



NEW ENGLAND FOUNDATION FOR THE ARTS

Board of Directors Meeting

March 8, 2019
11:30 AM – 3:30 PM

145 Tremont Street, 8th Floor
Boston, MA 02111



Board of Directors Retreat
Friday, March 8, 2019
NEFA
Boston, MA

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Board of Directors Meeting

March 8, 2019

11:30 AM – 3:30 PM

NEFA, 8th Floor

Lunch will be provided at 11:30 AM

Board Meeting Agenda

11:30 AM – 12 noon	Lunch
12:00 – 12:25 PM	Call to Order & Welcome – <i>Larry Simpson</i> Executive Director's Report – <i>Cathy Edwards</i> New Staff Introduction: <i>Indira Goodwine, Program Director Dance – Jane Preston</i>
12:25 – 1:15 PM	The Arts as a Medium for International Cultural Exchange <i>Discussion with Kinan Azmeh, Musician, Jay Raman, Director, Cultural Programs, ECA & Melissa Richmond, Executive Director, West Claremont Center for Music and the Arts</i>
1:15 – 1:30 PM	Highlighting Recent NEFA Grantees <i>Presented by Falyn Rose Elhard, Adrienne Petrillo, Kim Szeto</i>
1:30 – 1:45 PM	Break
1:45 – 2:30 PM	Board Meeting Business <ul style="list-style-type: none"> • Minutes for Approval – October 26 Board Meeting – <i>Larry Simpson</i> • Finance & Audit Committee Report – <i>Doug Keith</i> • Investment Committee Report – <i>Ted Wendell</i> • Development & Communications Committee Report – <i>John Henry</i> • Trustees Committee Report – <i>Randy Rosenbaum</i>
2:30 – 3:15 PM	NEFA's Journey Toward Equity <i>Presented by EDIA Working Group Members</i> <i>Rodrigo DelaTorre, Sarah Kelley, Abby Southwell, & Quita Sullivan</i>
3:15 – 3:30 PM	Next Steps: Board Retreat Planning – <i>Larry Simpson</i>
3:30 PM	Adjournment

Upcoming Meetings & Events

Thursday – Friday, June 6 – 7, 2019 | **Creative Communities Exchange (CCX)** | Montpelier, VT

Thursday – Friday, June 20 – 21, 2019 | **Board of Directors Retreat** | Providence Biltmore, Providence, RI



Executive Director's Report

MEMORANDUM

To: NEFA Board of Directors
From: Cathy Edwards
Date: February 26, 2019
Re: Updates Since October

Since we saw you last in October, NEFA has launched a beautiful new website that clarifies our impact and our areas of work, and looks visually cleaner and more dynamic, featuring videos and stories about our research, learning, and grantee projects. It's been a major effort that was informed by our strategic plan, and we are excited to be working with this new tool to engage constituents, share our values, and provide a point of entry to grants and other resources. Thank you to Ann Wicks, Communications Director, and Jeffrey Filiault, Communications Officer, for overseeing this project.

I have been out in the field representing NEFA and our work, as have many of the NEFA staff. Spring is a busy season of grantmaking for us, so fall and winter are good times to be connecting artists and organizations to our work and building relationships. Some especially meaningful opportunities for me included moderating the keynote panel *Foundations Investing in Trans-National Cultural Programs: Challenges and Opportunities* at the inaugural ArtsLink Assembly: Artists and Global Citizenship at Columbia University's Lenfest Center for the Arts, and moderating a panel at the Association of Performing Arts Professionals conference, *A Critical Time for Cultural Diplomacy*, as well as visits to see Center Stage touring activity, both in New England and in California. I'm looking forward to continuing the conversation at our board meeting about what international cultural exchange and cultural diplomacy means today with our guests Kinan Azmeh, Jay Raman, and Melissa Richmond.

The past few months have also included several opportunities to connect with colleagues on the national level. In mid-November, Quita Sullivan, Program Director, Theater, and I attended a day-long think tank at the Doris Duke Charitable Foundation with a group of leadership peers from national arts service organizations. It was a very interesting snapshot of concerns and issues in the field. In particular, we saw that our peers are working to cultivate leadership and strengthen organization culture; that many are seeking to do better work modeling equity, diversity, and inclusion; that constituent engagement and community activation is a perennial challenge; that organizations are seeking to expand their impact beyond those already being served; and that many organizations are struggling to tell their stories better, and do a better job of fundraising and connecting individuals to their work.

In late January NEFA collaborated with Assets for Artists, based at MASS MoCA, to convene a gathering of artists and organizers to reflect on activities to provide services to artists, especially in the form of professional development and training supports. This was a day-long gathering designed to identify opportunities for collaboration, gaps in the sector, and bright spots in our region.

Staff and Professional Growth

Since we met last October, we've added two new staff at NEFA - Indira Goodwine, Program Director, Dance, and Falyn Rose Elhard, Program Associate, New England Presenting and Touring. We are thrilled to welcome them to NEFA. Steven Fenton, Senior Manager, Human Resources & Executive Affairs, continues to do a wonderful job leading our hiring and recruitment efforts.

Development and Communications

As you will hear in our committee report, we have closed our Board Giving campaign, which represents a significant share of the NEFA Annual Fund. Thank you all for participating! We also achieved our Rebecca Blunk Fund fundraising goal in January, raising \$10,000 toward unrestricted artist fellowships in New



Executive Director's Report

England. We still have \$14,012 to raise to reach our stretch Annual Fund goal of \$115,000, and we have until May 31 to get there! We received great news in November of both a three-year award from DDCF of \$5.4M to continue their support for NDP, and of a three-year award from TBF of \$225,000 to support a New England regional dance development initiative. We have submitted a renewal request for Creative City to the Barr Foundation and anticipate hearing from them at the end of this month. Sharon Timmel, Development Director, and Sarah Kelley, Development Coordinator, have been doing great work in these key efforts.

Finance

The department has been very busy closing out both our annual financial audit and our first-ever audit by the NEA's office of the Inspector General. We'll discuss both as part of the finance and audit committee report. Thank you to our finance team of Jug Chokshi, Director of Finance & Administration, Rodrigo DelaTorre, Finance Manager, and Janusz Sulanowski, Finance Associate, who have been working with integrity and diligence to steer our finances. Jug, along with Abby Southwell, Data & Technology Manager, and Steven Fenton, are also leading our efforts to plan for our real-estate needs as we approach the end of our current lease in August 2020 and have identified a broker to work with us on the project.

Equity, Diversity, Inclusion, and Accessibility

We held our second staff training with artEquity in late November and are sponsoring an Arts Equity Summit in Boston from March 22 - 24, 2019. We will also be making an equity learning opportunity available to constituents in the New England region in spring 2019. The program report includes information about how the program staff are developing criteria for grant applications that address EDIA considerations. The NEFA staff EDIA working group will make a presentation about their work at the board meeting. Thanks to our current co-chairs of the EDIA working group, Abby Southwell and Sarah Kelley, and to all who participate in this group.

