and planning for leadership succession as more long-standing members rotate off the board in years to come. NEFA has significant development challenges ahead, including the arduous process of submitting proposals for grant renewals for the National Dance Project (NDP) and National Theater Project (NTP). Cathy also asked for the board's assistance in developing a strategy for resource development for the New England Programs to support their ongoing evolution.

In 2017, Cathy would like to use the evaluations of NDP, NTP, and the New England Programs to form the basis for an update to the current strategic plan. The plan was created in 2013 and with subsequent changes to NEFA leadership and the field, the organization needs a better road map for the coming two years. Part of that process will involve investing in staff trainings in equity, accessibility, facilitation, and

program services. The Executive Committee will appoint a taskforce from the board to revisit that plan and address these issues, and any board members with special interest are invited to share their interest with Cathy and Larry.

NEFA's reliance on a small group of funders entails some inherent risk. There have been leadership changes at two of NEFA's five major funders, which could result in shifting organizational priorities in those groups. So NEFA will undertake a risk assessment; and the organization must work to diversify funding sources. Cathy invited board members to offer additional challenges they see in the field. One member addressed the mounting resistance to globalization, and implored NEFA to continue efforts in cross-cultural work, because presenters and artists will need NEFA's support more than ever in this climate. Another commented on the importance of finding a seat at the table with policy leaders and the importance of inviting them into NEFA's sphere. Not only should NEFA invest in artists directly, but also continue weaving them and their work into case-making and advocacy work.

Approval of Meeting Minutes

Larry Simpson presented the minutes from the Board of Directors meeting on March 2, 2016 and asked for any corrections. Board member Carrie Zaslow noted her name was not listed in the attendance.

Byron Champlin made a motion to approve the minutes from the Board of Directors meeting on March 2, 2016 with the noted correction. Randy Rosenbaum seconded the motion. The vote was unanimous.

Larry Simpson presented the minutes from the FY16 Executive Committee meetings on June 25, 2015; October 17, 2015; and February 22, 2016 and asked for any comments. No comments were offered.

Byron Champlin made a motion to approve the FY16 Executive Committee minutes. Kristina Newman-Scott seconded the motion. The vote was unanimous.

Trustees Committee Report

Trustees Committee Chair Jane James thanked her fellow committee members, Pamela Tatge, Betsy Richards, Randy Rosenbaum, and Ted Landsmark. Over the last year, the group assessed the composition of the board, determined a priority list for recruitment, and identified four nominees for the Class of 2019. Jane also recognized Ted Landsmark, Jeremy Liu, and Sandra Burton (*in absentia*), who will retire from the board. She thanked them for their years of service and led the group in a round of applause.

Board Officer & Class Nominations

Jane James requested a motion to approve the following nominations:

Officers: Larry Simpson, *Chair*; Andrew Cornell, *Vice Chair*; Geoff Hargadon, *Treasurer*; Ann Smith, *Secretary*; Randy Rosenbaum, *Executive Committee Member (at-large)*; Amy Zell Ellsworth, *Executive Committee Member (at-large)*

Class of 2017: Byron Champlin (*1-yr extension*); Jane James (*1-yr extension*)

Class of 2019: Taylor Ho Bynum (*1st 3-yr term*); Amy Zell Ellsworth (*2nd 3-yr term*); Barbara Murphy (*1st 3-yr term*); Chip Newell (*1st 3-yr term*); Betsy Richards (*2nd 3-yr term*); Lisa Wong (*1st 3-yr term*)

Randy Rosenbaum made a motion to approve the slate of officer and class nominations. Carrie Zaslow seconded the motion. The vote was unanimous.

Corporate Officer Elections

Larry Simpson asked the board for a motion to appoint Cathy Edwards as Chief Executive Officer, Jane Preston as Assistant Secretary, and Anita Chan as Assistant Treasurer of NEFA with signing privileges on behalf of the organization.

Byron Champlin made a motion to appoint Cathy Edwards, Jane Preston, and Anita Chan as described and grant them authority to sign on behalf of NEFA. Kristina Newman-Scott seconded the motion. The vote was unanimous.

Finance & Audit Committee Report

Director of Finance & Administration Anita Chan referred to the financial statements as of February 29, 2016. NEFA had a healthy cash balance of \$4.3m. Since then the organization purchased US-based treasuries in a variety of maturities. Anita pointed out NEFA's net assets are now subdivided between quasi-endowment and strategic reserves based on the endowment and reserve policy approved by the board in March. Anita explained the financials will explicitly list these balances starting with the FY16 audited financial statements.

Board Treasurer Geoff Hargadon mentioned some highlights from the investment summary. Last year, the Investment Committee adjusted allocations in equities and fixed income. Geoff cautioned the board to not read too much into the 2% drop represented on the summary. The committee brought the allocation in line with the new policy. He said NEFA's exposure to Europe is very limited, so while the Brexit vote may have taken some by surprise, it does not indicate bad news for NEFA and it would be a mistake to react with hasty reallocations.

FY17 Budget Approval

Geoff presented the proposed FY17 budget. The budget is up 41% because of an ambitious programming schedule, with added spending in Center Stage, piloting the New England Dance Fund, the creative economy employment report, and the arts & military convening in March 2017. Larry Simpson called for a motion to approve the proposed budget for FY17.

Randy Rosenbaum made a motion to approve the proposed FY17 budget. Ted Wendell seconded the motion. The vote was unanimous.

Development & Communications Committee Report

Vice Chair Andrew Cornell announced the Board of Directors achieved 100% giving in this year's annual fund, an accomplishment Andrew had not seen in his eleven years on the board. Setting and meeting this important benchmark helps NEFA's funders understand the organization is steered by a board committed to its growth and success. Andrew felt this should be a board standard going forward. Andrew also spoke about attending a NEFA-supported event, a concert by Wu Man and the Shanghai Quartet at Wellesley in April. It was a great opportunity to meet the artists, see NEFA's work in action, and engage with the Wellesley community. He urged all board members to attend at least one event a year.

Reports from the Region

Board members each had a few minutes to speak about trends, challenges, or opportunities they have observed in the field. Several members expressed interest in NEFA's arts & military convening, and considered other thematic areas NEFA could be poised to explore or investigate through research, programming, or convenings. Some board members suggested the intersection of arts and health would be a topical and important area for NEFA to explore. Others identified NEFA's creative employment report as an opportunity to leverage data for advocacy and casemaking, both for financial support and equitable policy change.

NEFA Identity Statement and Messaging Platform

At the 2015 retreat, Ann Smith expressed a desire to speak about NEFA more specifically, authentically, and concisely, with appropriate tools to be an ambassador and steward of the organization. So the Development & Communications took on the charge to develop messaging materials to equip board members with tools to promote NEFA, its mission, and work. The committee met throughout the year, guided by Burt Glass from Hairpin Communications, to develop an identity statement and messaging platform for NEFA. Ann presented the recommended identity statement to the board for their feedback:

“The New England Foundation for the Arts invests in the arts to enrich communities in New England and beyond. NEFA accomplishes this by granting funds to artists and cultural organizations; connecting them to each other and their audiences; and analyzing their economic contributions. NEFA serves as a regional partner for the National Endowment for the Arts, New England's state arts agencies, and private foundations.”

There was some discussion about wording in the identity statement, but Ann reminded the board the identity statement and mission are not the same. She emphasized while the language in the identity statement is important, it's flexible and can be adjusted to suit the context. Ann described the message platform as a "frequently asked questions" document that can help guide board members on which aspects are most interesting or appealing to different sets of stakeholders. The board was enthusiastic about both the identity statement and message platform and congratulated the committee on its work.

Larry Simpson asked for a motion to adopt the identity statement and messaging platform as recommended by the Development & Communications Committee.

Julie Richard made a motion to adopt the identity statement and messaging platform as recommended by the Development & Communications Committee. Carrie Zaslow seconded the motion. The vote was unanimous.

