



NEW ENGLAND FOUNDATION FOR THE ARTS

**NEFA Board of Directors Meeting**  
**December 4, 2014**  
**12:30 – 4:00 pm**  
***Lunch will be available at 12:00 noon***

145 Tremont Street, 8<sup>th</sup> Floor  
Boston, MA 02111

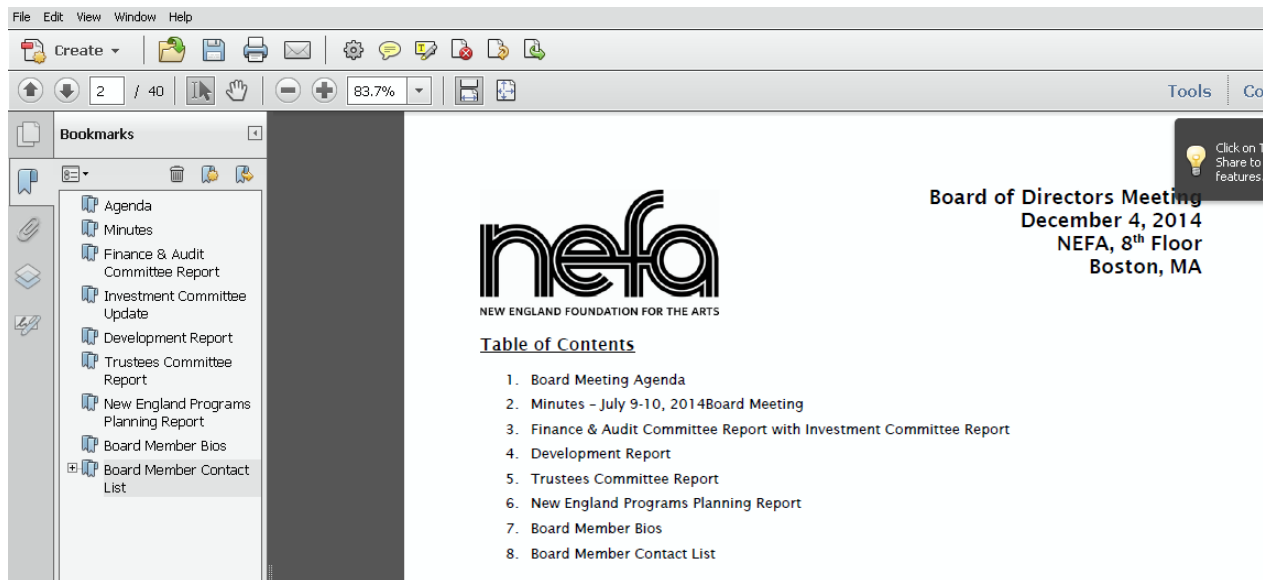


**Board of Directors Meeting  
December 4, 2014  
NEFA, 8<sup>th</sup> Floor  
Boston, MA**

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**Meeting Agenda**

1. Welcome- Larry Simpson, Chair
  
2. Board Business
  - a. Board Meeting Minutes – July 9-10, 2014
  - b. Finance & Audit Committee report
  - c. Development Committee report
  - d. Trustees Committee report
  
3. New England Programs Planning-Continued
  - a. New Pilot Program (Barr Foundation Supported)
  - b. Native Arts
  - c. New England Presenting and Touring and Creative Economy – *Chris Dwyer*
  
4. Wrap-up and adjourn

**UPCOMING MEETINGS FY15**

Thursday, December 18 12:00 noon – 2:00 pm	Investment Committee Meeting
Thursday, January 22 12:00 noon – 1:30 pm	Finance & Audit Committee Meeting
Thursday, January 29 12:00 noon – 1:30 pm	Executive Committee Meeting
Thursday, January 29 2:00 pm – 4:00 pm	Trustees Committee Meeting
Thursday, March 12 12:00 noon – 2:00 pm	Investment Committee Meeting
Thursday, April 9 12:00 noon – 3:00 pm	Board of Directors Meeting
Thursday, April 23 12:00 noon – 1:30 pm	Finance & Audit Committee
Thursday, April 30 12:00 noon – 1:30 pm	Executive Committee
Thursday, April 30 2:00 pm – 4:00 pm	Trustees Committee
Thursday, June 18 2:00 pm – 1:30 pm	Finance & Audit Committee
Thursday, June 25 12:00 noon – 1:30 pm	Executive Committee
Thursday, June 25 2:00 pm – 4:00 pm	Trustees Committee
Wednesday-Thursday July 8-9	Board of Directors Annual Meeting & Retreat (Maine - location TBA)



*DRAFT*

*Board Members Present* – Larry Simpson (Chair), Alex Aldrich, Byron Champlin, Andrew Cornell, Amy Ellsworth, Daniel Forrest, Jane James, Ted Landsmark, Julie Richard, Andrea Rogers, Randall Rosenbaum

*Staff Present* – Steven Fenton, Sarah Long Holland, Sara Nash, Laura Paul, Adrienne Petrillo, Jane Preston, Dee Schneidman, Quita Sullivan, Ann Wicks

*Guests*–Barbara Ally, Camille Brown, Chris Dwyer, Cassandra Mason, Pamela Tatge

*Notetaker* – Steven Fenton

***Prior to calling the meeting to order, Board Chair Larry Simpson asked Executive Director Search Committee Chair, Andrew Cornell, to introduce search consultant Sandi Haynes to the board for a conversation over lunch.***

***LARRY SIMPSON CALLED THE MEETING TO ORDER AT 1:46 PM***

### **Welcome & Introductions**

Chair Larry Simpson greeted the room and expressed how happy he was to see everyone. The meeting marks his first visit to Wesleyan University. Larry took a moment to welcome Cassie Mason, Chief Grants Officer for the New Hampshire State Council on Arts (NHSCA), who has been a great friend to NEFA.

### **Approval of the May 2014 Board Meeting Minutes**

Larry asked if there were any comments about the minutes from the previous meeting. No corrections were offered.

***Randy Rosenbaum made a motion to approve the May 1, 2014 board meeting minutes. Alex Aldrich seconded the motion. The vote was unanimous.***

### **Search Committee Report**

In lieu of a report, Andrew Cornell asked the board for feedback on the informal conversation with Sandi's over lunch prior to the meeting. The board felt Sandi accurately conceptualized the challenges and opportunities for NEFA. Board members asked about how they may share input during the search process. Alex Aldrich welcomed board feedback, especially if it is specific and actionable. He reported there is still a window to circulate the position description. He estimated they will be accepting applications until the middle of August. Sandi's initial filter will guarantee candidates meet the basic qualifications for the position. She and the committee will review whether candidates reflect the input offered by the board and staff. The challenge comes in balancing NEFA's needs and desires with the skills, experiences, and ambitions of the individuals. Byron Champlin felt it is the job of the board to promote the position and assure it gets in front of qualified candidates.

Larry Simpson asked to take a few steps back to address this being the first meeting of the board since the passing of Rebecca Blunk. Larry commended the board and staff on responding to this tremendous loss in a magnificent way. Nobody wanted to be at this crossroads, searching for a new executive director, but there is a need for leadership and the process will bear fruit. Larry acknowledged the support of the board and staff in continuing to move forward with this work.

### **Trustees Report**



The trustees committee had a quiet year. Andrea Rogers noted a third of the board has been serving since 1996. As this group represents such a large portion of the board, members agreed to renewals for one to two years to stagger class assignments. The committee will work with the new executive director to fill out the vacant third of the board.

Andrea reviewed the roster for reelection: Mary Kelley, John Plukas and herself, nominated for one-year renewals; and Sandra Burton and David Bury, recommended for two-year renewals. The current slate of officers, Larry Simpson, Andrew Cornell, John Plukas and Byron Champlin are nominated to continue in their positions.

***Daniel Forrest made a motion to approve the nominations and officer elections as stated. Randy Rosenbaum seconded the motion. The vote was unanimous.***

The bylaws make provision for 2 board members to serve as at-large members of the executive committee. Randy Rosenbaum and Andrea Rogers were nominated for these positions.

***Andrew Cornell made a motion to approve the nominations of executive committee members at-large. Byron Champlin seconded the motion. The motion was unanimous.***

There was discomfort with the difficulty of finding new board members. Larry Simpson predicted the board will not be having this same conversation in a year. A new executive director will bring new energy, new vision, new ideas, and especially, new thoughts about who to bring onto the board. Andrea felt the board needs to consider how to engage people and aim to do so early. New leadership will help inspire the direction of the trustees committee and how it engages people with philanthropic interests. Andrew Cornell mentioned it took him a few years to get past "NEFA theoretical." Attending NEFA sponsored events gave him a sense of NEFA's values and he felt it should be a requirement for membership.

### **Finance Report**

Before delving into the finance report, Laura Paul and Jane Preston thanked the board and staff for their tremendous support over the last year. The decision to meet four times in FY14 proved extremely valuable in a year of unexpected transition with Rebecca. The board book that was distributed prior to the meeting included the final projections for FY14. She mentioned the auditors had been on site all week and will conclude their work shortly. Part of the reasoning for this aggressive schedule is the funder reporting required in August.