Regional Arts Organizations

I gathered with our Regional Arts Organization (RAO) colleagues at the NASAA conference in Baltimore MD in November, and at the end of February Jane Preston, Deputy Director, and I are attending a 2-day RAO meeting in Washington DC, including time with NEA leadership. I look forward to sharing outcomes with you. In addition to our convenings in Baltimore and in Washington, the RAO Executive Directors and Board Chairs will meet in Burlington, VT from April 24 - 26. I look forward to introducing our RAO peers to the wonders of New England, and Vermont in the springtime! The RAOs as a cohort are rolling out the new Jazz Road touring initiative, and NEFA hosted a Jazz Road convening in December to inform development of the initiative.

Board of Directors

You will hear from the Trustees Committee that we are planning to recruit 2 - 3 new members to the board at our summer meeting, in Providence, RI on June 20 - 21. Although it is bittersweet indeed to see Larry Simpson's term as chair of the board come to an end, we are fortunate that our current vice-chair Ann Smith has agreed to be nominated to serve as chair and that Larry has agreed to be nominated to serve on the executive committee as an at-large member until the end of his board term in June 2020. Trustees Committee Chair Randy Rosenbaum will give a full report, but this is significant news and I wanted to make sure to comment on it. I am so grateful for Larry and Ann's respective leadership contributions and for our collective efforts to develop many aspects of board leadership at NEFA.

Advisory Council

The NEFA Advisory Council had its second full council meeting in late November, followed by a dinner to build relationships amongst the group. Although the inaugural 2-year terms of the Council members will end this summer, we will be inviting several council members to serve a third year to ensure continuity with our new members. Thank you to Sarah Kelley for working with me to steward this group.



Executive Director's Report

Advocacy

Ann Wicks and I will be attending Arts Advocacy Day in Washington D.C. on March 4 – 5 and have been working with MASSCreative to develop a unified approach to our Massachusetts delegation. We have some legislators in key leadership roles in the new Congress, include Rep. Richard Neal as chair of the Ways and Means Committee. Rep. Jim McGovern, now ranking member of the House Rules Committee, will be inviting fellow legislators and staffers to a group meeting to discuss the impact of the creative sector and federal investment. In addition, I have been invited to advise on Mayor Walsh's proposal to the MA legislature for a commission to study a dedicated revenue stream for the arts and tourism.

Programs

Jane Preston has collaborated with the program staff to prepare a detailed look NEFA program activities, included in this board book. Thank you to the entire program team for this comprehensive document! At the board meeting, we will be sharing some recent grantmaking highlights to inform you about the reach of our work to invest in artists, communities and cultural organizations. The program staff Morganna Becker, Kamaria Carrington, Falyn Rose Elhard, Kristin Gregory, Daniela Jacobson, Meena Malik, Cheri Opperman, Adrienne Petrillo, Dee Schneidman, Derek Schwartz, Kelsey Colcord Spitalny, Quita Sullivan, Adrienne Petrillo, Dee Schneidman, and Kim Szeto continue to engage closely with constituents, identify critical areas of program development, and implement our portfolio of work to advance our mission.

Finally, I want to point your attention to the upcoming Creative Communities Exchange on June 6 – 7 in Montpelier, VT. We hope some of you will register and join us for the event! We will be celebrating the 5th anniversary of CreativeGround at the event and anticipate a great success. My special thanks to Dee Schneidman, Program Director, Research & Creative Economy, for her leadership of this convening.

Kinan Azmeh | Clarinetist & Composer | kinanazmeh.com

Kinan Azmeh has been touring the world as soloist, composer and improviser. His utterly distinctive sound across different musical genres has gained him international recognition as clarinetist and composer. Kinan was recently named composer-in-residence with Classical Movements for the 2017-2018 season. He has appeared at the Opera Bastille, Paris; Tchaikovsky Grand Hall, Moscow; Carnegie Hall and the UN's general assembly, New York; the Royal Albert hall, London; Teatro Colon, Buenos Aires; der Philharmonie; Berlin; the Library of Congress, the Kennedy Center, Washington DC; the Mozarteum, Salzburg, Hamburg's Elbphilharmonie and the Damascus opera house for its opening concert in his native Syria and has played with the New York Philharmonic, the Seattle Symphony, the Bavarian Radio Orchestra, the West-Eastern Divan Orchestra, the Qatar Philharmonic and the Syrian Symphony Orchestra among others. He has shared the stage with Yo-Yo Ma, Marcel Khalife, Aynur, Daniel Barenboim and Jivan Gasparian.

His compositions include several works for solo, orchestra, and chamber music; film, live illustration, and electronics. His discography includes three albums with his ensemble Hewan, several soundtracks for film and dance, a duo album with pianist Dinuk Wijeratne and an album with his New York Arabic/Jazz quartet the Kinan Azmeh CityBand. He serves as artistic director of the Damascus Festival Chamber Players, a pan-Arab ensemble dedicated to contemporary music from the Arab world. His is a frequent guest faculty at the Apple Hill Center for Chamber Music and is on the advisory board of the Nova Scotia Youth Orchestra. He is also a member of Yo-Yo Ma's Silk Road Ensemble with whom he was awarded a Grammy in 2017.

Kinan is a graduate of New York's Juilliard school as a student of Charles Neidich, and of both the Damascus High institute of Music where he studied with Shukry Sahwki, Nicolay Viovanof and Anatoly Moratof, and Damascus University's School of Electrical Engineering in his native Syria. Kinan earned his doctorate degree in music from the City University of New York in 2013.

Jay Raman | *Director* | Cultural Programs Division, Bureau of Educational and Cultural Affairs, U.S. Department of State

Jay Raman is a career member of the U.S. Foreign Service. Jay is currently assigned to Washington, DC as director of the Cultural Programs Division in the Bureau of Educational and Cultural Affairs, with responsibility for the State Department's global performing arts, visual arts, film, and humanities exchanges. He served previously in Cambodia, Ecuador, Guatemala, Estonia, and the Dominican Republic and will transfer this summer to Bogota, Colombia. Jay has a J.D. from Harvard Law School and a B.A. in international studies from the University of Tennessee, with a minor in music performance. He is originally from Oak Ridge, Tennessee.

Melissa Richmond | *Executive Director* | West Claremont Center for Music and the Arts

Melissa Richmond is an experienced nonprofit executive leader, educator, and performer. In 2015 she was awarded the Governor's Award for Distinguished Arts Leadership for her work with the West Claremont Center for Music and the Arts and the City of Claremont. Melissa has a passion for collaboration, inspiring music makers, and access for all that drives her approach to program creation, performance presenting, and education. Melissa graduated from Dalhousie University with a Bachelor of Music Degree as a flute/piccolo major, and from New England College with an MS Management Degree in Non-Profit Leadership. She has studied flute with Elizabeth Dubois McCarthy, flute/piccolo with Christine Feierabend, conducting with Dr. Dinuk Wijeratne, composition/arranging with Dr Jérôme Blais, and music history and musicology with Dr. David Schroeder.

Melissa lives in Claremont, NH, and is working to enhance music and arts in the region. In 2008 she founded the Summer Concert Series at Union Church, which has now expanded into the West Claremont Center for Music and the Arts (WCCMA). She is the Executive Director of WCCMA, and Music Director for

Saint-Gaudens Memorial. During her work with WCCMA and SGM Melissa maintains a performing arts program hosting local, national, and internationally recognized musicians. Through WCCMA she also founded the Youth Arts Enrichment Initiative that gives students access to musical instruments, lessons, workshops, and artist residencies. Melissa particularly loves developing programming for rural and underserved communities in collaboration with inspiring artists. Among her favorite partnered projects to date were the commissioning and world premiere performance of Kinan Azmeh's Concerto for Flute and Orchestra, and the 53 foot public art sculpture "Our Hand Then and Now" by Ernest Montenegro, both completed in 2014 in honor of Claremont's 250th Anniversary.