NEFA Program Portfolio: Services and Strategies

Cathy shared one of NEFA's major tasks in FY17 will be applying for funding renewals for the National Dance and Theater Projects. So Cathy and the NEFA staff have been thinking about program design, learning from new and historical data, looking at emerging trends in the field, and evaluating the impact of dollars invested through these programs. Cathy hoped to use this conversation to share some of the preliminary findings of evaluations of NEFA's national programs, which will help situate the following morning's conversation about program strategies to consider the critical areas NEFA should build out.

Over its 20-year span, NDP has awarded \$32m in grants to 636 dance projects by 350 artists. NDP tours have traveled to all 50 states and the District of Columbia. The evaluation was an opportunity to assess the program's impact and ask dancemakers and cultural organizations about their priorities and needs. Metris Arts Consulting evaluated 20 years of data and surveyed the field, conducting interviews, and focus groups on equity and inclusion. 534 dancemakers responded to the choreographer survey, and 250 organizations responded to the presenter survey. The surveys asked artists whether touring is still relevant; and asked presenters why they present dance. NEFA also wanted to understand the program's impact, and explored whether NDP was providing sustaining support to a limited number of artists, or if it is serving as a catalyst to build the field and national dance infrastructure by funding new artists.

The feedback indicated overwhelming interest in the core methodology of NDP: 96% of artists surveyed stated NDP support was absolutely critical or very important to their work; 91% answered that NDP grants enabled them to obtain engagements; and 91% answered NDP grants strengthened their relationships with presenters. The Metris survey of grantees revealed a median of 2.3 awards per grantee, and an average of 2 awards per grantee, with some artists having received 6 or more NDP production grants. Cathy mentioned this was a significant finding and NEFA has asked for information on those artists to discover whether they are using NDP funds to continue similar tour patterns, or to tour in new communities. 5 of the artists and companies who received the most grants from NDP, are important dance companies led by artists of color.

In addition to providing some sustaining support to artists and companies, NDP has done good work adding to the network of dance. In fiscal years 14, 15, and 16, 40% of grantees were first time recipients and 22% were first time applicants. Cathy shared this was a testament to NDP staff going farther afield to promote the program. These findings demonstrated NDP is functioning as both a sustaining source to veterans and as a catalyst to new artists.

As to the question about whether artists still want to tour: 83% of the 534 respondents said touring is a goal of theirs; and 74% said they currently tour work in some form. When asked why they want to tour, highly ranked answers were to: reach new audiences; and increase visibility for future opportunities. Artists did not consider touring a means to earn income for their companies or themselves. Going into the survey, the conventional wisdom was that touring is dying, or that there is no marketplace for dance. However survey data suggested tour sites have remained constant; artists tour to an average of 6.2 to 6.8

sites in 5-year periods; with a median number of 6 tours across every 5-year period. These results show NDP is a bulwark protecting the opportunity to tour.

Of the presenters who received grants to present artists over the past 3 years, 75% are repeat; and 25% of dollars went to new presenters. The presenter survey asked about the impact of receiving a NEFA grant. 35% answered without NDP support they would bring no or less dance to their communities; and 65% said NDP has an impact on what dance they present, because the grant allows them to take risks on new artists or more complex work. When asked about their motivations to present dance, presenters ranked audience demand low, but rated advancing their mission; their commitment to dance; and their desire to connect audiences to diverse cultures and dance forms as high priorities.

These results raise important questions about the future direction of the program. Some of those questions include: how to balance sustaining artists with diversifying grantees; how to do that in an equitable way; how to continue recognizing and awarding excellence and originality, that is relevant and inclusive; how and to what extent to require community engagement and recognize excellence and expertise in off-stage impact; and how to support grantmaking and the notion of touring.

A board member asked if the study surveyed applicants who had not been successful in receiving NDP support. Cathy explained those artists were also surveyed and they are an important group to break out as a separate research category. Doing so may illuminate barriers created by the program's criteria or application process.

The board reacted warmly to the positive results from the surveys, but expressed concern about the limitations imposed on the program by its reliance on two major funders. If NEFA and NDP are sustaining dancemaking and touring in the country, then NEFA has an obligation to sustain the program. Some recommended infusing the commitment to dance across all NEFA programs and others recommended further research on additional foundation support. Others mentioned the results of the report would make a compelling case for both institutional and individual fundraising.

Deputy Director Jane Preston shifted the focus to look at the National Theater Project (NTP). Because NEFA's original mission was to support touring of artists' work, NEFA's niche has been funding the creation of work and moving it around. In establishing NTP, NEFA identified that creating and touring theater poses different challenges from dance. In the pilot phase of NTP, NEFA engaged consultant Chris Dwyer to develop an appropriate set of questions and a framework to evaluate the impact of grants. The first 12 projects awarded by NTP are completing their touring now, 6 years later, reflecting the range of project timelines intentionally chosen for the pilot. One learning from the pilot phase of the program was a shift to fund projects when they are at a more developed stage such that within 18 months they have completed development of the project and begun touring.

Due to unique challenges facing touring theater, Chris' study focused more on artist practice, specifically how the creation of the work transitions into the touring stage. NEFA has supported many companies making work collaboratively, and creating hybrid work that invokes different forms and media. Companies often need to create differently scaled versions of their projects to get into touring sites. NTP artists are connecting with a variety of many networks across sectors.

The process of creating a new work, especially in collaborative practice, can be challenging and difficult to map onto a timeline. In many instances, the artists are working with each other in addition to participants in the communities. Relationships with local residents serve as anchors in the communities where artists are working and touring. Chris noted artists are seeking deeper support for community work. These practices are appealing to presenters as well, who actively seek opportunities to work with artists who engage the local community beyond the confines of a performance. These findings will be collected in a public report to be released in the fall.

The next part of the evaluation is to speak with artists who were not funded, but returned as stronger applicants in later grant rounds. In these instances, artists benefited from the technical assistance by the program advisors throughout the course of the application process. Over the life of the program,

conversations among the advisors and ensembles broadened from learning how to tour, to learning how to sustain relationships that develop through the tour process. Jane pointed to Double Edge Theater as an example. Their production of *The Grand Parade* initially toured to six sites. Following the success of that tour, they brought the work back to the region by connecting with three New England presenters who partnered for an application to NEFA's Expeditions grant. It was a lesson both in moving site-based work, and how to develop relationships within communities to sustain the practice and production of the work.

Larry Simpson adjourned the first day of the meeting at 5:57 PM

Day 2

Larry Simpson called the meeting to order at 9:01 AM

Larry Simpson welcomed the group back. He commented on a fun evening together the previous night and looked forward to digging back into discussion about NEFA's program strategies.

Discussion of NEFA Program Strategies

Cathy asked the board to break out into three groups that would talk through the critical questions facing NEFA's programs, which would then be reported back to the rest of the board. Cathy assigned a different set of questions to each group centered around three themes:

- Group 1: How should NEFA balance providing catalytic or sustaining funds?
- Group 2: What are effective methods to identify and support the needs of individual artists?
- Group 3: How can NEFA support place based work, while also engaging new diverse communities?

Group 1

Board member Betsy Richards reported her group saw value in diversifying NEFA's network of artists as a catalyst for new work, but they agreed NEFA should maintain its commitment to providing sustaining support for artists and the field. The group discussed ways to achieve and maintain this balance. They suggested NEFA consider reshaping funding structures to offer longer-term funding to new applicants and first-time grantees, and single-year funding for repeat grantees. They discussed establishing a special committee to identify ways to support Native artists more intentionally. Access to NEFA's touring programs would provide opportunity to tribal nations who are not able to access state funding. They would like to see NEFA recognize New England's changing demographics by adapting program structures to ensure all communities and art forms have equitable access to NEFA. The group felt the endowment and reserve policy offers an opportunity for NEFA to take more risk in experimenting with new services.