A draft operating reserve policy had been prepared for the discussion, but since no representatives from the finance committee were present, it was agreed that the conversation should be tabled until December. Laura drew the board's attention to the FY14 spending summary and balance sheet. NEFA was able to spend a little more in 14 than budgeted due to additional funding carried over from the prior year. Administration costs are projected to be under budget, due to fluctuations in compensation costs, including a few positions which were temporarily frozen that have now been filled. That \$55k of underspending cannot go away; it is not a savings and is in fact critical to the base budget. FY14 was a



good year in terms of fundraising & development with multi-year renewals of funding from Mellon and Duke.

Randy Rosenbaum inquired about the unaudited cash figure at the end of April, which is \$3.5m larger than previous years. He asked if NEFA is poised to spend that amount quickly. Laura explained the figure reflects grant payments received in April and that \$3.2m was moved into treasuries in May.

The proposed budget for FY15 represents robust baseline activity for New England Presenting and Touring (NEPT) programs, including an additional initiative supported by NEA Folk and Traditional Arts. More detail on this will follow in the conversation later in the day about New England programs planning. Public Art includes the Public Arts Discussion Series (PADS). The Native Arts budget covers planning activity and transition costs and will be discussed in greater depth during the New England programs planning process section of our agenda. Center Stage is in the culminating year of the multi-year program, with the bulk of the program expenses occurring around the ensemble tours which began in June and will continue through November. Creative Economy includes work on CreativeGround and networking and planning activity for the next Creative Communities Exchange (CCX) which will take place in June FY16. The Sponsored Projects line includes the ArtistLink program, a project of MCC.

Compensation and benefits shows a 9% increase from the FY14 approved budget to this year. At first glance that seems like a high increase. The finance committee had a long conversation the cause here. The factors are that the increases accrued. Positions were frozen at the start of FY14 that were filled over the year which caused a 3% increase for the year. This proposes baseline annual increase across staff of 2%, which didn't happen last year. The increase also includes adjustments for parity within ranges. NEFA is attempting to get salaries closer to market midpoint, particularly at the coordinator/associate level. This will eventually flow upward into manager salaries. There is room for a 2% increase plus some adjustments where there is room. This also accounts for a slight increase in benefits costs.

Andrea Rogers felt this was a very modest increase and argued that the adjustment piece is important and should be understood as a progressive approach. NEFA has had trouble keeping talented staff at the bottom tier because the salaries have not been competitive. Laura agreed with Andrea and assured the group this is something that she, Jane and Rebecca have been discussing for the past several years.

Continuing, Laura noted the General/Administration line is not materially different from FY14, and the communications and development budget is still very lean. Our plan given market rates is to renew our lease on current office space at 145 Tremont in early fall. Other items noted included the balance of costs for the executive director search which will fall in this year, and the fact that the proposed budget does not reflect any change in the executive director salary.

In terms of funding, just 20% of the FY15 revenue is projected. Not included is a pilot program which we will propose to the Barr Foundation at their invitation, later this summer. This program/proposal was discussed at the May 1 board meeting and will be for \$1.5m grant for a 3.5 year grant period. Randy Rosenbaum asked if there is a rule of thumb or policy related to figuring how to charge overhead.



Laura explained direct costs trigger the allocation of costs of overhead. The amount is calculated and tested with the funder.

Julie Richard asked if the \$21,533 figure in FY14 projected actual “earned & contributed income” is made up of contributions or if any of it is earned.

Laura responded that this year, all of it is earned largely due to CCX event registration fees. This budget is a spending summary which shows only income that is used to fund this year’s activity, as opposed to the total, which is reflected on the Statement of Activity (income statement) of the audited financial statements.

***Byron Champlin made a motion to approve the FY15 Budget. Alex Aldrich seconded the motion. The vote was unanimous.***

### **Development Report**

As of Monday, July 7th, forty-five donations had been made to the Rebecca Blunk fund. Jane James suggested if any board members receive queries about doing something in honor of Rebecca, they should be directed to the fund. Board members should contact Development Manager Sarah Long Holland for more specific information. Jane also encouraged members to attend more NEFA sponsored events.

Sarah Long Holland added the outpouring of support and engagement with the fund has been extremely meaningful to Rebecca’s spouse. Before her passing, Sarah and others at NEFA spoke with Rebecca about how the fund should be focused and it was important to her it go toward artistic creation. Further details about the direction will be discussed.

Alex Aldrich suggested the Rebecca Blunk Fund could be an opportunity for recognition. Someone could be a recipient of the “Rebecca Blunk Fund” or “Award,” for something reflecting Rebecca’s personality or passions. It would draw attention to the fund and encourage continued support. Alex has previously felt unclear about his role as a NEFA board member at events and thought it would be helpful if staff prepared 3-4 bullet points to use in conversation. Sarah asked everyone to let her or others know when they may attend an event. The organization would welcome board members speaking on NEFA’s behalf and bringing more visibility to the work. She offered to develop speaking points or tips for acting as a NEFA ambassador.

Randy asked whether the board reached 100% participation in the annual fund for FY14. The board is close, but has not hit 100%. Randy reiterated the critical importance of contributing to the fund.



Adrienne Petrillo gave the board a preview of the current Center Stage season, which presents many opportunities for board attendance. The first tour of the 2014 season kicked off in June with Poor Rich Boy, an indie rock band from Pakistan. Their tour began on June 3 in Tiverton, RI, before performing at the Kennedy Center in Washington D.C. and the Lincoln Center in New York. The other six upcoming tours begin in September. They will start in D.C., and then come through New England. Adrienne encouraged board members to get in touch if they would like to attend any performances.

### **Signing Authorizations**

Larry reminded the board every year they are required to vote to authorize Laura Paul as Assistant Treasurer and Jane Preston as Assistant Secretary to sign checks on behalf of NEFA.

***Randy Rosenbaum made a motion to approve Laura Paul and Jane Preston to sign on behalf of NEFA. Julie Richard seconded the motion. The vote was unanimous.***

### **Guest Introduction**

Larry asked Jane Preston to introduce Chris Dwyer. Chris's history with NEFA goes back a long way. She knows NEFA from many dimensions. In keeping with Sandi's observations, NEFA is taking what it has learned from the national program to evaluate regional programs; Chris is helping lead that process, which she will be speaking about later in the meeting.

### **Discussion on Regional/NEA Partnership**

Larry asked Randy Rosenbaum to offer some perspectives from Rhode Island. Randy reported it has been an interesting year in Rhode Island. Rhode Island State Council on the Arts (RISCA) has a \$30m cultural bond issue, which they are excited about. The state has exempted art sales from sales tax in an effort to brand Rhode Island as an arts buying marketplace. Randy's team is working with both regional tourism entities and the general assembly to attract the art buying public to the state. RISCA is also working with arts educators and healthcare organizations to get arts and artists involved in education and community engagement efforts.

Alex Aldrich reported the Block Island Compact group met on June 11<sup>th</sup>. All six state arts agency (SAA) executive directors and Laura Paul attended. It was a positive and productive meeting. Everyone spoke about what they are excited about and listened to and offered thoughtful comments about challenges and opportunities. The conversation reminded them how important these meetings are to the organizations, the states and the region. Collaborative work in New England needs time and space to cook. NEFA and the SAAs all have their annual agendas, initiatives, and strategic plans. Conversations around collaboration should take shape over the course of a year, so plans can be folded into budget for the coming year. Impediments highlight the important role NEFA plays in these conversations. He sees NEFA as a crucible in which collaborative ideas cook.

Alex voiced his concern over Anita Walker's resignation from the NEFA board. NEFA could, should, and does benefit by having the Massachusetts Cultural Council (MCC) represented on the board. Larry explained MCC is still technically on the board and NEFA continues to work with them collaboratively and cooperatively outside the board structure. The hope is MCC will eventually return to their seat. The





MCC leadership has fundamental issues with NEFA and the structure of the RAO/SAA relationship. A new executive director may be able to address the relationship.

Julie Richard reported the Maine Arts Commission (MAC) is in the midst of cultural and strategic planning. The community is responding positively to the organization working outside of Augusta. Their grants program has been overhauled, shifting all grants to a single deadline and opening up review meetings to the public in an effort to be more transparent. MAC is finally fully staffed and will be hosting the New England summit on arts education at the end of July. Maine, New Brunswick and Quebec will play host to the World Acadian Congress in August, a 3-week series of cultural events celebrating the traditions of Canadians with French ancestry.

Dan Forrest offered a brief update from Connecticut where they are still facing challenges following a departmental merger. He has witnessed a sea change in policy and his organization's relationship to the field. On the successful end, the arts are at the center of everything the agency does, and are more central to economic development. This change has resulted in a severe drop in grantmaking. Dan felt this has caused arts organizations and grantees to lose confidence in the agency. Many are pleased to see the arts integrated more widely across state programming, but the implementation and policies have been disruptive. The state has put a lot of support out through directed funds in an attempt to get funding directly to high impact, high profile projects to offer more measurable results. Alex wondered if there's a role NEFA could play here by facilitating a conversation with the NEA, AFTA, or NASAA about what is happening and why. Dan agreed something of that scale may be required to impact the current climate, but thought intervening has the potential to backfire.