Attendance

Board: Christal Brown, Taylor Ho Bynum, Amy Zell Ellsworth, Geoff Hargadon, John Henry, Doug Keith (*via phone*), Karen Mittelman (*via phone*), Barbara Murphy, Chip Newell, Julie Richard, Randy Rosenbaum, Larry Simpson, Ann Smith, Pam Tatge, Ted Wendell, Marco Werman, Lisa Wong, Carrie Zaslow

Guests: Ephrat Asherie (NDP Grantee), Amy Lam (Celebrity Series) Bob Lynch (AFTA), Anita Walker (MCC)

Notetaker: Steven Fenton

BOARD CHAIR LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:05 PM

Call to Order & Welcome

Larry Simpson called the meeting to order. He shared his excitement to be back together after a productive and rewarding retreat in June. Larry led the room in a round of introductions.

Executive Director's Report

Executive Director Cathy Edwards reported on recent activity at NEFA informed by the strategic plan. NEFA's solid financial standing has enabled the organization to invest in the priorities identified within the plan. Cathy cited two examples: creating a fund for professional development for NEFA staff and a working group tasked with managing how those funds are used, and initiating program activities and partnerships that further underscore and help realize NEFA's core value of equity, diversity, inclusion, and accessibility.

In September, the organization completed a process to build a new system and process for individual staff growth and development. As an outcome of the strategic planning process NEFA seeks to make room for, and bring greater transparency to, how and when staff may be eligible for growth or promotion opportunities. The new system establishes two new position levels and senior titles for individuals who have demonstrated mastery within their current role. It also allowed the organization to establish compensation ranges for each position level, which helps to increase transparency around compensation internally and externally. Upon ratifying the new frameworks, the organization made 10 promotions and compensation adjustments across the organization as the first step of implementing this new policy. Additionally, after hearing from the board in June, the organization prioritized funding the discretionary employer contributions to staff 403b plans for FY17 and 18.

Cathy reflected on the most recent season of Center Stage which brought artists from Egypt and Ukraine to tour the US. NEFA is working closely with partners Lisa Booth Management to consider next steps for reapplying for additional funding from the ECA at the State Department. She reported that NEFA also has major proposals pending at the Doris Duke Charitable Foundation, to support three more years of the National Dance Project, and The Boston Foundation to support a next iteration of NEFA's Regional Dance Development Initiative (RDDI) in New England.

Cathy asked Jane Preston and Amy Ellsworth to share notes from their recent trip to the Grantmakers in the Arts (GIA) Conference in Oakland, CA, which had the tagline "Race, Place, Space." Oakland recently completed a cultural plan and mapped where arts organizations and artists are located. The conversation started as creative placemaking but shifted toward thinking about place-keeping and sustaining the cultures and communities that created those places, which resonated with the work NEFA is doing. GIA has been working on raising equity as the focus of their work, which was reflected in the conference, both in terms of the participants and topics presented throughout.

Approval of Minutes from June 2018 Retreat

Larry Simpson presented the minutes from the June 2018 Board of Directors Retreat. He asked for questions or corrections, but none were offered. The chair entertained a motion to approve the minutes.

Carrie Zaslow motioned to approve the June 2018 board retreat minutes. Pam Tatge seconded the motion. The vote was unanimous.

Finance & Audit Committee Report

Board Treasurer Doug Keith reiterated Cathy's point that NEFA's finances have been healthy. Risks remain and always will, but Cathy and the leadership team have been proactive in recognizing them. The finance team will complete the annual audit in November, which will be just in time to begin an audit from the National Endowment for the Arts.

Jug Chokshi, Director of Finance & Administration, shared his priority for the year is to create a standard internal reporting format and timeline, which will be a collaborative effort with the staff. Jug will also focus on increasing transparency and will be working with the committee to produce information in different ways to deepen their understanding of the finances.

Jug walked the board through the financial statements and pointed out the projections were from quite early in the fiscal year. Jug flagged the currently projected \$300K surplus would most likely decrease, but if in January that number is still high the organization will reinvest that money to cover gaps in strategic priorities.

Investment Committee Report

Investment Committee Chair Ted Wendell shared that the committee has discussed whether to redirect some of NEFA's investments into a more socially responsible strategy in order to align with our policies. This would involve resolving legacy issues with the Fund for the Arts investments.

Trustees Committee Report

Trustees Committee Chair Randy Rosenbaum shared when the committee met in September most of their conversation focused on how NEFA's commitment to equity, diversity, inclusion, and accessibility might inform their priorities for board development over the next year. After reflecting on the deep learning at the retreat, the committee decided they would need a better understanding of who is already on the board before they could identify recruitment priorities for candidates for the Class of 2022. In order to avoid making assumptions about current board members, the committee will send out a survey to establish current baselines, identify gaps, and solicit nominations.

Special Board Election

Trustees Committee Chair Randy Rosenbaum presented the special election slate to the board. The Trustees Committee recommended the nomination of Kristina Newman-Scott to the class of 2021 for a 3-year term to begin immediately.

Randy Rosenbaum motioned to approve the nomination of Kristina Newman-Scott to the Class of 2021. Taylor Ho Bynum seconded the motion. The vote was unanimous.

Development & Communications Committee Report

Development & Communications Committee Chair John Henry reminded the board the annual appeal had just kicked off and expressed his hope that the board would continue to have 100% participation in the annual fund. The committee also discussed other ways the board can participate in the organization's fundraising strategies. They developed some discussion points that would provide an outline for conversations between individual board members, Cathy Edwards and Development Director Sharon Timmel, to think through how everyone can use their unique skills to contribute to various projects.

National Dance Project Grantee Spotlight

Deputy Director Jane Preston introduced and welcomed National Dance Project grantee Ephrat Asherie and Amy Lam the Artistic Programmer for Celebrity Series. Ephrat received a 2017 production and touring grant to create and tour *Odeon*. Ephrat spoke to the board about her experience creating the work which was her second opportunity to collaborate with her brother who is a jazz pianist who composed the music for the piece. With *Odeon*, Ephrat felt ready to take on a larger scale production which the National Dance Project grant made possible. The grant also made it possible for Ephrat to take on her first national tour. Ephrat spoke about the different collaborators she worked with and the various and unique perspectives they brought into the structure and form of the piece. She was excited to bring a piece that is deeply rooted in both traditional and contemporary dance forms and music to different audiences across the country.

who will ask different questions from, and in, different contexts. She continues to think about how to make the work accessible, engaging, and inclusive for all audiences.

Arts Advocacy – Presentation & Discussion

Board Chair Larry Simpson introduced Bob Lynch, President & CEO of Americans for the Arts (AFTA). Cathy shared some of the ways NEFA's work intersects with AFTA, most significantly NEFA's participation in Arts Advocacy Days in March, which offers constituents an opportunity to connect with their representatives to discuss the impact and needs of the creative economy in the United States.