Group 2

Board Member Randy Rosenbaum's group discussed NEFA support for individual artists. They spoke about NEFA's newest program Creative City, which provides direct support to individual artists to create work in a specific place and time. They felt NEFA's mission to move work around is important, but there is value in creating work in discrete communities. NEFA could consider seeking out opportunities to exhibit site-specific projects in other settings. Creating a means to replicate or share the outcomes of site-specific work in other communities might encourage organizations to program new work. Organizations could act as mentors or project managers for artists who do not have the capability to create large scale works. Directly supporting this kind of relationship would empower artists to develop their skills. NEFA could play a role in providing technical assistance or training on building capabilities; and also promote state and local resources. They also discussed whether NEFA should prioritize funding the creation of new work or providing resources to artists to advance their careers. They felt NEFA is more inclined to support work where there is clear indication it will be seen in and engage multiple communities. Group 2 agreed with the first group's suggestion NEFA should consider expanding discipline scope, to incorporate art forms that more easily lend themselves to the movement of work.

Group 3

Board Member Alex Aldrich presented his group's conversation about where NEFA should place value in the question of supporting place-based work for the benefit of localized communities or reaching new

and more diverse communities through touring and other mechanisms. Alex's group spoke about the value of providing training and technical assistance to artists and the positive impact that can have on their own communities. Diversifying NEFA's outreach by supporting touring brings new work into communities and prevents fatigue. Both options represent important work. The group sensed there would be enormous value in bringing outsiders to work in local presentation context. NEFA should set community engagement and social justice as organizational priorities. This could be emphasized within the content and structure of NEFA's grant application forms; or NEFA could add weight to applicants who explore new resources and engage new communities. The group felt applicants should be equipped to articulate how their projects would fulfill or align with NEFA's organizational values.

The board discussed the overlapping ideas that emerged from these discussions. Each wrestled with definitions of equity, inclusiveness, and diversity; how to support artistic development; and whether resources should be prioritized for creating new work or sustaining practice. One observation that emerged from the group conversation was an agreement NEFA's role is not to personally shepherd artists through the business of art, but to connect them to resources that already exist, including at state arts agencies.

A board member asked what NEFA can do to enhance the work of the states versus what NEFA can do to distinguish itself? NEFA extends the work the states do on a regional basis by supporting artists to engage new audiences elsewhere in the region or country; and by promoting collaboration among presenters and arts organizations across state lines. NEFA's emphasis on connecting artists and their work across borders, and touring, is its most unique work. Cathy summarized she heard NEFA could better embrace its work and impact through a values first lens. She thanked everyone for their great ideas and insights.

Northern New Hampshire Arts Landscape

Jane Preston welcomed local guests Frumie Selchen and Angela Brown. Frumie Selchen is the Executive Director of the Arts Alliance of Northern New Hampshire, and Angela Brown is a musician and member of the New Hampshire State Council on the Arts. Frumie and Angela spoke about their experience presenting work in Northern New Hampshire. The northern part of the state has 54 towns with less than 10% of the population. Despite the numbers, the area has a strong cultural history and artists in the White Mountains play a major role in the development of the region. Angela pointed out that getting people in the doors of venues and events is a major challenge. Many people in the area work more than one job, so it can be difficult for individuals or families to prioritize time for the arts.

Frumie spoke about NEFA's New England States Touring (NEST) program and how it has benefitted the area. NEST grants enable Frumie and other presenters to bring artists to the area for several weeks and book them for public performances, school programs, and other community engagement opportunities. NEST funding allows Frumie and fellow presenters to pay the artists and still recoup their own costs. Frumie also spoke about NEFA's CreativeGround website and regional convenings, which provide important marketing opportunities for the area's creative workers.

NEFA Future Planning: Priorities for FY17

Cathy referred back to the list of proposed priorities for NEFA in FY17. She asked the board reflect on their two days of conversation and share which ideas, strategies, and opportunities felt most urgent.

The consensus around the room was the current strategic plan requires a refresh. Board members felt it would be in NEFA's best interest to have a plan with a more specific framework for NEFA's immediate future that would build off the learning and outcomes of recent and ongoing program evaluations. A strategic taskforce made up of board and staff members should be appointed to lead this effort. The plan should incorporate organizational values, especially concerning a commitment to equity, diversity, and inclusion at all levels of the organization. There was agreement NEFA should perform a risk assessment this year, which will identify current or potential gaps in resources and clarify fundraising priorities. This process will also help develop strategies for requests for funding renewals.

Closing Remarks & Adjournment

Larry thanked the board for two good days. He thought the conversations were more energizing this year, which he credited to outstanding leadership and new voices on the board. He welcomed any final comments.

Several board members mentioned they could have spent more time discussing the agenda topics and suggested NEFA consider shifting the scheduling of future retreats to extend longer on the second day or into a third. Cathy thanked the board for this feedback and agreed to reconsider the structure for 2017.

Cathy expressed her thanks to the board for being so generous with their time. She hoped board members felt like they learned more about NEFA, and that they are thinking about how they can actively participate by stewarding NEFA through future challenges and identifying opportunities. Cathy closed by thanking the New Hampshire board members who recommended meeting at the beautiful Mount Washington Hotel, Larry Simpson for his leadership, and the board committee chairs and staff for everything they did to help prepare for the retreat.

The meeting was adjourned at 1:15 PM

Next Steps:

- ***The Executive Committee will appoint a Strategic Plan Taskforce***
- ***Submit the minutes from this meeting for board approval on October 27, 2016***
- ***NEFA staff will revisit the proposed board meeting scheduling for FY17***

	11/30/2016 unaudited	5/31/16	5/31/15	5/31/14	5/31/13	5/31/12
ASSETS						
Cash	2,844,829	1,373,013	849,822	252,991	139,614	764,233
Cash - fiscal agent	60,809	60,809	74,309	117,809	119,111	120,111
Short-term investments	2,957,382	6,709,877	6,726,827	7,277,904	5,218,038	5,408,614
Grants receivable	1,620,749	2,803,361	3,505,135	4,419,621	3,008,783	3,250,985
Other current assets	110,949	142,197	50,732	143,361	65,495	268,307
Total current assets	7,594,718	11,089,257	11,206,825	12,211,686	10,223,089	11,713,237
Investments	8,214,951	7,934,837	8,633,104	8,052,985	7,083,322	6,100,176
Grants receivable long-term	477,095	477,095	3,841,253	3,545,845	1,237,995	1,737,022
Fixed assets	289,665	222,099	205,703	246,820	255,724	104,963
Security deposit	12,727	12,727	12,727	12,727	12,727	12,727
TOTAL ASSETS	16,589,156	19,736,015	23,899,612	24,070,063	18,812,857	19,668,125
LIABILITIES AND NET ASSETS						
Accounts payable and accrued expenses	113,197	257,348	178,625	163,594	211,733	214,138
Grants payable	1,995,742	2,187,662	2,161,488	2,584,274	2,530,527	2,610,688
Agency funds payable	60,809	60,809	74,309	117,809	119,111	120,111
Total liabilities	2,169,748	2,505,819	2,414,422	2,865,677	2,861,371	2,944,937
Unrestricted funds - Operating	213,008	42,032	4,666,356	4,202,677	3,607,487	2,954,301
Unrestricted funds - Fixed assets	289,665	222,099	205,703	246,820	255,724	104,963
Unrestricted (Board Designated) - Quasi-endowment	4,151,269	4,053,500				
Unrestricted (Board Designated) - Strategic Oppt & Risk Reserves	370,292	370,292				
Total Unrestricted Net Assets	5,024,234	4,687,923				
Temporarily restricted funds - FFA Reserves	2,799,622	2,855,389	3,098,624	3,101,684	2,890,268	2,566,844
Temporarily restricted funds	6,595,552	9,686,884	13,514,507	13,653,205	9,198,007	11,097,080
Total net assets	14,419,408	17,230,196	21,485,190	21,204,386	15,951,486	16,723,188
TOTAL LIABILITIES AND NET ASSETS	16,589,156	19,736,015	23,899,612	24,070,063	18,812,857	19,668,125