Cassie Mason announced New Hampshire State Council on the Arts (NHSCA) had appointed Ginnie Lupias the new executive director. She is wrapping up her work as the executive director of the ARTS Council of the Southern Finger Lakes and will assume her new role in August.

### **Program Updates**

Jane Preston explained the meeting's final hour would prepare the board to discuss establishing a strong ongoing framework for planning and assessing the New England programs. The goal is to identify means to evaluate and continue to refine the programs, taking into account their successes and their challenges. The process will articulate NEFA's core values with regard to program development and delivery and identify priorities that rise to the surface. The staff prepared specific program examples of NEFA's current work as context for the board discussion with Chris on day two of this meeting.

### ***New England Presenting and Touring-Adrienne Petrillo***

The New England States Touring (NEST) program supports New England artists touring across state lines in New England. The Arts Council of Tamworth, NH presented the Boston band Sugar Kings in their community for two days. The band spent time at an elementary school teaching children and offering workshops and performed twice for the school and a third time for the public. They worked with students from ages 5-80, giving lessons in traditional Cuban rhythms and salsa dancing. The program received a hugely positive response from this intergenerational community. The social dancing element struck such a chord in the town they are looking at other opportunities to bring in this type of work. It was a small scale project, in a rural community, with a \$5k budget, but it had a deep impact.



“Expeditions” is a larger scale program, where communities engage artists from outside of New England. One of this tours supported in the past year of “Who’s Hungry” confronted issues of food insecurities through an interdisciplinary spectrum of puppets, movement, text, and projection. The Charlestown Working Theater was excited by the project and brought one of the artists, Dan Froot to NEFA’s Idea Swap where they spoke to other presenters about creating a tour for his project. Dan visited and presented to communities, engaging deeply with community partners. The project inspired presenter Portland Ovations to create an advisory council which mobilized a piece of legislation to expand school meal options. There are similar stories in everywhere Dan visited.

#### *Fund for the Arts-Jane Preston*

The Fund for the Arts (FFA) awards grants for public art in greater Boston. Most recently, FFA funded a project set in the plaza outside Boston Center for the Arts (BCA) featuring three regulation size ping pong tables conjoined to create an oversized community ping pong court. The piece invites passers-by to play while a sound amplification/manipulation system engages bystanders. Even though FFA is provided for by an endowed fund with geographic limitations, the projects are often applicable as models to the region.

#### *National Dance Project-Sara Nash*

The Regional Dance Development Initiative (RDDI) began in 2004 as a way to increase the scope and visibility of dance across the country. The program is a ten-day intensive for choreographers and dancemakers primarily focused on professional development and strategy for creating partnerships. In an effort to maintain contact with the participating artists, Sara capitalized on a NEST event in May 2013 to reconvene the 2007 New England RDDI cohort. Many had remained in close touch and continued to collaborate. They spoke about the lab’s impact on how they make, talk and think about their work. Inspired to give them more support NDP awarded nine special project grants, from \$1,800-\$3k. One aspect of the grant asks artists to contribute blog posts to the NEFA website, so the community can hear from them directly. Sara pointed to Polly Motley, who used her grant to commission a writer to develop contextual materials as part of a retrospective of her work.

#### *National Theater Project-Quita Sullivan*

Quita spoke about how New England is taking advantage of the resources of national programs at NEFA. She previewed an upcoming collaboration between two NTP grantees: a New Orleans group, Mondo Bizarro, which creates site-specific processional pieces about land loss; and Sandglass Theater, a puppetry performance group based in Putney, VT. On September 11<sup>th</sup>, Sandglass, partnering with Vermont Performance Lab, will present Mondo Bizarro in Vermont in a piece addressing the effects of hurricane Irene in 2011. The work is site specific and the artists have incorporated issues shared between Vermont and Louisiana.

#### *Creative Economy-Dee Schneidman*

NEFA is now six months post-launch of CreativeGround.org. The SAA staffs receive monthly updates on registration and usage broken down by state, which creates some healthy competition. Dee thanked the SAAs for helping with the cross promotion of the website which serves as a regional directory of arts and cultural assets. It presents a new way to quantify and highlight the professional creative



sector. Dee has expanded the service to foster professional development for those who want to leverage the metrics of the creative economy. CreativeGround is demonstrating the rich cultural activity in New England and has encouraged people to hire and utilize artists and arts organizations for community development.

The New England Creative Economy Network met on June 4th in Providence. Two hundred and twenty space makers with different organizational models met to discuss space development. The network represents people from across New England in the arts, education, local government, urban planning, business and economic development among other industries. One urban planner from Peterborough, NH returned home to use what he learned through the network to influence cultural planning in his community.

#### *New England Programs Planning Preview-Chris Dwyer*

Chris and the NEFA staff began working in June to identify the core values of the New England programs. From there, the group worked to project what outcomes might be expected from external stakeholders. The next phase in the process is to use these values and desired outcomes to assess how the programs do/can reach these aims. Chris offered some highlights from her conversations with staff:

- NEFA's long-term relationships in the region, built through current programs, provide opportunities for organizations to build ongoing support. However, there is a need to facilitate new relationships with artists and organizations who may not currently be aware of NEFA's regional grant programs.
- Staff have developed a depth of knowledge, but have not had formal mechanisms to provide professional guidance as experts in the field. The programs should offer the means to leverage years of craft knowledge held by the staff.
- "Underserved community" is a concept addressed in many NEFA programs. Staff agreed the definition varies by activity and time. Staff would like to reconceive this notion by funding artists and organizations which represent the demographics of the region.

Chris asked the board to suggest further challenges or values they can identify. She reminded them the process is still developing and should be considered an assessment of the past to create a better platform for the future. The aim is to tweak or change the programs so they better serve the overall goals of the organization.

Larry thanked Chris introduced Pamela Tatge and Barbara Ally from Wesleyan's Center for the Arts (CFA). Pam was delighted the board made the trip to Wesleyan. She feels CFA is the poster child for NEFA. She and Barbara offered their condolences on the passing of Rebecca Blunk, who was a fairy godmother to those in the arts in New England. Pam spoke about Rebecca's leadership; the organizational climate she created, and the staff she gathered around her. Some of NEFA's key programs changed the course of what CFA does. NEFA has brought ideas about the Creative Economy; provided new resources for funding for groundbreaking dance; and Expeditions enabled extraordinary artists to come to Wesleyan. She said, "NEFA has transformed the arts at Wesleyan."

***Larry thanked Pam and Barbara for joining the board and hosting the meeting. He adjourned the meeting until the following morning.***



## Tour

Before reconvening, Pam Tatge and Barbara Ally led the board on a tour of CFA spaces.

## ***LARRY SIMPSON CALLED THE MEETING TO ORDER AT 10:15 am***

### **New England Planning Programs Discussion**

Before identifying the values of the programs, Chris Dwyer felt it important to generate ideas for the desired outcomes. She distributed outcomes determined by staff for artists/arts groups, arts organizations/presenters, and non-arts organizations (like municipalities, planning commissions, etc.). Chris and the staff looked collectively at the concerns, interests, and issues of those groups; the context of these ideas; and what NEFA can do to confront these concerns.

Measurable outcomes for artists and arts groups:

- an increased number of and more diverse artists understand how to access NEFA's resources and services;
- more artists and more diverse artists have direct access to NEFA for funding and services, especially for the creation of work;
- artists view NEFA as a supportive gateway to other structures/sources for funding, presentation/touring opportunities, and promotion/recognition.

It seems there is a limited universe of artists making use of NEFA, which may be part of a bigger conversation about branding. Emerging artists may know the NEFA logo, but may not be aware they can take advantage of NEFA funding. Artists who have worked with NEFA understand how to talk to a presenter. Newer or less connected artists may not have the knowledge or access to begin these conversations. This may be an opportunity to empower artists to access NEFA's resources directly without having to work through an intermediary.

Randy Rosenbaum suggested including a statement about NEFA's efforts to reach all New England states. Chris agreed this was an important aspect to include. Many consider the New England programs as a gateway. They are using the regional programs for access to professional development and networking to improve their eligibility for national programs. State arts agencies would like to see deeper ties between New England artists and the national programs.

Alex Aldrich noted the conversation seemed focused on performing artists and wondered whether visual arts are being considered in the process. Chris pointed out they specifically did not use the word "performance" in an effort to be open to diverse work. Including New England services, like CreativeGround, in this conversation, is an example of how NEFA is trying to open itself to all arts.

Chris reminded the board the focus is to think about how the New England programs can be reshaped to meet regional and national needs; reflect progress in the field; and maintain momentum during this challenging time. The process will clarify the primary issues the programs should address, which will ultimately affect how limited funds are allocated. The board felt the process need not be limited by "what can we afford," but should be more aspirational. Alex wondered how aspirational outcomes can be incorporated when using intermediate measurable outcomes to identify core values. Chris suggested it's helpful to think about what outcomes are valuable to stakeholders and use those as a platform to generate new ideas to address what is missing from NEFA's programs.