AFTA was founded in 1960 to serve, advance, and lead a network of organizations and individuals who cultivate, promote, sustain, and support the arts in America. AFTA is committed to three goals – increasing resources for the arts, setting policy that supports the arts, and bringing awareness to and advocating the importance of the arts to America's communities and economy. Bob briefly described AFTA's strategies in each of these areas before opening the discussion for questions.

Board members asked about working with current leadership at the National Endowment for the Arts, the importance of advocating for the arts at the state and local levels, and the ways they could connect to AFTA's work. Bob reminded board members the most important thing is to keep their eyes on the issues they had discussed and that small steps help at every level. He invited board members to join the [Arts Action Fund](#) to stay connected to this work and reinforced the importance of their participation in the arts, as advocates, patrons, and donors.

Operationalizing Our Values: Equity, Diversity, Inclusion, and Accessibility

Board Chair Larry Simpson reflected on the summer retreat which grounded the board in the importance of deepening the organization's commitment to equity, diversity, inclusion, and accessibility. The Trustees and Executive Committees both met to conduct debriefs on the retreat, which included conversation about what the board's next steps should be to inject NEFA's commitment to these principles into the cellular level of the organization.

The board were invited to revisit the conversation maps that were created at the retreat and asked to consider a topic or question they would like to address. Board members acknowledged the great and skillful work of the team of facilitators from Equity Quotient. They appreciated the conversation was grounded in the history of the creation of race, which established an appropriate baseline knowledge to navigate the rest of the conversation. Many described an appetite to learn even more about that history and its impact on the contemporary United States.

The conversation turned toward questions about what NEFA needs from the board to tackle such important issues. The board broke out into their committees to discuss the ways in which they can infuse the organization's commitments to equity, diversity, inclusion, and accessibility, into their work.

The Finance & Audit and Investment Committees spoke about their hope to diversify the membership of the committees. They also shared they would like to engage all of NEFA's investment managers in conversation about moving to socially responsible investments and explore diversifying the funds by moving toward groups owned or operated by individuals from marginalized communities.

The Trustees Committee agreed as a small subset of the board that they shouldn't dictate the recruitment priorities that will be used to identify new board members. They shared their desire to think more expansively about diversifying the board, focusing on intersectionality, and breaking away from the impulse to find individuals who simply "check a box."

The Development & Communications Committee spoke about engaging with staff on the website redesign to help improve the site's accessibility. They also discussed NEFA's reach and visibility and spoke about their desire to figure out which audiences and communities NEFA should be, but isn't, reaching and consider how to change or adapt the organization's messaging to reach them.

The Executive Committee volunteered to ensure these topics and this kind of conversation remain on the board's ongoing agenda. They discussed how they can support the organization to maintain its focus on these issues and reinforce their and the board's commitment to support NEFA to take risks in addressing and operationalizing these values.

Closing Remarks & Adjournment

In his closing remarks, Chair Larry Simpson reminded the board that they are in a unique position at a unique organization; not every board or organization they work with will offer an opportunity to engage in a deep and intentional process of transformation. He reminded them their individual and collective commitment to this process is essential to its success.

Board Chair Larry Simpson adjourned the meeting at 5:09 PM.

Next Steps:

- ***Present these minutes to the board for approval on March 8, 2019***

DRAFT

MEMORANDUM

To: NEFA Board of Directors

From: Doug Keith & Ted Wendell
Jug Chokshi, Director of Finance & Administration

Date: February 26, 2019

Re: Finance Updates

In October, we shared a number of priorities for this fiscal year. At the time, we did not foresee the finance team would soon be absorbed in two audit processes. The first, our regular annual audit, and the second an audit by the National Endowment for the Arts (NEA), a first in NEFA's over 40-year history. As both audits near completion, we want to extend our thanks to the finance staff at NEFA for their diligent work and graceful balancing of these two competing projects. Below are additional updates since our meeting on October 26.

FY18 Audit:

We expect the FY18 audit and the statements to be fully completed shortly. The final numbers are in line with our last set of projections. There were a few challenges in the audit process, which is delaying the closing date. On our part, we were too ambitious in the initial plan for deliverables; the closing process for the fiscal year required more than we had anticipated. After mid-November, the auditors' availability has been limited.

NEA Audit:

The NEA completed its audit work in February, spanning NEFA's FY13 – FY17. We viewed the audit as a learning opportunity for our relatively new finance team, and we've already made some changes to our processes based on that learning. There were several findings (i.e., instances of errors in compliance, amounts, timing, etc.). However, the NEA auditor summarized the findings as "light", largely because of the strength of our control systems. The process won't be completed for another 2 months. The final result will include the auditor's report on the findings, our responses, and a determination by NEA's program staff regarding any actions to be taken.

FY19 Projections:

As of 1/31/19, we project a surplus of just under \$87k. The variances from the budget are primarily due to timing differences in grant-related activities. Jug is currently reviewing proposals with several commercial bank to ensure that we're making the most of our operating cash.

FY19 Investments

The Investment Committee reviews results on a quarterly basis, and we continue to include rotating presentations from our four brokers in our committee meetings. The December 31, 2018 report is included here. One matter that we are actively addressing is bringing our investment portfolios into alignment with our new investment policy. The policy calls for a socially-responsible approach. We realized one of our fund managers wasn't explicitly using these criteria because they had historically managed the Fund for the Arts holdings and that long-term relationship had no such criteria. They have recently developed a plan that conforms to our policy, which we have accepted and will actively monitor.

Best Regards,
Doug Keith, Chair, Finance & Audit Committee
Ted Wendell, Chair, Investment Committee

Finance & Audit Committee Members: Geoff Hargadon, Chip Newell, Carrie Zaslow
Investment Committee Members: Pamela Diamantis, Newell Flather, Geoff Hargadon, Doug Keith

	FY19 Projection as of 1/31/19		FY19 Approved Budget		Variance	
REVENUE						
Release of Temp Restricted Revenue						
Foundations	6,125,113		5,982,010		143,103	2% A
Government						
National Endowment for the Arts	1,092,400		1,092,400		0	0%
State Arts Agencies - New England	104,500		102,000		2,500	2%
U.S. Department of State	967,000		1,232,403		(265,403)	-22% B
subtotal Released Revenue	8,289,013		8,408,813		(119,801)	-1%
Other Operating Revenue						
Earned Revenue (Events, Center Stage Touring)	141,000		167,334		(26,334)	-16%
Annual Fund (Board & Individuals)	105,000		100,000		5,000	5%
Interest & Dividends (Operating Assets)	70,000		30,000		40,000	133% C
Quasi-endowment draw (@ 5%)	198,141		198,141		0	0%
subtotal Other Revenue	514,141		495,475		18,666	4%
TOTAL REVENUE	8,803,154		8,904,288		(101,135)	-1%
EXPENSES						
Grants & Program Services						
Multidisciplinary (New England P&T, Folk Arts, A)	456,354		401,354		55,000	14% D
Creative Economy & CreativeGround	235,200		270,200		(35,000)	-13%
Public Art (Creative City, Fund for the Arts)	300,307		275,307		25,000	9%
Dance (National Dance Project, New England Dar	2,438,018		2,407,400		30,618	1%
Theater (National Theater Project)	1,287,876		1,237,876		50,000	4%
International Cultural Exchange (Center Stage)	1,058,610		1,262,746		(204,136)	-16% B
Sponsored Projects (ArtistLink)	5,000		5,000		0	0%
subtotal Program	5,781,365	66%	5,859,883	67%	(78,518)	-1%
Administration						
Compensation & Benefits	2,059,817		2,087,566		(27,749)	-1% E
General & Administrative	733,492		702,478		31,014	4%
Communications & Development	141,500		103,200		38,300	37%
subtotal Admininstration	2,934,809	34%	2,893,244	33%	41,565	1%
TOTAL OPERATING EXPENSES	8,716,174	100%	8,753,127	100%	(36,953)	0%
OPERATING SURPLUS (DEFICIT)	86,980		151,161		(64,181)	-42%
Strategic Opportunity & Risk Reserves						
	0		0		0	#DIV/0!
TOTAL SURPLUS (DEFICIT)	86,980		151,161		(64,181)	-42%

A Increase primarily due timing differences in grants expenses.