Finance & Audit Committee Report

FY17 Budget v Actuals
6.1.2016 - 11.30.16 (50%)

EXPENSES	Approved Budget		Actual	% spent
Grants & Program Services				
New England Presenting & Touring	462,907		85,885	19%
Creative Economy & CreativeGround	227,894		74,788	33%
CCX Convening (planning year)	4,890		1,720	35%
Public Art	92,300		2,174	2%
Creative City	376,156		109,003	29%
National Dance Project	2,390,946		1,272,559	53%
National Theater Project	975,800		678,657	70%
Center Stage	1,301,047		635,037	49%
Sponsored Projects (ArtistLink)	71,999		0	0%
subtotal	5,903,939	70%	2,859,823	48%
Administration				
Compensation & Benefits	1,851,565		890,161	48%
General & Administrative	651,932		299,203	46%
Communications & Development	28,210		10,441	37%
subtotal	2,531,707	30%	1,199,805	47%
TOTAL EXPENSES	8,435,646	100%	4,059,628	48%
REVENUE				
Release of Temp Restricted Revenue	7,941,315		3,909,126	
Earned Revenue - Center Stage, Events & Sponsorships	249,429		129,012	
Annual Fund - Board & Individuals	65,000		35,074	
Interest & Dividends - Non Quasi-endowment & Reserves	22,729		19,022	
Interest & Dividends - Quasi-endowment & Reserves	119,329		44,720	
Strategic Opportunity & Risk Reserves	0		0	
Quasi-endowment draw @ 5%	181,586		31,203	
TOTAL REVENUE	8,579,388		4,168,157	
SURPLUS (DEFICIT)	143,742		108,529	

	12/31/2012	12/31/2013	12/31/2014	12/31/2015	11/30/2016	YTD
Eagleclaw - please see Note 1	1,872,268	2,286,599	2,453,255	2,435,502	2,495,223	6.84%
Trillium - please see Note 1	2,105,278	2,524,577	2,734,170	2,483,845	2,538,707	6.50%
Walden - please see Note 1	2,185,003	2,498,703	2,692,879	2,549,745	2,630,946	7.40%
Walden - Small Cap Innovations Fund	213,213	279,705	277,468	266,938	319,298	19.61%
Boston Common	202,269	245,034	227,736	223,274	217,358	-2.65%
Weighted Market Benchmark (60% S&P 500/40% Barclay's US Govt Credit) :						7.01%
Standard & Poors 500 Index					9.79%	
Barclay's US Government/Credit Bond Index					2.83%	
Other Indices:						
MSCI World Index (SM)						5.00%
Russell 2000 Index						18.00%
MSCI EAFE Index						-2.34%

6,578,031	7,834,619	8,385,508	7,959,304	8,201,532	7.08%
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	NEFA Operations 14.8356%	NEFA Quasi-Endowment 51.0848%	Fund for the Arts 34.0796%	Total 100.0000%
Please see Note 2				
06/01/16 BALANCE WITH ACC/INT	\$1,177,180	\$4,053,500	\$2,704,157	\$7,934,837
Eagleclaw	\$370,181	\$1,274,680	\$850,362	\$2,495,223
Trillium	\$376,632	\$1,296,893	\$865,181	\$2,538,706
Walden	\$390,317	\$1,344,014	\$896,616	\$2,630,947
Walden - Sm Cap Innovations Fund	\$47,370	\$163,113	\$108,815	\$319,298
Boston Common	\$32,246	\$111,037	\$74,075	\$217,358
11/30/16 BALANCE	\$1,216,746	\$4,189,737	\$2,795,049	\$8,201,532
Eagleclaw Acc/Int	\$727	\$2,504	\$1,670	\$4,900
Trillium Acc/Int	\$458	\$1,578	\$1,053	\$3,089
Walden Acc/Int	\$805	\$2,774	\$1,850	\$5,429
11/30/16 BALANCE WITH ACC/INT	\$1,218,736	\$4,196,593	\$2,799,622	\$8,214,951

Portfolio Asset Allocation as of 11/30/2016				
	Cash	Fixed Income	Equities	Mutual Fund/Other
Eagleclaw	4.50%	24.76%	70.74%	0.00%
Trillium	10.50%	13.80%	73.15%	2.55%
Walden	2.11%	28.16%	69.73%	0.00%
Walden Sm Cap	0.70%	0.00%	0.00%	99.30%
Boston Common	0.32%	0.00%	0.00%	99.68%
ALL INVESTMENTS	5.33%	20.84%	66.53%	7.30%

Note 1 - On 12/15/15, the Investment Committee voted to enact a redemption plan to reduce NEFA's exposure to investment risk. The redemption plan included 2 phases.
Phase 1 authorized redemptions of \$150,000 each from Trillium and Walden by 12/31/15.
Phase 2 authorized redemptions of \$100,000 each from Eagleclaw, Trillium and Walden by 03/31/16.
The Investment Committee also voted to informally "unitize" the portfolio so the FFA% is consistent across all money managers beginning 01/01/2016.
The YTD performance % has been adjusted to account for the redemptions.

Note 2 - The percentages for NEFA Operations; NEFA Quasi-Endowment; and Fund for the Arts were recalculated on June 1st, 2016 to reflect the adoption of the Endowment & Reserves Policy, and FY17's annual transfer from FFA to NEFA Operations.

MEMORANDUM

To: NEFA Board of Directors
From: Randy Rosenbaum
Date: February 15, 2017
Re: Update on Recruitment Process

Dear Board Members,

In October, the committee reported our recruitment priorities for the Class of 2020, they were:

Recruitment Priorities for FY17:

- 3 new members for the Class of 2020
- Nominees from diverse cultural backgrounds
- At least 1 new member from New Hampshire
- Practicing Artists with board experience
- Legal professionals

We asked you to consider these qualities and to nominate individuals you felt were qualified for, and would be interested in, board service at NEFA. I want to thank you for the impressive roster of nominations you shared with us. We reviewed those nominations in January and emerged from the discussion with a few top candidates, and a plan for committee members to set meetings with those prospects to begin the conversation about board membership at NEFA.

These discussions are ongoing, and we will have more concrete news and our formal recommendations to share with you early this spring.

Best regards,

Randy Rosenbaum
Chair, Trustees Committee

Development & Communications Committee Report

FY17 Development Activity Report

INDIVIDUAL GIFTS	FY15	FY16	FY17	FY18	FY19
Annual Fund (75 gifts)			\$69,561		
Rebecca Blunk Fund (47 gifts)			\$10,638		
TOTAL			\$80,199		

INSTITUTIONAL FUNDING	FY15	FY16	FY17	FY18	FY19
<u>Institutional Support Awarded in FY17</u>					
Doris Duke Charitable Foundation (\$3,629,320) for National Dance Project			\$1,768,102	\$1,861,218	
Eastern Bank Charitable Foundation (\$5,000) for the 2016 Idea Swap			\$5,000		
The Henry Luce Foundation (\$25,000) for Center Stage Pakistan			\$25,000		
TOTAL			\$1,798,102	\$1,861,218	

Institutional Support Awarded Prior to FY17

Barr Foundation (\$300,000) for New England Creative Economy research		\$97,565	\$196,715	\$5,720	
Barr Foundation (\$1,700,000) for Creative City	\$270,762	\$444,239	\$474,668	\$478,331	\$32,000
Doris Duke Charitable Foundation (\$5,184,758) for the National Dance Project	\$1,728,253	\$1,728,253	\$1,728,252		
The Andrew W. Mellon Foundation (\$3,625,000) for the National Theater Project	\$1,143,560	\$1,236,280	\$1,245,160		
The Andrew W. Mellon Foundation (\$3,300,000) for the National Dance Project		\$1,100,000	\$1,100,000	\$1,100,000	
Doris Duke Foundation for Islamic Art (\$300,000) for Center Stage Season 3	\$31,054	\$66,286	\$202,660		
The Keva and David Logan Foundation (\$200,000) for RDDI Chicago		\$22,000	\$88,000	\$90,000	
Doris Duke Charitable Foundation (\$101,250) for NEFA's FY17 Arts & Military Convening		\$35,060	\$66,190		
John D. and Catherine T. MacArthur Foundation (\$75,000) for RDDI Chicago		\$8,250	\$33,000	\$33,750	
The Richard H. Driehaus Foundation (\$25,000) for RDDI Chicago		\$2,750	\$11,000	\$11,250	
Boston Foundation (\$30,000) for Creative City		\$10,000	\$10,000	\$10,000	
TOTAL	\$3,173,629	\$4,750,683	\$5,155,645	\$1,729,051	\$32,000