Measurable outcomes for arts organizations:

- increased and flexible resources to hire artists organizations desire to present, including information about and access to "vetted" artists they may not be familiar with, which allows them to bring in new audiences and/or increase audience numbers;
- new productive collaborations with peers and new connections, especially connections to other funders and cross-sector connections;
- relevant professional development that broadens knowledge about artists as well as operations;



- increased promotion of/visibility for their organizations;
- the perception the NEFA grant-making process is open, fair, flexible.

There was discussion about the “big picture.” Julie Richard wondered whether the conversation has to be contained by what NEFA can do, or can the process ask: “what could NEFA do?” Chris explained this is not being framed by what programs currently do, but within the realm of what the strategic plan laid out for NEFA as a regional organization; starting within the boundaries of NEFA’s mission and goals. Jane reminded the group the process must be grounded in the reality of funding sources.

Measurable outcomes for non-arts organizations:

- information from NEFA that is useful, relevant, easily accessible, and trusted information;
- specific and timely connections to arts resources, including people, information, model projects;
- increased leverage to promote/give visibility to arts.

The most obvious theme here is information. NEFA acts as a resource for trusted information for peer regional organizations from other sectors. NEFA can also provide non-arts organizations with connections to arts resources. It is a notion of brokerage as well as directly linking disparate groups. NEFA can help a non-arts organization leverage what they have in their community to give more visibility to or promote within their sector. Alex liked the idea of NEFA leveraging the network it has created. He suggested adding language about creating employment opportunities for artists. Chris felt Alex brought up a good point about building this out. Once the values and outcomes are determined and broken down by constituencies, you can identify the intersections where you can focus your energy. Hitting outcomes for several stakeholders at once multiplies the organization’s value.

Ted Landsmark suggested this process should be as expansive as possible. He requested they consider how non-arts organizations are thinking about using arts to leverage economic investments and to think about the specific kinds of quantifiable outcomes they are using with investors that NEFA may be able to leverage. Chris felt Ted’s idea made a case for determining sub-sections within each group, as they have different implications for where NEFA would go. Jane James felt if NEFA is developing a more aspirational program structure and need becomes evident; it is easier to acquire funding. The discussion should not be limited to thinking within the confines of the budget. It will be important to look beyond the traditional foundations and funders, and begin to look at big corporations or funders that may be one-time donors.

Larry asked about the strategy for resolving where the programs are and what is being discussed. Chris and the staff took the core values and looked at what changes could move the programs in those directions. They are now evaluating what small changes can be made, or how the programs can be used as incubators for new ideas. In addition to tweaking current programs, conversations arose about new programs, new funding, new ideas, and a new set of strategies. They will not attempt to make everything fit in one box.

Chris directed the conversation to the next stakeholder groups, the SAAs and the Board of Directors. The SAA sits on the board with a different set of desired outcomes, due to their organizations’ own mandates, issues, and missions. Chris divided the room into two groups, SAA representatives and other board members, and tasked them with identifying their respective outcomes.

Cassie Mason read the following desired outcomes from the perspective of the SAA stakeholders:

- broaden general public understanding about the importance of art and culture in new England life;
- continue to act as a convener for the six New England states;
- expand efforts to collaborate on multi-state, regional, staff-to-staff projects and programs;
- facilitate access to professional development opportunities regionally, nationally and internationally;





- offer a regional approach to data collection and dissemination that complements regional and national initiatives;
- serve as a respected agent for arts policy and advocacy;
- and ensure, in cooperation with SAAs, all NEFA programs are accessible to all people within the region and provide public value.

The SAAs are charged with focusing on public value and accessibility. They are responsible for quantifying return on investment for their states and must ensure this element is part of NEFA's equation. Programs in New England must have value to the peoples of New England.

Chris read the ideas the staff proposed for SAA outcomes:

- acknowledge and agree that NEFA's efforts provide clear value and are not duplicative of what states are doing, but complementary;
- acknowledge value of information on state advocacy;
- and believe NEFA is serving key constituents in each state..

Julie felt NEFA needs better visibility in all New England states. She has tried to advertise NEFA's services, but many are intimidated because they see the organization as a step before going to the NEA. She suggested offering more direct customer service to applicants in order to demonstrate interest.

The board's desired outcomes were:

- NEFA should be a generator of ideas that might be fundable for the board to increase resources (around strengthening New England programs)
- Create deeper, longer term relationships, with funders, by offering programs in New England which can be used to solicit additional resources
- Identify critical moments to engage the board around opportunities to bring in resources
- Leverage research and data collection to create points of investment for corporations or for-profit companies that many benefit from trusted information
- Create new methods for marketing across communities
- Evaluate cultural shifts in New England and identify NEFA's role within this new landscape
- Create strategic audiences that may produce new avenues for funding or resources

Andrea suggested she would add "investing more in the strongest programs at NEFA" as a goal. Jane James added NEFA should work on generating ideas of national funders with a New England presence.

Ted Landsmark observed tremendous cultural diversity on Main Street in Middletown. Unlike other parts of the country where major private sectors invest in cultural activities, New England is made up of tiny towns no one invests in. New England is a culturally rich environment, with gateway cities. Could NEFA tap into its own data to understand what it would be like to invest in these places? This information could be funneled to resources to demonstrate the untapped capacity in these towns.

Chris shared the board outcomes the staff generated:

- Reach an increased and more diverse donor base by developing strategy around programs
- Increase prominence nationally, regionally, and internationally among its stakeholders.
- Be a model for strong organizational leadership and fiscal responsibility.
- Support arts organizations and work that will be well-known and respected in the field
- Redefine "New England culture"

Along the same lines Chris and the staff talked about whether there is a NEFA "aesthetic." Specifically, NEFA should consider whether people perceive there is too narrow a perception of the type of program the organization might fund. Ted felt NEFA could be perceived to have brought arts of the other to a classically, white, "yankee" New England audience. There is more of an inclination bring "art of the other" into New England, than to recognize the existing culturally diverse art within the



market. Byron agreed and sees NEFA as responsible for an inflow rather than an outflow of work. Julie felt it wouldn't be unusual for NEFA to have an aesthetic. Arts organizations almost always have focus areas they are known for. Chris suggested the staff conversation generated questions more about whether there is a perception of a "NEFA preference."

### **Camille Brown Visit**

Barbara Ally stopped by to introduce dancer and choreographer Camille Brown who was on campus for a residency. NDP is funding Camille's new piece which she will preview as part of the residency. Camille feels audiences often only see the outcome of a project, but this residency presented an opportunity to show the process of developing work. Part of this process is about standing still and making sure she is not always walking in the same direction. The piece, tentatively called "Black Girl," aims to show the full spectrum of the black woman's experience; the moments that come between the extremes of "angry black woman" and "strong black woman." Camille reflected on her career before beginning choreography when she didn't know any black, female choreographers. It seemed only male choreographers were making work, which almost convinced her to take a male alias. She felt compelled to mitigate this experience for other black women. She has two young, black, female dancers with her because the reality of the work is important and she wants them to see how she negotiates staying strong.

### **New England Programs Planning**

Chris asked the board to offer ideas on how to incrementally move New England programs toward these aspirational ideals and what programs might be developed to meet outcomes. NEFA needs to make sure those who can benefit from programs know they are there. The staff discussed exploring the boundaries or the perception of boundaries, i.e. "what's a presenter?" There is a desire to reshape limited or historic definitions. She felt it was also time to reconsider the goals of the programs and whether the touring structures the programs were founded on need to be rethought. Chris asked the board to think about how to make the programs more accessible and less burdensome to participate in; and how to go about making these changes.

There was interest in the idea of eliminating interstate requirements for touring grants. NEFA's current model does not support touring within a single state, regardless of size. There was conversation about whether this dynamic creates friction between artists and NEFA. This was identified as one issue with the perception of accessibility to NEFA's resources. If restrictions around touring were loosened, NEFA could become more visible as a funder. It could create greater demand and require a bigger budget, but it might allow new venues and artists to get involved.

There was an agreement to alter "align funded grants to SAA's priority constituents," to state "priorities" instead of "constituents," as it originally read as favoritism.

There was support for expanding the concept of touring to include exhibitions. This change would open the door to broader priorities. A pilot project could test NEFA support for touring exhibitions in a defined area. To test smaller scale changes where NEFA could closely manage the expectations, and cultivate artists and applicants.

Chris asked the board what they thought about funding fewer, but larger grants to try to do some more iconic, more curated work. There was some discomfort with this idea especially if it resulted in larger organizations being funded while smaller presenters were left out. In practice, this might conflict with the goal of making programming more robust in the future. It was argued if certain projects create a watershed moment, funding can be found to serve it, without having to take away from smaller scale work.

Chris turned to Expeditions, a program where artists from anywhere tour to at least three communities in at least two different New England states. Presenters for the tour work together to apply for grants up to \$10k per presenter. It's a much more competitive program than NEST, but needs to find ways to stimulate demand. NEFA is looking at ways for smaller presenters to engage in the program, with

something like an “Expeditions Lite” and determine whether the application process can be less formidable. The community engagement requirement is often outside of the capacity of a smaller presenter, but if eliminated, you are left with artists on tour with no context.