B Based on revised numbers through the audit process, the level of funding and associated expense decreased in FY19 (and accordingly, the revenues and expenses increased in FY18).

C Projection increased due to raising interest rates.

D Projection reflects an increased investment in New England programs.

E Open positions were unfilled for longer than anticipated.

	Boston Common						
	Eagle Claw (4567)	Trillium (6684-8961)	(5778-8242)	Walden 1 (1-08491)	Walden 2 (1-05749)	TOTAL	
Value at end of Q4 2017	\$ 2,994,271	\$ 2,881,797	\$ 279,314	\$ 368,101	\$ 3,069,691	\$ 9,593,174	
Withdrawals, taxes & fees	\$ 20,323	\$ 11,227	\$ -	\$ 5,771	\$ 12,197	\$ 49,518	
Value at end of Q4 2018	\$ 2,938,092	\$ 2,883,260	\$ 241,848	\$ 346,005	\$ 3,026,554	\$ 9,435,759	
% of total	31%	31%	3%	4%	32%		
Cash	\$ 131,892	\$ 130,142	\$ 699	\$ 2,302	\$ 31,962	\$ 296,997	3.1%
Equities	\$ 1,832,603	\$ 1,954,796	\$ 241,149	\$ 343,700	\$ 2,070,749	\$ 6,442,997	68.3%
Fixed Income	\$ 822,076	\$ 753,991	\$ -	\$ -	\$ 913,628	\$ 2,489,695	26.4%
Other	\$ 151,521	\$ 44,331	\$ -	\$ 4	\$ 10,215	\$ 206,071	2.2%
YTD return	-1.83%	0.11%	-13.45%	-6.00%	-1.41%	-1.55%	
1-yr return	-1.83%	0.11%	-13.45%	-6.00%	-1.41%	-1.55%	
3-yr return (annualized)	7.93%	6.63%	2.71%	9.03%	7.16%	7.19%	
5-yr return (annualized)	6.12%	4.81%	-0.26%	4.35%	5.85%	5.40%	

	S&P500 Index	Barclays Govt/Credit Int Bd	Citigroup 3-mo T- bill Index	Weighted by market value
YTD return	-4.83%	0.88%		
1-yr return	-4.83%	0.88%		
3-yr return (annualized)	9.26%	1.70%		
5-yr return (annualized)	8.49%	1.86%		

NEFA FUNDS BALANCES		NEFA Operations	NEFA Quasi- Endowment	Fund for the Arts	Total
Beginning Balance	5/31/2018	1,787,987 21%	3,994,660 47%	2,769,044 32%	8,551,691 100%
QE annual draw to Operations	6/2/2018	198,141	(198,141)		- (per FY19 approved budget)
FFA Draw to operations					
Replenishment of QE		1,986,128 23%	3,796,519 44%	2,769,044 32%	8,551,691 100%
Net Change in Investment Balance		205,325	392,482	286,262	884,068
Current Balance		2,191,453 23%	4,189,001 44%	3,055,306 32%	9,435,759 100%



Development & Communications Committee Report

MEMORANDUM

To: NEFA Board of Directors
From: John Henry
Date: February 26, 2019
Re: Updates since October

I'm thrilled to start with the great news that once again we have achieved 100% board participation in the annual appeal, marking another banner year for individual giving at NEFA. Together, the board donated \$74,586, an 11% increase from last year's total of \$67,291. Thank you for your contributions this year, which will provide critical support to the organization as it continues the challenging and important work of implementing an ambitious strategic plan and operationalizing our core values.

I also want to extend my thanks to those of you who participated in the FY19 board friend-raising campaign this year. As a board, we sent personalized appeal letters to 71 of our friends and colleagues and raised an additional \$5,475 from 19 individuals.

As Cathy mentioned in her report, we are still about \$14,000 shy of our stretch goal of \$115,000, so there is still some work to be done before May 31; in our last meeting, we discussed some ideas for how we may get there. The Development team, Sharon Timmel and Sarah Kelley, plan to mail out a spring appeal to past donors before the end of the fiscal year. If you missed suggesting names for the friend-raising campaign in October, we would be happy to include them in this next appeal. Please contact Sharon Timmel at stimmel@nefa.org if you would like to send a personal note to someone in your networks. We have also added the option to make a donation to NEFA on the registration page for the upcoming [Creative Communities Exchange](#), which we hope will serve as a reminder to attendees that this is an important and expensive event to produce and their support, at any level, is meaningful and appreciated.

When the board last met in October, I reported on a new project for this year – that Cathy and Sharon would be reaching out to schedule one-one-one conversations to discuss what activities and projects you might be interested to try over the next year, and who among your networks might be amenable to an introduction to NEFA. These conversations will give you the opportunity to weigh in and brainstorm on what tactics we may use to reach our fundraising goals this year and beyond. I look forward to hearing the results of these conversations and the committee will think about how the learning and outcomes may inform a conversation at our retreat in June.

I want to congratulate NEFA's Communications team, Ann Wicks and Jeffrey Filiault, who managed a great process to update nefa.org. I love the new site and think it perfectly reflects the vibrancy and innovation of the organization. Of course, the work is never done, and I want to thank Jeffrey and Ann for their continued efforts to make the website an inclusive and accessible resource for all of our constituents.

I look forward to seeing you all in March and hope that you'll consider [registering for CCX 2019](#) in Montpelier this June!