Pending Institutional Proposals

Emily Hall Tremain Foundation (\$10,000) for CCX 2017			\$10,000		
Frank Loomis Palmer Fund (\$10,000) for CCX 2017			\$10,000		
The Andrew W. Mellon Foundation (\$3,770,000) for National Theater Project FY18-20				\$1,256,666	\$1,256,667
TOTAL			\$20,000	\$1,256,666	\$1,256,667

GOVERNMENT FUNDING	FY15	FY16	FY17	FY18	FY19
<u>Government Support Awarded in FY17</u>					
National Endowment for the Arts (\$1,048,900) for FY17 Partnership			\$1,048,900		
U.S. Department of State (\$1,350,000) for Center Stage 4			\$202,500	\$945,000	\$202,500

(Continued)

Development & Communications Committee Report

FY17 Development Activity Report

Massachusetts Cultural Council (\$50,000) for FY17 Partnership	\$50,000		
National Park Service (\$50,000) for Public Art	\$20,834	29,166	
for Travel subsidies for "Future of Arts and Creativity" convening	\$7,000		
Connecticut Office of the Arts (\$15,000) for FY17 Partnership	\$15,000		
TOTAL	\$1,344,234	\$974,166	\$202,500

Government Support Awarded prior to FY17

U.S. Department of State (\$1,000,000) for Center Stage 3	\$150,000	\$700,000	\$150,000	
Embassy of the United States, Islamabad, Pakistan (\$420,564) for Center Stage 3		\$63,085	\$294,394	\$63,085
TOTAL	\$150,000	\$763,085	\$444,394	\$63,085

Pending Government Proposals

National Endowment for the Arts for NEPT FY18 Partnership				TBD
Vermont Arts Commission for FY17 Partnership			TBD	
Rhode Island State Council on the Arts for FY17 Partnership			TBD	
Maine Arts Commission for FY17 Partnership			TBD	
New Hampshire State Council on the Arts for FY17 Partnership			TBD	
TOTAL			TBD	TBD

DONOR ADVISED FUNDING	FY15	FY16	FY17	FY18	FY19
<u>Donor Advised Fund Support</u>					
Aliad Fund (\$30,000) for New England Dance Fund			\$30,000		
TOTAL			\$30,000		

CORPORATIONS	FY15	FY16	FY17	FY18	FY19
<u>Corporate Support Awarded in FY17</u>					
Eckert Seamans Cherin & Mellott, LLC (\$500) for Idea Swap			\$500		
TOTAL			\$500		

Pending Corporate Support

Charter Oak Credit Union (\$5,000) for CCX	\$5,000		
Bank Of America (\$5,000) for CCX	\$5,000		
General Dynamics Electric Boat (\$7,500) for CCX	\$7,500		
TOTAL	\$17,500		

TOTAL AWARDED IN FY17	\$3,253,035
TOTAL BUDGETED IN FY17	\$8,853,074
TOTAL PENDING	\$2,550,833

I. FY17 Individual Giving

FY17 Annual Fund

FY17 Annual Appeal List Segment	Number of Gifts	Dollar Amount
NEFA Board Members	20	\$47,196
Individual Donors	36	\$10,860
New Asks*	16	\$9,255
Matching Gifts	3	\$2,250
Total:	75	\$69,561
<i>FY16 Comparison</i>	<i>50</i>	<i>\$60,020</i>

*13 of 16 new gifts came from Board friend-raising contacts - see below for details.

FY17 Rebecca Blunk Fund

FY17 Annual Appeal List Segment	Number of Gifts	Dollar Amount
NEFA Board Members	4	\$1,100
Individual Donors	15	\$2,375
Subtotal:	19	\$3,475
Spring RB Fund FY17 Letter - (NOT annual appeal)	28	\$7,163
Total:	47	\$10,638
<i>FY16 Comparison</i>	<i>39</i>	<i>\$14,225</i>

Total FY17 Individual Giving

Total:	122	\$80,199
<i>FY16 Comparison</i>	<i>89</i>	<i>\$74,245</i>

II. NEFA Board Participation

Board Giving	Participation - %	Dollar Amount	Average Gift	Median Gift
FY17 to date	22/22 = 100%	\$48,296	\$2,195	\$500
<i>FY16 comparison</i>	<i>21/21 = 100%</i>	<i>\$46,410</i>	<i>\$2,174</i>	<i>\$260</i>
Board Friend-Raising	Participation - %	Number of New Contacts	Number of New Gifts	Dollar Amount
FY17 to date	13/22 = 59%	58	13	\$1,755

NEFA cordially invites you to attend a performance by singer **Sanam Marvi**, supported by NEFA's **Center Stage** program, a public diplomacy initiative of the U.S. Department of State's Bureau of Educational and Cultural Affairs.



Image: courtesy Center Stage artist Sanam Marvi.

Sanam Marvi Concert & Pre-Show Gathering

Sunday, March 26, 2017

Cocktails at 5:30 PM

NEFA board, staff, and friends will gather for an informal reception in Harvard Square. Location TBD.

Performance at 7:30 PM

Sanders Theatre, Harvard University

45 Quincy St

Cambridge, MA

No purchase necessary.

ABOUT THE ARTIST

Sanam Marvi is known as one of the finest singers of Sufi devotional music and Pakistani folk songs. Whether singing in Urdu, Sindhi, or Saraiki, Marvi aims to reach across generations and cultures to create an inspiring experience, meditative and trance inducing one moment and thrillingly ecstatic the next.

This performance is presented by Celebrity Series and World Music/CRASH Arts, courtesy of NEFA's flagship international cultural exchange program, Center Stage.

For more information, please visit http://centerstageus.org/artists/sanam_marvi.



MEMORANDUM

To: NEFA Board of Directors
From: Steven Fenton
Date: February 15, 2017
Re: Board of Directors Annual Retreat Planning

Dear Board Members,

As you know, the summer retreat is scheduled for **Thursday – Friday, June 22 & 23, 2017**. This annual meeting is our opportunity to consider and discuss the challenges and opportunities facing NEFA, and to think strategically and creatively about the organization's future and our role within the region and field. Our discussion this year will focus the findings of the Creative Economy Employment Report and the strategic planning process. The board will have an opportunity to meet our strategic planning consultant who will attend to facilitate discussion. This year, we have chosen the historic [Red Lion Inn](#) in Stockbridge, MA, as the setting for these conversations.

We also use this time together to celebrate the work of the board and staff, meet new friends, and thank our retiring Trustees. A highlight of this year's retreat will be an evening at [Jacob's Pillow](#) on **Thursday, June 22**. NEFA Board, staff and friends will come together in celebration of NEFA's 40th anniversary and the 20th anniversary of the National Dance Project. Board members and their guests are invited to dinner at the Pillow. After dinner, guests will attend performances of either the [Miami City Ballet](#) or [Jonah Bokaer](#). Following the shows, we will gather for a reception and toast to NEFA and NDP.

Accommodations

A NEFA room block is available for board and staff members attending the retreat. Please note, the following rates apply only to the NEFA block for June 21 - 23, and are dependent upon availability.

Deluxe Rooms: \$174 (+ tax) per night

For reservations, call: 1.413.298.1690

Group Number: 324425

If any questions arise as you make your travel plans, please feel free to [contact me](#).