The board discussed incorporating more facilitation in the application process. Previous versions of the program were directed by NEFA through packaged tours, which faced resistance. NEFA is not a presenter; the most direct involvement should be a panel evaluation that suggests how an applicant may get up to a more competitive level. Anything more hands-on would be a conflict.

The next step of the planning process is to start vetting these ideas to others in the field. Chris and the staff will retool and reframe these ideas to incorporate the board’s feedback. Then they will consider how to best present this information for comment in the fall. The board will then hear suggestions for short term changes to the programs.

### Closing Remarks

Larry Simpson thanked Chris, and voiced his appreciation for the work she’s done. He talked about the serious challenges in front of the organization and his hopes a new executive director with a different perspective will motivate the board to continue to have challenging conversations. The board agreed they were pleased to have had conversations dealing directly with challenges they do not typically discuss.

A conversation arose about the closing of the Native Arts program. There is discomfort with programming language moving from directly addressing native communities to “all underfunded populations.” Larry suggested putting this conversation on hold until the next board meeting to allow for preparation and more substantive discussion.

Alex Aldrich proposed creating a program committee to offer advice and feedback on the programs to address problems as they arise. It would be a way to involve board members in the program and services side of NEFA. Larry felt this would be work for the executive committee to discuss when they meet in the fall. He ended by sharing his optimism on coming together and having conversations that are not typically on the table. He appreciated the board’s thoughtful participation and commended the staff on their hard work.

***Randy Rosenbaum made a motion to adjourn the meeting at 2:17 pm. Larry Simpson seconded. The motion was unanimous.***

### ***Next Steps:***

- ***Anita Walker will coordinate a meeting of the SAA/NEFA executive directors***
- ***NEFA will present a spending policy for board review***
- ***The Trustees Committee will present a list of board candidates for review***
- ***Leadership will determine an appropriate time for discussion about Native Arts***
- ***The Executive Committee will discuss the proposal of creating a Program Committee***
- ***Submit the minutes from this meeting for board approval on December 4, 2014***





## MEMORANDUM

**To:** NEFA Board of Directors  
**From:** Laura Paul, Interim Co-Executive Director & Chief Operating Officer  
**Date:** November 24, 2014  
**Re:** Finance & Audit Committee Report with Investment Committee Update

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The following materials are included here for your review:

- Historical Balance Sheet as of 10.31.14
- Investment Summary as of 10.31.14
- Bio for Ted Wendell who has recently joined the Investment Committee

At our meeting next week, we'll distribute a year to date budget report with current projections for FY15, and our annual report for FY14.

## Historical Balance Sheet

	10/31/2014 unaudited	5/31/14	5/31/13	5/31/12	5/31/11	5/31/10	5/31/09	5/31/08	5/31/07
<b>ASSETS</b>									
Cash*	2,156,558	252,991	139,614	764,233	592,206	106,334	789,896	202,600	420,391
Cash - fiscal agent	75,309	117,809	119,111	120,111	121,711	121,711	122,322	18,850	0
Short-term investments	6,645,470	7,277,904	5,218,038	5,408,614	0	0	0	815,153	1,175,564
Grants receivable	2,902,695	4,419,621	3,008,783	3,250,985	6,881,429	4,431,554	5,098,991	6,774,167	5,332,824
Other current assets	160,162	143,361	65,495	268,307	20,677	49,712	17,222	15,420	25,678
Total current assets	<u>11,940,194</u>	<u>12,211,686</u>	<u>10,223,089</u>	<u>11,713,237</u>	<u>11,014,301</u>	<u>8,993,177</u>	<u>9,106,416</u>	<u>10,197,035</u>	<u>9,803,685</u>
Investments	8,295,206	8,052,985	7,083,322	6,100,176	6,218,641	5,300,074	4,642,763	5,604,400	5,252,138
Grants receivable long-term	3,545,845	3,545,845	1,237,995	1,737,022	562,446	2,643,564	229,288	412,621	2,254,068
Fixed Assets	245,980	246,820	255,724	104,963	102,509	141,477	141,459	180,081	177,420
Security Deposit	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727
<b>TOTAL ASSETS</b>	<b><u>24,039,952</u></b>	<b><u>24,070,063</u></b>	<b><u>18,812,857</u></b>	<b><u>19,668,125</u></b>	<b><u>17,910,624</u></b>	<b><u>17,091,019</u></b>	<b><u>14,132,653</u></b>	<b><u>16,406,864</u></b>	<b><u>17,500,038</u></b>
<b>LIABILITIES AND NET ASSETS</b>									
Accounts payable and accrued expenses	219,502	163,594	211,733	214,138	203,483	335,681	345,131	132,572	93,824
Grants payable	2,390,813	2,584,274	2,530,527	2,610,688	2,705,397	2,441,039	2,638,338	2,798,125	2,261,052
Agency funds payable	75,309	117,809	119,111	120,111	121,711	121,711	122,322	774,261	780,831
Total liabilities	<u>2,685,624</u>	<u>2,865,677</u>	<u>2,861,371</u>	<u>2,944,937</u>	<u>3,030,591</u>	<u>2,898,431</u>	<u>3,105,791</u>	<u>3,704,958</u>	<u>3,135,707</u>
Unrestricted funds - operating	4,481,717	4,202,677	3,607,487	2,954,301	2,972,469	2,492,091	2,150,669	2,695,610	2,819,431
Unrestricted funds - fixed assets	245,980	246,820	255,724	104,963	102,509	141,477	141,459	180,081	177,420
Temporarily restricted funds - FFA Reserves	3,039,774	3,101,684	2,890,268	2,566,844					
Temporarily restricted funds	13,586,857	13,653,205	9,198,007	11,097,080	11,805,055	11,559,020	8,734,734	9,826,215	11,367,480
Total net assets	<u>21,354,328</u>	<u>21,204,386</u>	<u>15,951,486</u>	<u>16,723,188</u>	<u>14,880,033</u>	<u>14,192,588</u>	<u>11,026,862</u>	<u>12,701,906</u>	<u>14,364,331</u>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b><u>24,039,952</u></b>	<b><u>24,070,063</u></b>	<b><u>18,812,857</u></b>	<b><u>19,668,125</u></b>	<b><u>17,910,624</u></b>	<b><u>17,091,019</u></b>	<b><u>14,132,653</u></b>	<b><u>16,406,864</u></b>	<b><u>17,500,038</u></b>

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

Investment Summary  
as of 05.31.14

	12/31/2010	12/31/2011	12/31/2012	12/31/2013	5/31/2014	YTD	FFA %	NEFA	Total	
Eagleclaw	1,729,537	1,679,964	1,872,268	2,286,599	2,370,407	3.67%	100.00%	2,370,407	0	2,370,407
Trillium - <b>see Note 2</b>	1,828,920	1,854,913	2,105,278	2,524,577	2,589,722	2.58%	10.23%	264,929	2,324,793	2,589,722
Walden - <b>see Note 2</b>	2,097,752	2,022,453	2,185,003	2,498,703	2,568,617	2.80%	10.23%	262,770	2,305,848	2,568,617
Walden - Small Cap Innovations Fund - <b>see Note 3</b>	-	103,549	213,213	279,705	262,857	-6.02%	0.00%	0	262,857	262,857
Boston Common Subtotal - <b>see Note 4</b>	194,662	168,632	202,269	245,034	249,241	1.72%	0.00%	0	249,241	249,241
Portfolio 21 - <b>see Note 3</b>	92,183	84,776	-	-	-					0
								2,898,105	5,142,739	8,040,844
Weighted Market Benchmark:										
60% S&P 500/40% Barclay's US Govt Credit						4.57%				
Standard & Poors 500 Index						4.97%				
Barclay's US Government/Credit Bond Index						3.98%				
Other Indices:										
MSCI World Index (SM)						4.31%				
Russell 2000 Index						-2.02%				
MSCI EAFE Index						3.78%				
	5,943,054	5,914,287	6,578,031	7,834,619	8,040,844	2.63%		2,898,105	5,142,739	8,040,844

Portfolio Asset Allocation as of 05/31/2014				
	Cash	Fixed Income	Equities	Fund/Other
Eagleclaw	11.17%	10.97%	77.86%	0.00%
Trillium	5.00%	18.00%	77.00%	0.00%
Walden	5.54%	24.43%	70.03%	0.00%
Walden Sm Cap	0.85%	0.00%	0.00%	99.15%
Boston Commoi	0.28%	0.00%	0.00%	99.72%

Accrued interest not included in 05/31/14 portfolio values:

Eagleclaw - \$1,291.13

Trillium - \$4,845.31

Walden - amount not available at report time

Walden Small Cap Innvo. Fund - N/A

Schwab/Boston Common Intl Fund - N/A

**Note 1** - FFA% in Trillium, Walden, and Walden Sm Cap portfolios were recalibrated as a result of FY14 annual transfer of \$150,000 from FFA to NEFA

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

**Note 3** - Approx. \$95,000 was transferred from Portfolio 21 to Walden Small Cap in October 2012

**Note 4** - Due to dissolution of BC Int'l Social Index Fund, assets were transferred to BC International Fund. (BCAIX) in 2012.