Best Regards,

John Henry
Chair, Development & Communications Committee

Committee Members: Kristina Newman-Scott, Ann Smith, Marco Werman, Lisa Wong

Development Communications Committee Report

FY19 Development Activity Report

INDIVIDUAL GIFTS	FY15	FY16	FY17	FY18	FY19	FY20	FY21	FY22
Annual Fund 100 gifts					\$97,782			
Rebecca Blunk Fund 33 gifts					\$10,460			
TOTAL					\$108,242			
FOUNDATION FUNDING	FY15	FY16	FY17	FY18	FY19	FY20	FY21	FY22
Foundation Support Awarded in FY19								
Barr Foundation (\$200,000) for Outcomes of the Strategic Plan (Creative City, CreativeGround, EDIA, Staff Development and Training)					\$200,000			
Boston Foundation (\$225,000) for RDDI New England						\$25,000	\$100,000	\$100,000
Doris Duke Charitable Foundation (\$5,444,100) for National Dance Project (including RDDI New England)						\$1,814,700	\$1,814,700	\$1,814,700
Eastern Bank Charitable Foundation (\$2,500) for Idea Swap 2018					\$2,500			
Fidelity Foundation (\$200,000) for CreativeGround Planning					\$200,000			
TOTAL					\$402,500	\$1,839,700	\$1,914,700	\$1,914,700
Foundation Support Awarded Prior to FY19								
Andrew W. Mellon Foundation (\$3,770,000) for National Theater Project				\$1,256,666	\$1,256,667	\$1,256,667		
Andrew W. Mellon Foundation (\$3,900,000) for National Dance Project					\$1,300,000	\$1,300,000	\$1,300,000	
Barr Foundation (\$1,700,000) for Creative City	\$41,413	\$446,214	\$450,840	\$510,921	\$250,612			
Boston Foundation (\$30,000) for Creative City			\$8,550	\$8,556	\$12,894			
Doris Duke Charitable Foundation (\$3,629,400) for National Dance Project				\$1,814,810	\$1,814,590			
Doris Duke Charitable Foundation (\$262,500) for Core Support/General Operating				\$90,000	\$172,500			
Doris Duke Charitable Foundation (\$750,000) for National Theater Project					\$375,000	\$375,000		
Doris Duke Foundation for Islamic Art (\$300,000) for Center Stage Season 3 and 4	\$10,000	\$30,663	\$93,507	\$0	\$165,830			
TOTAL	\$51,413	\$476,877	\$552,897	\$3,680,953	\$5,348,093	\$2,931,667	\$1,300,000	
Pending Foundation Proposals								
Barr Foundation (\$950,000) for Creative City						\$950,000		
Krupp Family Foundation (\$10,000) for CCX 2019						\$10,000		
Lucy Downing Nisbet Charitable Fund for CCX 2019						\$10,000		
TOTAL						\$970,000		
GOVERNMENT FUNDING	FY15	FY16	FY17	FY18	FY19	FY20	FY21	FY22
Government Support Awarded in FY19								
U.S. Embassy, Cairo, Egypt (\$33,500) for Center Stage 4 Journalists					\$33,500			
Massachusetts Cultural Council for FY19 Partnership					\$55,000			
New Hampshire State Council on the Arts (\$4,000) for FY19 Partnership					\$4,000			
New Hampshire State Council on the Arts (\$4,000) for FY20 Partnership						\$4,000		
Rhode Island State Council on the Arts for FY19 Partnership					\$15,000			
TOTAL					\$107,500	\$4,000		
Government Support Awarded prior to FY19								
National Endowment for the Arts (\$1,088,400) for FY19 Partnership					\$1,088,400			
U.S. Department of State (\$1,350,000) for Center Stage Season 4			\$121,044	\$320,000	\$908,956			
TOTAL			\$121,044	\$320,000	\$1,997,356			
Pending Government Proposals								
U.S. Department of State (\$1,300,000) for Center Stage Season 5						\$143,000	\$312,000	\$845,000
National Endowment for the Arts for FY20 Partnership					TBD			
Connecticut Office of the Arts for FY19 Partnership					TBD			
Maine Arts Commission for FY19 Partnership					TBD			
Vermont Arts Council for FY19 Partnership					TBD			
TOTAL					TBD	\$143,000	\$312,000	\$845,000

Development Communications Committee Report

FY19 Development Activity Report

DONOR ADVISED FUNDING	FY15	FY16	FY17	FY18	FY19	FY20	FY21	FY22
Donor Advised Fund Support Awarded in FY19								
Aliad Fund (\$30,000) <i>for the New England Dance Fund</i>					\$30,000			
TOTAL					\$30,000			
CORPORATIONS	FY15	FY16	FY17	FY18	FY19	FY20	FY21	FY22
Corporate Support Awarded in FY19								
Baystate Financial (\$500) <i>for Idea Swap 2018</i>					\$500			
Eckert Seamans (\$500) <i>for Idea Swap 2018</i>					\$500			
National Life Group (\$10,000) <i>for CCX 2019</i>						\$10,000		
Vermont Mutual Insurance (\$2,500) <i>for CCX 2019</i>						\$2,500		
TOTAL					\$1,000	\$12,500		
Pending Corporate Requests								
Community National Bank <i>for CCX 2019</i>						\$2,500		
MogoArts <i>for CCX 2019</i>						\$2,500		
TodayTix <i>for CCX 2019</i>						\$2,500		
VSECU <i>for CCX 2019</i>						\$2,500		
Wayfair <i>for CCX 2019</i>						\$5,000		
TOTAL						\$15,000		
TOTAL AWARDED IN FY19					\$6,330,842			
TOTAL BUDGETED IN FY19					\$7,994,691			
TOTAL PENDING					\$2,285,000			

IN-KIND SUPPORT AWARDED IN FY19

Art New England *for CCX 2019*
 Salesforce Foundation
 Struck Catering *for Idea Swap 2018*
 Times Argus *for CCX 2019*
 Vermont Public Radio *for CCX 2019*

MEMORANDUM

To: NEFA Board of Directors
From: Randy Rosenbaum
Date: February 26, 2019
Re: Updates since October

First, I want to acknowledge the news that Cathy shared in her report – at the end of our retreat in June, Larry Simpson will conclude his appointment as the NEFA Board Chair. Throughout his chairmanship, Larry provided the steadfast leadership we needed in times of great challenge and transition. It was one of the committee's goals this year to identify the next board chair before the end of Larry's current and final board term to ensure a smooth leadership succession. We are pleased to share that Board Vice Chair Ann Smith has agreed to be nominated for the role of Board Chair this summer. To ease the transition, Larry will be nominated to stay on the Executive Committee as an at-large member for an additional year before his board service concludes in June 2020. We will have time at the retreat this summer to celebrate Larry's tenure as board chair.

On behalf of the Trustees Committee, I want to thank you all for responding to our survey. We were delighted to have full participation from the board in that process – your responses shone a light on our current strengths and areas of growth as a board and provided clear direction for how we as a committee can build an even stronger and more inclusive governing board for the organization. A high-level summary of the survey results is included in this report.

At our meeting on March 8, we'll highlight some of our key takeaways from the information we received, but for now I want to share what you collectively identified as the board's top recruitment priorities/areas of greatest need for expertise or representation. When we weighted the areas where members selected either "Could Do Better" or "High Priority for 2020", five recruitment priorities stood out clearly from the rest:

- Inclusion of people with disabilities
- Generational Diversity
- Racial/Ethnic Diversity
- Ability to Connect NEFA to Financial Resources
- Inclusion of Practicing Artists

It was helpful to have these priorities in mind as we reviewed the nominations we received for the NEFA Board Class of 2022. We were glad to see a lot of alignment between the priorities you identified and the impressive list of individuals you submitted as nominees. We are excited to get on the road to meet some of these amazing candidates over the next few months and begin building a class of nominees and a pipeline of future candidates. Our goal will be to share a draft election slate with the board well in advance of the summer retreat so you will have the opportunity to offer input before we call for a vote.

Best Regards,

Randy Rosenbaum
Chair, Trustees Committee

Committee Members: Taylor Ho Bynum, Barbara Murphy, Pam Tatge

AGE: 42% of board members are in the 55-65 age bracket. The rest of the board is evenly spread across generations, with one member over 75.