Travel Information

Trip length from:

Augusta	4:35	Montpelier	3:15
Boston	2:41	Providence	2:09
Concord	2:52	Manhattan	2:48
Hartford	1:20		

You can read more about directions to the hotel and parking information on the hotel's [webpage](#).

MEMORANDUM

To: NEFA Board of Directors

From: Jane Preston, Deputy Director

Date: February 15, 2017

Re: Program Discussion Topics, Updates and Recent Grants

The agenda for the March 1, 2017 board meeting allocates substantial time to discussion of NEFA's newest program, [Creative City](#). Launched in the fall of 2015, Creative City grew out of NEFA's partnership with the Barr Foundation to conduct a year-long planning process that convened artists and community organizations to identify unmet opportunities for artists to work deeply in Boston communities and to creatively animate parts of the city. The resulting three-year pilot program, funded by the Barr Foundation, focuses on the sites in the City of Boston to design a support system for artists and their community partners in realizing projects taking place across the city. The third cohort of 7 grantees met in December to exchange ideas and strategies and the deadline for cohort #4 is February 21.

The discussion at the board meeting will focus on the intentions and early learning halfway through the pilot period. Creative City program manager Kim Szeto will give an overview of activities and priorities that have emerged thus far, with representative examples from funded projects. Kim will be joined by artist Denise Delgado and community partner Luis Cotto to present their experiences with Creative City as grantees, members of the grantee cohorts, recipients of professional development, mentoring other artists, and leveraging additional supporters to increase the impact of their work. We will also be joined by San San Wong, Senior Program Officer, Arts & Creativity from the Barr Foundation, who will share her observations from the evolving pilot program and engage in conversation with the board about how the program might resonate with artist and community needs in other locations in New England.

Dee Schneidman, Program Director, Research & Creative Economy, will highlight the recently completed Creatives Count survey of New England creative workers. The survey results will help us better represent sole proprietors in the third installment of the New England creative economy employment report to be released in June. The new report will reassert NEFA's creative economy research definition and analyze most recent data on the jobs at creative enterprises and people with creative occupations; mapping where creative industries and workers are prevalent across New England communities. The fifth Creative Communities Exchange (CCX) will take place June 8-9 in New London, CT. Workshops and special sessions will be posted on nefa.org soon and the event will feature public release of the creative economy employment report.

Planning is also in final stages for "Art in the Service of Understanding: Bridging Artists, Military, Veterans and Civilian Communities," a convening at Emerson College March 10 - 12. The event will bring together approximately 75 artists and artists who are veterans; military/VA healthcare providers and programs; art therapists; military decision makers and advocates; arts presenters; and NEFA partners and policy makers, including state and regional arts and service organizations. Inspired by five projects that NEFA's National Dance Project and National Theater Project has funded in recent years, the sessions and discussions will focus on artist practices and effective ways they can connect with military, veterans and healthcare partners in developing content, identifying performers and having positive impact on military and civilian audiences. Documentation of the convening will create tools for future work and wider reach.

New England Presenting and Touring

NEFA's 15th annual Idea Swap was on November 2 in Worcester, MA. 130 people attended from a wide range of organizations throughout New England, including 55 first time attendees. In conjunction with Idea Swap, NEFA launched a partnership with Montreal-based CINARS, supported by Québec Government Office in Boston and Canada's Ministry of Culture, to develop relationships for cultural exchange between artists and performing arts presenters in New England and Québec. Six presenters and two artists from New England

and five presenters from Quebec were selected to participate. Participants reconvened during the CINARS conference in Montreal from November 15-19 for meetings and artist showcases.

Recent grant activity includes the December 1st New England States Touring (NEST) deadline with 13 out of 19 applications awarded grants to organizations in Connecticut, Maine, Massachusetts, New Hampshire and Vermont totaling \$32,232. As of February 15, we received 62 touring applications for the Expeditions program, 10 more than last year. The Expeditions panel meeting will be in late April, and we invite board members to observe. In addition, we awarded 24 Presenter Travel grants to all six New England states total \$14,600 for FY17.

National Dance Project (NDP)

The Moving Dance Forward report on the National Dance Project's 20 years of grantmaking (which we discussed in depth at the October board meeting) was published and widely distributed. Sara Nash, Program Director, Dance, and Cathy Edwards have made public presentations and discussed the findings with current and potential funders. The research recommendations were the basis for changes in program design incorporated into NEFA's successful proposal for two years of renewed funding from the Doris Duke Charitable Foundation. NDP recently announced it would restructure the roles of the 12 program advisors who review and mentor applications. Six new artists and arts presenters who have never served in this capacity before have joined the advisors.

Fall NDP grants included the last round of Touring Awards (to be phased out in program redesign). NDP advisors met at Arizona State University in November to consider 55 applications and award 8 touring grants to artists and dance companies from California, Guatemala, Maine, New York, Pennsylvania and Washington state. The second round of grants in the pilot year of the New England Dance Fund received 18 applications and made 11 grants to artists in all New England states.

National Theater Project (NTP)

The cohort of six artist grantees who received creation and touring awards in the summer of 2016 convened at the National Black Theater in New York in December 2016 to develop strategies around their projects and to receive mentoring from NTP program advisors. NTP also launched its new transition grants to assist past awardees with organizational sustainability and planning after the completion of their NTP supported touring. The NTP advisors reviewed and recommended 10 transition grants, including to Double Edge Theater from Massachusetts and Sandglass Puppet Theater in Vermont.

NTP has a rolling deadline for organizations to receive touring fee subsidy to present projects funded through NTP creation grants. Since the October board meeting, 9 of these presentation grants have been awarded. NTP's presenter travel fund supported 13 site visits by presenters interested in NTP touring projects in the same time period.

Center Stage

Center Stage Pakistan is an additional component of Center Stage this year, funded by the U.S. Embassy in Islamabad and the Henry Luce Foundation. It will feature two young and dynamic music ensembles: Sounds of Kolachi and Sanam Marvi. They will tour the U.S. from mid-March to mid-April performing at major performing arts centers, universities, music clubs, and festivals including sites throughout the northeast.

In consultation with the U.S. Department of State, Egypt and Ukraine were chosen for NEFA's fourth Center Stage Season. Two small delegations including NEFA staff, our partners at Lisa Booth Management, and representatives from presenting organizations, will visit each country this spring to meet with artists being considered for participation in these artistic exchanges with U.S. communities. The five selected ensembles will be announced this summer and U.S. tours will be scheduled for 2018.

Please join me in expressing appreciation for all of the dedicated staff for their excellent work on behalf of NEFA. We are interested in hearing your questions and perspectives, so please don't hesitate to call and meet with us!

Luis Cotto | Creative City Program Advisor | *Executive Director* | Egleston Square Main Street | Boston, MA

Luis Cotto is the Executive Director of Egleston Square Main Street (ESMS), located on the border of Jamaica Plain and Roxbury. Luis is originally from Hartford, CT where he has served two terms on the Hartford City Council (2008-2012). Among his many accomplishments as a City Councilor, Luis helped to re-established Hartford's Office of Cultural Affairs and a citizen-led Commission on Cultural Affairs. Luis also has a background in arts administration in Hartford and Washington, D.C., and is currently on the advisory board of the Cambridge Arts Council.

Denise Delgado | Creative City Grantee | Writer, Artist Curator | Boston, MA

Denise Delgado is a recent Miami expat and Boston-based writer, artist and curator. Her fiction and critical work have appeared on NPR station WLRN; in Hinchas de Poesía, Inch, Dossier, the Cent Journal Series, the Selected Collective: Poetry, Prose and Projects from the Miami Poetry Collective, Jai-Alai Magazine, Fiction Writers Review, the monograph for Frances Trombly: Paintings; and Tigertail, A South Florida Annual: Florida Flash, among others.