**Edward (Ted) Wendell** recently joined the Investment Committee following his nomination by committee member and Fund for the Arts Advisor, Newell Flather. Ted's proven track record as a leader in his field, the depth of his volunteer work, and his passion for arts advocacy position him as a future candidate for the NEFA Board of Directors.

Ted 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.

**DEVELOPMENT ACTIVITY SUMMARY FOR FY15 (to date as of 11/18/2014)**

<b>INSTITUTIONAL FUNDING</b>	<b>Award Date</b>	<b>Amount</b>	<b>Purpose</b>
<b>Foundations - awarded</b>			
Barr Foundation	9/21/2014	\$1,700,000	new program pilot
		<b>\$1,700,000</b>	
<b>U.S. Government - awarded</b>			
U.S. Department of State	7/11/2014	\$1,000,000	Center Stage Season 3
Embassy of the United States, Rabat, Morocco	8/28/2014	\$17,000	Center Stage Season 2
		<b>\$1,017,000</b>	
<b>State Government - awarded</b>			
Massachusetts Cultural Council	8/9/2014	\$50,000	FY15 Partnership
New Hampshire State Council on the Arts	10/2/2014	\$4,922	FY15 Partnership
		<b>\$54,922</b>	
<b>Pending Institutional Proposals</b>			
	<b>Request Date</b>		
National Endowment for the Arts	10/1/2014	tbd	FY16 Partnership
		<b>\$0</b>	
<b>Upcoming Institutional Proposals</b>			
	<b>Request Date</b>		
The Andrew W. Mellon Foundation	11/25/2014	\$40,000	National Theater Project convenings FY15-16
Doris Duke Foundation for Islamic Art	12/12/2014	\$300,000	Center Stage Season 3
The Andrew W. Mellon Foundation	12/15/2014	\$3,300,000	National Dance Project FY16-18
Robert Sterling Clark Foundation	tbd	\$100,000	Center Stage Season 3
		<b>\$3,400,000</b>	
<b>EVENT SPONSORSHIPS*</b>			
	<b>Award Date</b>	<b>Amount</b>	<b>Purpose</b>
<b>Cash Sponsorships - awarded</b>			
Alexander Aronson Finning CPAs	6/18/2014	\$500	Idea Swap 2014
Eastern Bank Charitable Foundation	7/28/2014	\$5,000	Idea Swap 2014
Eckert Seamans	10/10/2014	\$500	Idea Swap 2014
		<b>\$6,000</b>	
<b>In-Kind Sponsorships - awarded</b>			
Struck Catering	7/24/2014	\$250	Idea Swap 2014 catering
Keene Sentinel	9/26/2014	\$2,000	CCX 2015 media sponsorship
Flint & Foster	10/30/2014	\$2,000	CCX 2015 logo design
Art New England	10/17/2014	\$5,000	CCX 2015 media sponsorship
		<b>\$9,250</b>	
<b>Pending Sponsorship Requests</b>			
	<b>Request Date</b>		
The Mountain Corporation	10/1/2014	tbd	CCX 2015 in-kind bag sponsorship
City of Keene, NH	10/1/2014	tbd	CCX 2015 in-kind space donation
Keene State College	10/1/2014	tbd	CCX 2015 in-kind space donation
		<b>tbd</b>	
<b>Upcoming Sponsorship Requests</b>			
	<b>Request Date</b>		
Lincoln Financial Group	1/1/2015	\$5,000	CCX 2015 sponsorship
Bank of America	tbd	tbd	CCX 2015 sponsorship
Alexander Aronson Finning CPAs	tbd	tbd	CCX 2015 sponsorship
		<b>\$5,000</b>	
*CCX = Creative Communities Exchange June 2-3, 2015			
<b>INDIVIDUAL GIVING - ANNUAL APPEAL FY15</b>			
Board - pledged as of 11/18/2014		\$5,000	
Other Individuals - 5 gifts		\$1,380	
		<b>\$6,380</b>	
<b>REBECCA BLUNK FUND - FY15 GIFTS**</b>			
Institutional - 6 gifts		\$11,000	
Individual - 59 gifts		\$8,300	
		<b>\$19,300</b>	
**Total giving to the Rebecca Blunk Fund as of 11/18/2014: 87 gifts totaling \$26,925.			
<b>TOTAL FUNDING AWARDED IN FY15 TO DATE</b>		<b>\$2,812,852</b>	
<b>TOTAL PENDING REQUESTS</b>		<b>tbd</b>	
<b>TOTAL UPCOMING REQUESTS</b>		<b>\$3,405,000</b>	

## Board Member Terms

### NEFA Officers for FY15

- Lawrence Simpson                      *Chair*
- Andrew Cornell                        *Vice Chair*
- John Plukas                              *Treasurer*
- Byron Champlin                        *Secretary*

Class of 2015	State	Start Date
---------------	-------	------------

- |                  |      |      |
|------------------|------|------|
| • David Bury     | (NY) | 2012 |
| • Andrew Cornell | (MA) | 2008 |
| • Geoff Hargadon | (MA) | 2012 |
| • Mary Kelley    | (MA) | 1996 |
| • John Plukas    | (MA) | 1996 |
| • Andrea Rogers  | (VT) | 1996 |
| • Larry Simpson  | (MA) | 2006 |

Class of 2016	State	Start Date
---------------	-------	------------

- |                           |      |      |
|---------------------------|------|------|
| • Sandra Burton           | (MA) | 1996 |
| • Byron Champlin          | (NH) | 2007 |
| • Amy Zell Ellsworth      | (MA) | 2013 |
| • Jane James              | (NH) | 2007 |
| • Ted Landsmark           | (MA) | 1996 |
| • Jeremy Liu              | (CA) | 2004 |
| • Peter Nessen            | (MA) | 2010 |
| • Betsy Theobald Richards | (NY) | 2013 |

Class of 2017	State	Start Date
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*Vacant*

### SAA Executive Directors

- Alex Aldrich                              Vermont Arts Council
- Dan Forrest                                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



## Candidates for Nomination

December 2014

**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.

Doug was recommended to the Trustees Committee by Jane James who believes he would bring a new demographic to the NEFA Board of Directors and access to a different generation of donors.

**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.



## MEMORANDUM

**To:** NEFA Board of Directors

**From:** Jane Preston, Interim Co-Executive Director and Director of Programs

**Date:** November 24, 2014

**Re:** New England Programs Planning Discussion

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At the December 2014 board meeting, we will resume the discussion initiated during July's meeting at Wesleyan around planning to update NEFA's New England programs to better align with NEFA's values and with current needs of the artists, organizations and communities we serve. Chris Dwyer will join the board and staff again to facilitate this evolving conversation.

Since the July board meeting, Chris incorporated input from the board's discussion and met with the full NEFA staff to begin to identify modifications to current New England programs and other strategies that could be tested with constituents. Chris has prepared a summary (following this memo) of this planning work to date to prepare for the meeting on December 4. We will focus discussion on the goals developed through this process for the New England Presenting and Touring and Creative Economy program areas.

An important consideration in the staff's work on these goals for New England programs in the future has been to expand opportunities for Native artists, as well as other underserved artist and presenter constituents. We will also give a preliminary report on the planning grants awarded earlier this year to test potential for a New England Native arts consortium facilitated by Dawn Spears.

NEFA has been awarded a \$1.7 million grant from the Barr Foundation for the purposes of developing a pilot program in the city of Boston to support artists creating new work to be sited in public spaces, including those that have not traditionally been seen as arts venues. We will discuss the expected outcomes and activities for this pilot program that will begin activities this fiscal year and will extend through NEFA's fiscal year 2018. The goals of this pilot program closely align with the goals developed through the New England programs planning process. The pilot will allow additional experimentation in grants program design that can be scaled up to serve the full region, both through modifications to current programs and through opportunities to secure additional resources.



## **Update: Proposed Modifications for NEFA's New England Programs (NEP)**

Chris Dwyer, RMC Research, November 2014

The recent NEFA Strategic Plan called for a review and update of the New England Programs with the goal of better aligning the programs with NEFA's current goals. This document includes the proposed goals for NEP modifications that will be tested with representatives from NEFA's constituencies over the next few months for: NEST (New England States Touring); Expeditions; the Creative Communities Exchange, New England Creative Economy Network and Creative Ground; and the Creative Economy research program. Note: although the initial discussions about modifications were held with Board and staff over the summer, we have delayed collecting information from the field in anticipation of a new Executive Director and the opportunity for a Board review of the proposed goals.

The proposed ideas for modifications have come from a variety of sources:

- staff experiences and observations over the past few years (e.g., drop-off in applications from some types of presenters, requests from the field for flexibility, observations of limited participation from some locales, and reported barriers such as challenges in completing applications);
- discussions with the NEFA Board members held in July 2014; and
- systematic review of programs with the full NEFA staff during the Summer 2014.

The discussions and reviews have led to a set of goals for each of the above New England programs (attached to this memo). For each program, we have further identified a set of specific modifications to meet the goals and we'll be gathering feedback from the field on those ideas through online surveys and focus groups and expert interviews. For NEST and Expeditions, we'll draw from grantees, those who have tried to become grantees, and aspiring grantees. For CCX-NECN-Creative Ground, we'll draw from those who've participated in several activities and advisory committee members. We will employ a separate process for developing ideas to suggest the next generation of creative economy research activities.