EDUCATION: All board members have completed a 4-year college degree; 75% have advanced degrees.

PROFESSIONAL LEVEL: 55% of board members consider themselves to be at the executive level in their career. No board members identify as young professionals.

INDUSTRY: 39% of the board primarily in arts administration positions. There are also strong contingents in academia, nonprofit management, and business/finance. Nobody responded that they work primarily in philanthropy, law, or technology.

PROFESSIONAL EXPERTISE: Board members consider themselves well-versed in a number of areas with strong representation from artists, arts, nonprofit, and academic administrators, business, and philanthropy. The board has limited expertise in law, medicine, media, and technology.

PRACTICING ARTISTS: 8 board members consider themselves practicing artists. Of that group, only 4 earn a percentage of their income through their artwork, 1 a majority, 1 less than half, and two earn only a small percent of their income through their artistic practice.

ARTS EXPERTISE: The NEFA board has deep knowledge of arts administration, community engagement, music, and visual arts. Nobody identified as having expertise in theater.

ARTS INTERESTS: Board members are most interested in community engagement, arts administration, visual arts, and philanthropy.

URBAN vs. RURAL: 60% of board members live in an urban setting, while 25% live in rural settings. 3 members split their time between urban and rural areas.

RACE/ETHNICITY: 35% of the board identify as people of color. Two of those individuals consider themselves multiracial. No board members identify as Hispanic/Latino/a/x, Middle Eastern/North African, Native American/American Indian/Alaska Native/Native Hawaiian, or Pacific Islander.

GENDER IDENTITY: 55% of the NEFA board identify as female. No board members identify as being on the transgender or nonbinary spectrum.

OTHER PERSPECTIVES:

- 78% of the board identify as politically “Left”
- 1 board member was born outside of the US
- 1 board member identifies as LGBTQIA
- No board members identify as having a disability
- 50% of the board have a spiritual or religious practice

RECRUITMENT PRIORITIES:

When reviewing the recruitment priorities and weighting the categories where members selected either “Could Do Better” or “High Priority for 2020”, five recruitment priorities stood out clearly from the rest:

- Inclusion of people with disabilities
- Generational Diversity
- Racial/Ethnic Diversity
- Ability to Connect NEFA to Financial Resources
- Inclusion of Practicing Artists

MEMORANDUM

To: NEFA Board of Directors
From: Jane Preston, Deputy Director
Date: February 22, 2019
Re: Program Updates

The first six months of the calendar year are NEFA's most concentrated period for application deadlines, panel review meetings, and grant decisions. In addition, we are planning regional professional development and major creative economy events. NEFA program staff, credited throughout, have contributed highlights of these activities to this report. We are always happy to talk with board members in greater detail about our work and welcome you to NEFA's events.

Last spring, NEFA's Equity, Diversity, Inclusion & Accessibility (EDIA) statement became an important tool across all NEFA programs. Grant program guidelines incorporated the statement as a guiding framework in addition to funding criteria and information provided in application narratives and data. Additional time was allocated for panelists to discuss the EDIA value statement and to acknowledge their potential biases, need for additional perspectives, knowledge and information in applying criteria and reviewing applications.

Following panel review and grant decisions in the summer of 2018, standing cohorts of advisors for the National Dance Project (NDP) and National Theater Project (NTP) participated in discussions of criteria and application questions to suggest revisions for FY19 program grant guidelines and panels. The intention is to make more explicit how our EDIA values are incorporated into the grantmaking process and to enable applicants to provide additional information to be used in the evaluation of their work. The revised NDP and NTP criteria and application questions also guided revisions to New England Presenting and Touring guidelines and the program design under development for Public Art programs.

Revisions to NDP and NTP programs providing direct support to artists for creation and touring of new work provide applicants the opportunity to self-identify their artistic practice and how they define excellence in their work. We added the following question to enable artists to describe factors on which they would like to be evaluated: *We acknowledge that the people reviewing your application are likely to have gaps in understanding or knowledge about the context for your work. Please provide your own definitions of excellence and success for this project, and any other information you think would be important for the Advisors to have to fairly assess your application.*

The New England Presenting and Touring Expeditions program funds organizations to bring artists to communities. Criteria specifically addresses EDIA goals of removing barriers to participation. Applicants are asked: *How will this engagement help to remove those barriers, and how will you measure the progress made through your strategies?*

Creative Economy

Dee Schneidman, Program Director, Research and Creative Economy & Morganna Becker, Program Associate, CreativeGround

In addition to grant programs, planning for the Creative Communities Exchange (CCX), to be held June 6-7 in Montpelier, VT, has proceeded with attention to EDIA goals. CCX is a biennial event that connects creative economy practitioners from throughout New England to share stories of how their creative work has contributed toward community goals, and to share specific replicable steps that event attendees can take home to energize and activate their local communities. The CCX team are working with consultant Dawn Ellis toward more inclusion in all aspects of CCX in order to generate a truly comprehensive picture of New England's Creative Economy. Particular attention and modifications

to event description and invitation language in the call for workshops, along with multiple efforts to generate new contacts are aimed at bringing in more participants from communities identified as previously under-represented.

Workshops have a three-part structure: 20 minutes of presentation from community representatives, 20 minutes of question and answer, and 20 minutes of networking time. These individual workshops are complemented by three CCX full participant sessions that will focus on inclusive creative communities. Registration has just opened, along with application forms for people to apply for scholarship support. Our local host, Montpelier Alive is working with us in generating events to bring in additional participants and identifying prospects for local sponsorship. Full details can be found at: <https://www.nefa.org/events/creative-communities-exchange-2>

New relationships generated through CCX workshop recruitment also will be leveraged to meet EDIA goals in strategic planning for the next phase of CreativeGround, NEFA's online directory of the New England creative economy. The scenarios for site improvements and expansion being developed by the CreativeGround planning consultants incorporate strategies around how NEFA can benefit a wider range of New England creative workers and communities through this technology, as well as a comprehensive accessibility audit and report by Accessibility Partners.

New England Presenting and Touring

Adrienne Petrillo, Program Director, NE Presenting and Touring and Center Stage, Daniela Jacobson, Program Manager, NE Presenting and Touring, & Falyen Rose Elhard, Program Associate, New England Presenting & Touring

The Expeditions grant program supports New England nonprofit organizations to collaboratively plan and implement tours of arts projects involving New England, national, and international artists. The February 20, 2019 deadline for this year's Expeditions program yielded 72 individual Touring applications from presenters collaborating on 20 New England tours, and 7 Expeditions Tour Planning applications including 3 with commissioning support for New England artists. Applications will be reviewed by a panel of regional and national artists and organizational representatives in mid-April.

NEST (New England States Touring) funds presentations of New England-based performing artists within the New England region. Applications for the latest grant round were due on December 3, 2018, and the panel meeting was held on January 14, 2019. Nine engagements were funded across five out of the six New England states, including a tri-state tour by the Boston-based dance theater company ANIKAYA, and \$22,955 in total was awarded.