Since 2010 she has organized the Free School for Writing, conceived as a collapsible, modular, itinerant classroom for free writing classes, workshops, and collaborative experiments. Delgado has read, exhibited and performed her multidisciplinary work at events, museums, galleries and other venues throughout the U.S. Her arts practice includes teaching, residencies, and community projects with arts organizations, libraries, schools, community centers, prisons, and museums. She is the recipient of grants from Alternate ROOTS/The Ford Foundation, Tigertail Productions' Artist Access Program, and Miami-Dade County Department of Cultural Affairs. She was Writer-in-Residence at Girls' Club, an exhibition space and foundation dedicated to women in contemporary art and a Fellow in the Honors College of Florida International University, Miami.

From 2005-2013 Delgado worked with the Miami-Dade Public Library System as Curator in charge of its permanent art collection and exhibitions program and later managing the library system's Vasari Project, an archive documenting Miami's art history. From 2000-2003 she was Curator of New Media for the Bass Museum of Art in Miami Beach, FL. She received a BHA in Art and Applied Cultural Studies from Carnegie Mellon University, an MA in Media Studies from The New School, an MFA in fiction from Warren Wilson College.

San San Wong | *Senior Program Officer, Arts & Creativity* | Barr Foundation | Boston, MA

E. San San Wong directs Barr's Arts & Creativity portfolio. She currently serves on the Steering Committee for the City of Boston's cultural planning process and on the board of Grantmakers in the Arts, a national leadership and service organization that supports the growth of arts and culture.

Prior to joining Barr in 2012, San San served as director of grants at the San Francisco Arts Commission, executive director of the National Performance Network, director of development and special initiatives at Theatre Artaud, and as a performing arts producer and presenter. As an international arts consultant, her clients included the Ford Foundation, Doris Duke Charitable Foundation, New England Foundation for the Arts, and Res Artis, among many others.

San San earned a master's degree in community psychology from New York University and a bachelor's degree in clinical psychology from Smith College. Her life feels incomplete if she averages fewer than five cultural events a week.

Board Officers

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|----------------------|--|
| • Lawrence Simpson | <i>Chair</i> |
| • Andrew Cornell | <i>Vice Chair</i> |
| • Geoff Hargadon | <i>Treasurer</i> |
| • Ann Smith | <i>Secretary</i> |
| • Amy Zell Ellsworth | Executive Committee Member (<i>at large</i>) |
| • Randy Rosenbaum | Executive Committee Member (<i>at large</i>) |

Class of 2017	State	Start Date	Current Term
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- | | | | |
|------------------|-------|------|-----------------------------|
| • Byron Champlin | NH | 2007 | 1-year extended term |
| • Andrew Cornell | MA | 2008 | Final 2-year term |
| • Jane James | NH | 2007 | 1-year extended term |
| • Doug Keith | NH/ME | 2014 | 1 st 3-year term |
| • Larry Simpson | MA | 2006 | 2-year extended term |
| • Carrie Zaslow | RI | 2014 | 1 st 3-year term |

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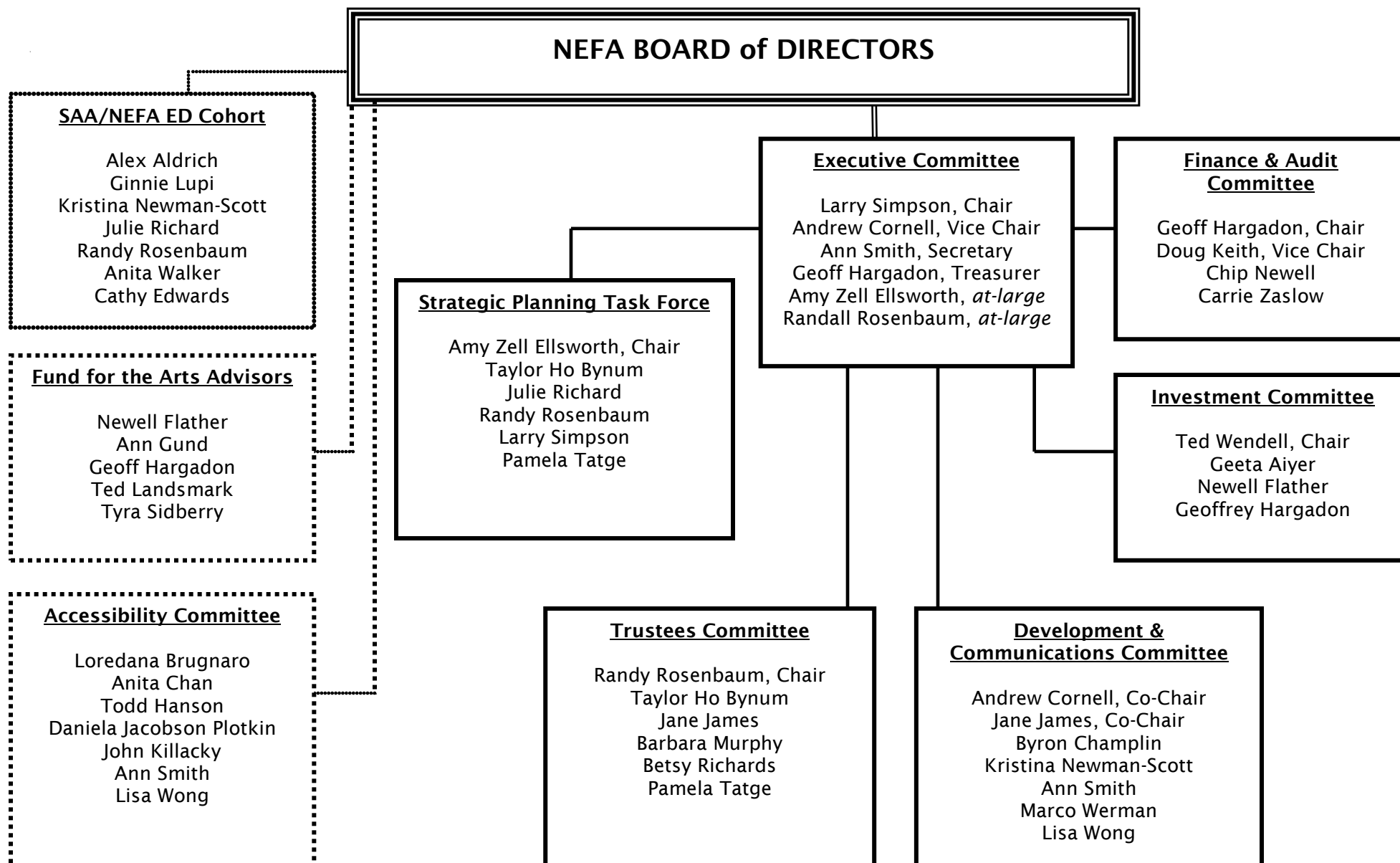
- | | | | |
|----------------------|-------|------|-----------------------------|
| • Geoff Hargadon | MA | 2012 | 2 nd 3-year term |
| • Ann Smith | MA | 2015 | 1 st 3-year term |
| • Pamela Tatge | MA/CT | 2015 | 1 st 3-year term |
| • Ted Wendell | MA | 2015 | 1 st 3-year term |
| • Marco Werman |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

Class of 2019	State	Start Date	Current Term
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- | | | | |
|---------------------------|----|------|-----------------------------|
| • Taylor Ho Bynum | CT | 2016 | 1 st 3-year term |
| • Amy Zell Ellsworth | MA | 2013 | 2 nd 3-year term |
| • Barbara Murphy | VT | 2016 | 1 st 3-year term |
| • Chip Newell | ME | 2016 | 1 st 3-year term |
| • Betsy Theobald Richards | NY | 2013 | 2 nd 3-year term |
| • Lisa Wong | MA | 2016 | 1 st 3-year term |

State Arts Agency Executive Directors

- | | |
|-------------------------|--|
| • 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 (<i>Participating as guest</i>) |



Alexander L. Aldrich is 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 college. So far, so good.