Note that many of the suggested ideas can be accomplished with the current resources of the New England programs, but in other cases, the ideas suggested would require additional resources, including additional staff time and capacity, for innovative programs (as suggested in the July Board discussion) and for program modifications that go beyond NEA guidelines.

NEST (New England States Touring)	
<b>Purpose: Fund presentations of New England-based performing artists from outside the presenting organization's state.</b>	<b>Goals for Improving and Updating NEST</b>
<p><b>Current Features:</b> NEST grants are awarded to nonprofit organizations (nonprofit organization, school, or government entity) through a competitive selection process to present artists from another New England state.</p> <p>Criteria for selection favor grantees that incorporate cross-sector collaborations and feature related activities to meaningfully engage audiences.</p> <p>Grants are available in amounts of up to 50% of the artists' fees, and typically range from \$400 to \$4,000.</p> <p>Annually NEFA awards 50-60 NEST grants to organizations in the six New England states.</p>	<ol style="list-style-type: none"> <li>1. Create work opportunities/exposure for an <b>increasingly wide range of New England artists</b>, including Native artists, artists from other ethnic groups, and artists who represent varied art forms.</li> <li>2. Reach a <b>wide range of types of presenting organizations</b>, including non-traditional and small presenters and first-time applicants that have the capacity to conduct presenting and education activities, throughout the six New England states.</li> <li>3. Encourage funded programs to target marketing to attract <b>new audiences</b> for the presenting organizations.</li> <li>4. Connect artists and organizations funded through NEST to other <b>NEFA opportunities</b>.</li> <li>5. For NEST grantees, increase the <b>visibility</b>/profile of the artists, organizations, and the NEFA grant/role.</li> </ol>
Examples of Ideas to be Tested with Field	
<ul style="list-style-type: none"> <li>• Undertake outreach efforts to targeted groups of presenters via strategic partnerships (SAAs, community arts agencies, creative economy organizations).</li> <li>• Alter geographic restrictions to allow certain percentage of in-state touring (may require non-NEA resources).</li> <li>• Clarify guidelines with more examples to encourage diversity/breadth of applications.</li> <li>• Incentivize diversity/new applicants with set-aside funds.</li> <li>• Provide opportunities for NEST grantees to learn about national programs.</li> <li>• Provide more regionwide visibility to NEST grantees.</li> <li>• Include more information about marketing in NEST workshops to encourage grantees to reach new audiences.</li> <li>• Look for alternatives to provide more direct assistance to applicants for completion of applications and reporting.</li> </ul>	

Expeditions	
<b>Purpose: Fund tours of high quality artists with innovative projects.</b>	<b>Goals for Improving and Updating Expeditions</b>
<p><b>Current Features:</b> Expedition Touring grants are awarded to New England nonprofit organizations (nonprofit organizations, schools, or government entities) through a competitive selection process.</p> <p>Each grant must include at least three New England partners in geographically separate communities from at least two states. Each must include public performances and engagement activities.</p> <p>Expeditions Touring grants provide up to 50% of artist fees (maximum \$10,000 per partner).</p> <p>Selection criteria emphasize: strength of each presenter and the collective strength of the tour; level of artistic quality and creativity; collaborative planning with the featured artists. Competitiveness is enhanced by cross-sector connections and engagement of underserved populations.</p> <p>Annually NEFA funds approximately 10 tours, typically comprised of 3-4 presenters. NEFA also provides two to four planning grants annually to build interest among presenters.</p>	<ol style="list-style-type: none"> <li>1. Broaden the applicant pool of presenting organizations that organize and participate in tours, including <b>non-traditional and small presenter</b>s that have the capacity to conduct presenting and education activities. Provide planning and implementation assistance to first-time awardees to ensure success.</li> <li>2. Create opportunities for more diverse artists (including efforts that range in scale) to be presented through Expeditions, including special opportunities for Native artists, <b>New England-based artists</b>, and artists who represent varied art forms.</li> <li>3. Encourage funded programs to target marketing to attract <b>new audiences</b> for the presenting organizations.</li> <li>4. Encourage interested presenting organizations funded through Expeditions to participate in <b>national NEFA opportunities</b>.</li> <li>5. Provide <b>assistance early on in the planning process</b> to presenter collaborations that are planning tours in order to strengthen potential for success.</li> </ol>
Examples of Ideas to be Tested with Field	
<ul style="list-style-type: none"> <li>• Undertake outreach efforts to variety of presenters, including non-arts/non-traditional presenters, small presenters.</li> <li>• Provide training and assistance to incentivize first time applicants.</li> <li>• Add small and/or first-time presenters after tours have been developed.</li> <li>• Incentivize applicants to work with small presenters to join in for a scaled-down portion of the project.</li> <li>• Create additional opportunities for New England artists through commissions, separate planning grants.</li> <li>• Expand guidelines to broaden examples and showcase non-traditional approaches.</li> <li>• Incentivize innovative partnerships in communities.</li> </ul>	

- Arrange expert support/critique for New England artists who are interested in NEFA’s national programs.
- Provide mentors for less experienced presenters.

**Creative Communities Exchange, Creative Economy Network, Creative Ground**

**Purpose: Catalyze sharing across communities.**

**Goals for Improving and Updating CCX, NECEN, Creative Ground**

**Current Features:**

NEFA gathers creative community catalysts to share resources, ideas, practical information, and actionable tools in areas such as downtown revitalization, space development, and marketing.

Every other year, NEFA hosts creative and cultural leaders from different sectors for networking and workshops led by their peers at the Creative Communities Exchange (CCX).

At each CCX, two creative economy initiatives receive a creative economy award.

NEFA also hosts periodic meetings through the New England Creative Economy Network to discuss creative economy priorities and strategies in a less formal way.

Creative Ground is the newest effort to spotlight and connect the people and places of the New England creative economy through online profiles.

1. Increase the involvement of **sectors** beyond the arts (e.g., health, transportation) in the Exchanges and Network to increase the use of arts strategies in those sectors.
2. Create and leverage **connections with regional groups and associations** from outside the arts sector, e.g., regional planning commissions, regional transportation entities.
3. Attract more **diverse types of communities/neighborhoods** (e.g., culturally specific areas, urban and rural, economically challenged communities) to participate in the CCX and NECEN activities.
4. Highlight NEFA and the region’s **profile nationally** as a vital creative economy to attract resources to the region.
5. Increased participation by creative sector in **community planning and development**.
6. Engage **other funders** in CCX and NECEN support as well as sponsors from other sectors.

**Examples of Ideas to be Tested with Field**

- Feature workshops/exchanges led by non-arts sectors.
- Create materials featuring strategies from other sectors and revitalization strategies in underserved communities.
- Find ways to feature/spotlight community revitalization that goes beyond economic outcomes.
- Conduct needs assessments of communities that have not participated in CCX, NECEN.
- Provide grants to pilot/replicate ideas from exchanges (new resources required, potentially through redesigned NEST program).
- Engage communities in Idea Swap to identify potential artist partners.
- Enhance CreativeGround to collect more artist demographic data.

Creative Economy Research	
<p><b>Purpose: Provide credible information about the creative activity in New England for use in planning and advocacy.</b></p>	<p><b>Goals for Improving and Updating Creative Economy Research</b></p>
<p><b>Current Features:</b></p> <p>For three decades, NEFA has commissioned and published data-driven research to inform a variety of local, statewide, and regional efforts to build New England’s creative economy.</p> <p>Over time, NEFA has produced summary reports about the economic impact of cultural nonprofits and employment in creative industries and occupations.</p> <p>NEFA makes available research models, network resources, and online tools for anyone to use to quantify and develop their own creative community.</p> <p>NEFA has been a national leader in the creative economy research movement, engaging with other researchers nationwide to develop definitions, methodology and models.</p>	<ol style="list-style-type: none"> <li>1. Participate in the <b>national dialogue</b> about documentation of the creative economy, bringing innovations to New England.</li> <li>2. Produce the creative economy information that is critical for <b>decision makers</b>, including continuity and trends for those who depend on the data.</li> <li>3. Ensure that advocates and decision makers can make <b>maximum use</b> of available data.</li> <li>4. Link creative economy data to other measures of <b>community vibrancy</b> and community <b>revitalization</b>.</li> </ol>
Potential Strategies to Employ for Determining NEFA’s Role	
<ul style="list-style-type: none"> <li>• Conduct assessment of regional needs for creative economy research, including identifying new information that would be useful.</li> <li>• Conduct scan to understand what other creative economy researchers are providing in the region.</li> <li>• Identify the need for products that demonstrate varied ways for local communities, state-level advocates and others to use creative economy data.</li> <li>• Identify potential roles of the creative economy in the region targeted at different audiences and for new purposes that go beyond traditional advocacy (e.g. corporate relocation, efforts designed to retain young people in New England, and so forth).</li> </ul>	

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

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

**David Bury** works in the areas of management, planning and fundraising. Since founding David Bury and Associates (DB&A) in 1981, he has helped arts organizations raise tens of millions of dollars. Among the clients David has worked with are the Orchestra of St. Luke's (capital campaign, annual fundraising, development counsel), the American Composers Orchestra (development counsel, capital campaign), Chamber Music America (capital campaign, annual fundraising, development counsel, program development), and many others. Prior to forming DB&A, he served as Assistant Director of the Vermont Council on the Arts and Executive Director of the New England Bach Festival. David has taught history and economics on the secondary and post-secondary levels, founded an alternative school, and served as Development Director for a private college. He was a Peace Corps volunteer and trained VISTA volunteers. He received a B.A. from Bethany College, WV in 1964 and a M.A. from Antioch New England in 1968.