Taylor Ho Bynum is an accomplished composer, performer and bandleader. His varied endeavors include his Acoustic Bicycle Tours (where he travels to concerts solely by bike across thousands of miles) and his stewardship of Anthony Braxton's Tri-Centric Foundation (which he serves as executive director, along with producing and performing on most of Braxton's recent major projects). In addition to his own bands, his ongoing collaboration with Braxton, past work with other legendary figures such as Bill Dixon and Cecil Taylor, and current collective projects with forward thinking peers like Mary Halvorson and Tomas Fujiwara, Bynum increasingly travels the globe to conduct community-based large ensembles in explorations of new creative orchestra music. He is also a published author and contributor to The New Yorker's Culture Blog, has taught at universities, festivals, and workshops worldwide, and has served as a panelist and consultant for leading funders, arts organizations, and individual artists. His work has received support from Creative Capital, the Connecticut Office of the Arts, Chamber Music America, New Music USA, USArtists International, and the Doris Duke Charitable Foundation. He received an M.A. in Music Composition in 2005 and a B.A., Honors in Music, 1998 from Wesleyan University.

Byron O. Champlin 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-five 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 re-elected to the Concord, N.H., City Council, Byron sits on the city's Economic Development Advisory Council, Community Development Advisory Committee, Parking Committee and Planning Board. He also is immediate past chair of the Greater Concord Chamber of Commerce Board of Directors. 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 is past chair of New Hampshire's Corporate Fund, and recently retired from the board of Associated Grant Makers. 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 by New Hampshire governors 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 is a fellow of Leadership New Hampshire and has earned his Chartered Life Underwriter designation from the American College. He was named one of New Hampshire Humanities Council's 40 Over 40 in 2015, 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 (*Board 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 (*Board Treasurer*) Geoff'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, is now an associate Broker with Remax Shoreline 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.

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.

Barbara E. Murphy served as president of the Community College of Vermont and its sister, Johnson State College, for 20 years. While at Johnson State, she presided over expansions of both science and arts programs. The Visual Arts Center grew to include the digital arts, an artist-in-residence program, and studio space for students. The Performing Arts added a major in Musical Theater early in her time at JSC. Barbara was presented the Eleanor M. McMahon Award for Lifetime Achievement from the New England Board of Higher Education in 2016. A published poet, her work has appeared in several literary journals including, *Green Mountains Review*, *New England Review* and *Michigan Quarterly Review*. She is a Pushcart Prize nominee and recipient of a Vermont Council on the Arts fellowship. Her collection of poems *Almost Too Much* was published by Cervená Barva Press in 2015. She holds an undergraduate degree from The Catholic University of America, an M.S. degree in Community Development from Southern Illinois University and an MFA in writing from Warren Wilson MFA Program for Writers.

Chip Newell is a principal in The NewHeight Group, a real estate development and marketing consulting firm. Chip has been on the board of CEI Notes for several years and is currently on the board of CEI. He is also on the board and Treasurer of The Maine Center of Economic Development, on the board and treasurer of Community Housing of Maine, on the finance committee for the Boothbay Region Land Trust and serves on the Maine Community Foundation Cumberland County Committee. In his leisure time Chip and his wife Susan Morris enjoy all Portland and Maine have to offer, from attending dance, theatre and music performances and gallery exhibits to paddling, sailing, biking and hiking the outdoors.

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 (*Board Chair*) is senior vice president for academic affairs and provost at Berklee College of Music. In this role, he is responsible for Berklee's three 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 (*Board Secretary*) 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 was appointed Director of Jacob's Pillow Dance Festival in the spring of 2016. Pam previously served as the Director of Wesleyan University's 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."

Dr. Lisa Wong is a physician, musician, arts advocate and author dedicated to the healing arts of music and medicine. She has been a pediatrician at Milton Pediatric Associates for nearly 30 years and is an Assistant Professor of Pediatrics at Harvard Medical School. As Past President of the Longwood Symphony Orchestra, a Boston-based ensemble of health care providers that combines music, medicine and service, she established the Healing Art of Music Program that helps raise awareness and funds for medical nonprofits in the community. In 2012, she published her first book, *Scales to Scalpels: Doctors who practice the healing arts of Music and Medicine* with writer Robert Viagas, chronicling the unique mission and development of the LSO. A lifelong arts education

advocate, Dr. Wong currently serves on the board of the Conservatory Lab Charter, and is on the Leadership Council of Boston Creates and the BPS Arts Initiative. She was previously a board member of the Massachusetts Cultural Council, Young Audiences of Massachusetts and the Boston Landmarks Orchestra. She is a co-founder of the Arts and Humanities Initiative at Harvard Medical School and Boston Arts Consortium for Health (BACH). She earned her A.B., magna cum laude in East Asian Studies from Harvard University in 1979 and M.D. from NYU School of Medicine in 1983.

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.

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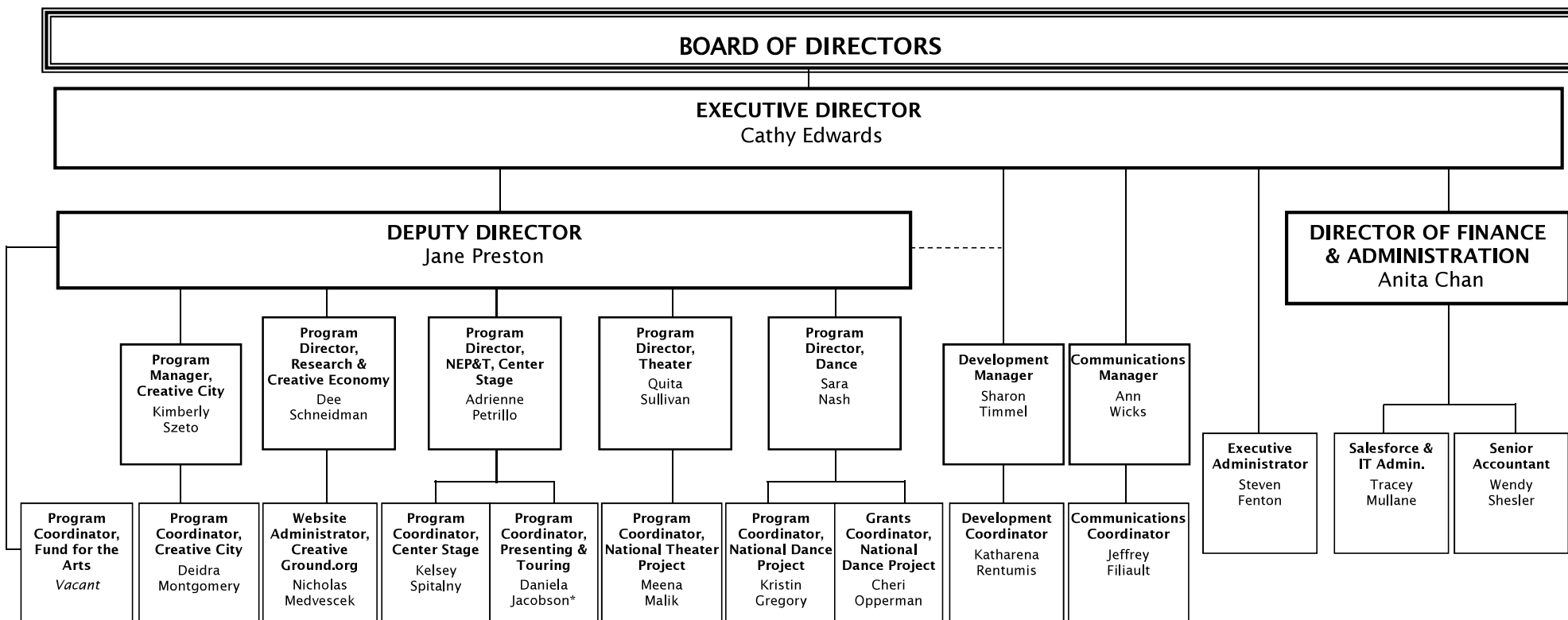
SHARON TIMMEL
Development Manager



ANN WICKS
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New England Foundation for the Arts Organizational Chart



*Daniela Jacobson is also NEFA's ADA Coordinator

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