**Byron O. Champlin** (Board Secretary) is Assistant Vice President, Program Officer for the Lincoln Financial Foundation at Lincoln Financial Group in Concord, N.H. He has worked for Lincoln Financial Group and its predecessor companies in Concord for twenty-three years. Previously Byron served as Director of Public Relations for Colby-Sawyer College, as Information Officer for the N.H. House of Representatives, and as a reporter for the Manchester (N.H.) Union Leader. Byron currently serves on the board of directors of Leadership New Hampshire and is a member of Dartmouth-Hitchcock Partners for Community Wellness. Recently elected to the Concord, N.H., City Council, Byron sits on the city's Economic Development Advisory Council,

Community Development Advisory Committee, Transportation Policy Advisory Committee, Parking Committee and Planning Board. He is chairman-elect of the Greater Concord Chamber of Commerce Board of Directors, sits on the board of Associated Grant Makers and chairs New Hampshire's Corporate Fund. Byron is past chairman of the board of the Capitol Center for the Arts in Concord and was chairman of Concord's Creative Economy Task Force and Creative Concord Committee. He was a founding board member of the New Hampshire Writers Project and was Chairman of the Board of Arts 1000, now New Hampshire Citizens for the Arts. Byron was appointed to three terms on the Christa McAuliffe Planetarium Commission and served as treasurer of the planetarium's Touch the Future Foundation. He was also appointed to the New Hampshire Citizens' Commission on the Courts and was board chair of Kids Voting New Hampshire. He has a BA in English from the University of Rhode Island and received his MS in Journalism from Boston University. Byron also participated in the Leadership New Hampshire program, and has earned his Chartered Life Underwriter designation from the American College. He was named Concord Business Leader of the Year in 2009, received the Samuel S. Adams Excellence in Community Leadership Award from NAMI-NH in 2010 and received the Business and Industry Association of New Hampshire's Above and Beyond Award in 2011.

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

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



**Daniel T. Forrest** is the Director of Art and Historic Preservation within the Connecticut Department of Economic and Community Development. In that role, Dan supervises the staff of the Connecticut Office of the Arts and the State Historic Preservation Office. Dan previously served as Deputy State Historic Preservation Officer.

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

**Jane James** Formerly the co-founder and managing partner of Marple and James Real Estate in Portsmouth, NH, she is now an associate Broker with Remax By the Bay in Portsmouth, NH and Portland ME. She also is active in the community having served on several nonprofit boards, including: former member of the Board of the Children's Museum of Portsmouth, member of the Friends of Odiorne State Park, State of New Hampshire Advisory Board to the Great Bay Estuarine Research Reserve, and the Board of The Seacoast Land Trust. Most recently she has finished two terms chairing Art-Speak, Portsmouth's local arts council. In that capacity, she collaborated with Americans for the Arts on their case study of Portsmouth as a community with cultural assets that produce a significant economic impact. She has a clear understanding of the role that the arts play in a community's quality of life. She has led the effort to establish New Hampshire's first city percent for art program, which is about to be launched. She is very interested in the process of public art commissioning. In her business life, Jane has been a multi-million dollar producer throughout her career. Since she began her career in 1970, she has been committed to the service of both buyers and sellers throughout the Seacoast of New Hampshire and Southern Maine. Jane's practice is mostly in the aspect of the business concerned with listing and selling real estate. However, during her career she has in addition developed and co-developed land and built homes. She also did the first condominium conversion of an apartment building in Portsmouth. A New Hampshire native, Jane believes that to maintain its quality of life one must be involved in the community.

**Mary Kelley** is a principal with The Field Organization in Cambridge, MA, a consulting company working with arts and cultural organizations on strategic planning and income development. Until 2007, she served for 11 years as Executive Director of the Massachusetts Cultural Council (MCC). In that position, she was instrumental in the development and expansion of several initiatives that are considered national models, including the Healing Arts Initiative, YouthReach, and the John and Abigail Adams Arts Program for cultural economic development. Kelley brings to her work a life-long love for, and involvement with, the arts. She has more than 20 years of experience in the administration, development, and marketing of performing arts and non-profit organizations, including an extensive background in theater management. She previously served as Executive Director of The Music Hall in Portsmouth, NH, as Director of Marketing and General Manager at the Big Apple Circus, and Production Associate at Warner Theatre Productions, a division of Warner Communications. She was General Manager of the Williamstown Theatre Festival, the Westbeth Theatre Center and ETC Theatre Co. She served as New York State Director of Hands Across America, a project of USA for Africa, and managed the South American tour of EVITA. Mary has been a panelist for the National Endowment for the Arts and was the recipient of the Outstanding Woman of Achievement in the Arts Award from the General Federation of Women's Clubs of Massachusetts. She serves on the Board of Directors of the New England Foundation for the Arts. Pursuing a desire to shape public policy, Mary earned a



law degree and worked as a Special Assistant Attorney General in the Massachusetts' Attorney General's office before her appointment to the MCC.

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

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

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

**Peter Nessen** is the Principal of CRIC Capital, founder and president of Nessen Associates, as well as Chairman and CFO of NCN Financial Corporation. Mr. Nessen served as Secretary of the Executive Office for Administration and Finance of Massachusetts and as the senior cabinet member during the first two years of the administration of Governor William Weld. He has also been a senior partner of the accounting firms of BDO Seidman and Henry J. Bornhofft Company and the Dean for Resources and Special Projects at Harvard Medical School. As one of the country's leading experts in public finance and privatization, he is the founder and chairman of a public policy organization that provides services to not-for-profit, health care, and other organizations. Mr. Nessen has had academic appointments at Boston University, Northeastern University, Suffolk University, and Harvard Medical School. He is currently Chairman of The Philanthropic Initiative. In past years, he has chaired the Massachusetts Cultural Council, and has served on the Governor's Commission evaluating school reform. He has also served on the Board of Directors for such organizations as WBUR, Museum of Science, Society of Arts and Crafts, Fuller Art Museum, Huntington Theater, Forsyth Institute, and Danforth Museum. Mr. Nessen received a Bachelor of Arts from Dartmouth College and a Masters of Business Administration degree from The Amos Tuck Graduate School of Business.

**John Plukas** (Treasurer) was the Co-Founder and Co-Chairman of Wainwright Bank & Trust Company, a Boston-based commercial bank with 12 branch locations and over \$1 billion in assets. Founded in 1987, Wainwright was widely recognized as one of the most socially progressive financial institutions in the country having provided over \$700 million in local community development loans. Mr. Plukas is currently a Director of Eastern Bank, an \$8 billion institution. After receiving an AB from Wesleyan University and an MBA from Harvard Business School, John worked at various investment-banking firms and eventually became President of HCW Inc., a NASDAQ traded public corporation. Mr. Plukas has established the John M. Plukas Fund and the Plukas Prize for Outstanding Economics Majors at Wesleyan and has also endowed a fellowship at the Harvard Business School. He has a gubernatorial appointment as a Commissioner at the Massachusetts Cultural Facilities Project; serves on the Board and Executive Committee of the New England Foundation for the Arts, the New England division of the National Endowment; and on the Board of the Forsyth Institute where he is Chairman of the Investment Committee.

**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.

**Andrea Rogers** retired in June 2010 from the position of Executive Director and CEO of the Flynn Center for the Performing Arts where she has been since 1980. Rogers spearheaded the growth of the Flynn Theatre into the premier performing arts center in the region, a leader in innovative performance programming and arts education, dedicated to excellence and community involvement, with sound fiscal management. She also participated in the founding of the Burlington Discover Jazz Festival which is now produced by the Flynn Center (in association with Burlington City Arts). Prior to her involvement with the Flynn, she was Founding Director of the University of Vermont's Church Street Center for Community Education and held positions with the State of Vermont and AFS International Scholarships in New York. She has a B.A. with honors from the University of Michigan and received an Honorary Doctorate of the Arts from St. Michael's College and additional honorary degrees from Burlington College and Champlain College. She has served as trustee with the Vermont Arts Council, the League of Historic American Theatres, the Fletcher Free Library, the Visiting Nurse Association of Chittenden County, and the Vermont Health Foundation. She has also served on the Downtown Burlington Development Association and the Vermont Quebec Commissioner, the Downtown Partnership in Burlington, and the board of Cradle to Grave Arts/Hannah Dennison and Company. Currently, she serves on the board of Vermont Public Radio, consults gratis with small non profits, works with her church community, and enjoys a good game of tennis. She performs regularly with the Oriana Singers.

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

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



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The Massachusetts Cultural Council has opted not to exercise its governance role at present.*



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