In partnership with New England Presenters (NEP) and Arts Presenters of Northern New England (APNNE) consortia, NEFA is co-hosting a cultural equity workshop for New England arts presenters and cultural organizers on May 9 in Concord, New Hampshire. The New England Presenting & Touring team is excited to partner with a planning committee of regional presenters and consultants Harold Steward and Sara Mokuria from the Steward Cultural Development Group (SCDG) to design this workshop. The SCDG team will facilitate a full-day workshop for approximately 30 cultural leaders from New England.

On December 7, 2018, NEFA gathered artists, presenters, and other stakeholders from the New England jazz field to provide input on a new national jazz initiative. Jazz Road is being designed by our colleagues at South Arts as an artist-centric program to help jazz artists advance their touring careers. The aim is to enable performers and composers to reach new audiences and new communities, especially in underserved and/or rural areas hungry for the artform. Jazz Road represents the first long-term formal collaboration including all six RAOs. Grantmaking is slated to begin in mid-March, and each RAO will provide technical support and answer questions from applicants who reside in or wish to tour in their respective regions.

Through a partnership with the Western Arts Alliance (WAA), NEFA's regional touring grantees for presentations of New England Indigenous artists will have access to matching grants through WAA's Advancing Indigenous Performance (AIP) Touring Fund in the 2019-20 and 2020-21 seasons. This

partnership between WAA and the regional arts organizations enhances NEFA's existing programs and builds continued support for New England's Native American community. NEFA also continues the partnership with the Northeast Indigenous Arts Alliance (NIAA), led by former NEFA Native Arts program manager Dawn Spears (Narragansett). Current plans are underway for supporting New England Native artists' participation in the 2nd annual Abbe Museum Indian Market May 18-19, 2019 in Bar Harbor, ME.

Public Art

Kim Szeto, Program Director, Public Art & Kamaria Carrington, Program Associate, Creative City

Creative City's fifth and final cohort of grantees for the pilot phase completed projects in December 2018. Although pilot project activities have wrapped up, NEFA continues to engage the Creative City grantee network with ongoing professional development opportunities. Through a partnership with MASS MoCA's Assets for Artists program (A4A), NEFA invited all Creative City alumni to enroll in A4A's Matched Savings Program. This Creative-City-specific cohort not only provides a \$1,000-2,000 "matched savings" grant to for artists to invest in their creative practice and is also paired with artist-focused professional development related to personal financial management, goal-setting, and business planning for artists working in the public realm. Twelve Creative City alumnae will be participating in the A4A Matched Savings Program beginning in 2019.

In November 2018, the Barr Foundation invited NEFA to apply for the next phase of Creative City. In January 2019, we submitted a proposal for \$950,000 to fund the first 15 months through June 2020. The Barr Foundation will notify us of their decision in early April. The proposed next phase for Creative City is based on the learning assessment conducted by Animating Democracy. NEFA staff are working with Hairpin Communications to publish a report and a series of short videos to highlight some of the learnings from the Creative City pilot phase. The report and videos will be posted on the NEFA website soon.

Through a partnership with WBUR, the Creative City team convened a discussion around public monuments in December 2018. Video of the event can be accessed at:

<https://www.nefa.org/news/watch-monuments-shaping-public-space-memory-and-culture>

In May 2018, NEFA's Fund for the Arts (FFA) invited a group of five Boston-based organizations that are currently strengthening the public art sector in diverse ways to apply for multi-year support (June 2018-May 2020). The goal of these grants is to foster a cohort of thought partners as we explore future support for more equitable and sustainable public art practices in the Boston area. NEFA convened the grantees in September 2018 and will launch a series of site visits and continued conversations with this cohort from March through September 2019.

Dance and National Dance Project (NDP)

Indira Goodwine, Program Director, Dance (incoming), Cheri Opperman, Grants Manager, Dance, Kristin Gregory, Program Officer, Dance

In March, NEFA welcomes Indira Goodwine as the new Program Director, Dance, following a comprehensive national search to replace Sara Nash who departed in July to become the Dance Director at the National Endowment for the Arts. Indira is well known to NEFA and the National Dance Project (NDP) through her leadership of Camille A. Brown and Dancers and we are very excited that she will bring her extensive knowledge and field building experience to lead NDP and NEFA's other dance activities. The press release announcing Indira's appointment is at <https://www.nefa.org/news/nefa-appoints-new-program-director-dance>

As previously noted, NDP staff and program advisors collaborated with the National Theater Project (NTP) to better align program guidelines with NEFA's EDIA values. The deadline for 2019 production grants is March 1. For the second year, NDP also shared with NTP the practice of convening grantees with advisors to make connections and develop strategies for the development and touring of their funded projects. This year's cohort of first-time recipients of NDP production grants met in mid-

October 2018 in Atlanta. Learning based on last year's convening contributed to refinements that shifted the perceived balance of power, centering artists' voices and bringing more representatives from each project into the room.

NDP production grant recipients are eligible for additional support for production residencies that assist artists and their organizational partner in preparing the new works for presentation and touring. Priorities for these grants are artists who have not previously received NDP grants and/or those who are planning a significant new dimension in their work. This year, NDP awarded 13 grants for production residencies, totaling \$200,000. For the second year, NDP awarded supplemental grants to artists who are conducting deep community engagement activities – 7 additional grants for a total of \$30,000.

The New England Dance Fund, which supports opportunities for regional artists received 26 applications at the February 8 deadline. Complementing this important support for New England artists, the Boston Foundation has awarded NEFA a multi-year grant for a New England Regional Dance Development Initiative (RDDI). Planning has just begun and will build on convenings of New England choreographers and cultural organizers that NEFA cohosted in the fall of 2017. The report from the New England cultural organizer convening is posted at:

www.nefa.org/sites/default/files/documents/NEDCO%20Convening%20Report_508.pdf

NEFA has again awarded support for the Jacob's Pillow Dance Presenter Forum to be held in July, working with our sister regional arts organizations to ensure broad and inclusive representation by emerging dance curators.

Theater and National Theater Project (NTP)

Quita Sullivan, Program Director, Theater, Meena Malik, Program Manager, Theater, & Derek Schwartz, Program Associate, Theater

The National Theater Project (NTP) held its grantee cohort meeting in Minneapolis, MN in early December 2018. The current cohort of 8 creation and touring grantees is NTP's largest ever, thanks to support from the Doris Duke Charitable Foundation joining the founding support of the Andrew W. Mellon Foundation. Over two days, two representatives from each funded project met with an expanded group of advisors to discuss progress and challenges to developing the new works, and to share knowledge and resources that would lay stronger foundations for touring.

Five years ago, NTP advisors began working with staff and regional partners to host regional convenings in conjunction with these NTP cohort meetings. These are opportunities for the program advisors to gain knowledge and experience with artists in regions where they have less familiarity, and which have produced fewer applications for NTP funding. In December 2018, NTP's Regional convening in Minneapolis, MN, not only featured local artists, but had panels focusing on community-based work; the relationship between the Twin Cities Theaters of Color and the Racial Equity Funders Collaborative.

In addition to the 8 large grants that support both creation and touring of new works, NTP awards 4 smaller grants, totaling \$40,000 for project development and \$1,000 finalist awards to the 12 projects that reach the final round, but are not awarded creation and touring, or project development grants. NTP's 2019 deadline for creation and touring grants is March 12.

Center Stage

Adrienne Petrillo, Program Director, New England Presenting and Touring and Center Stage & Kelsey Colcord Spitalny, Program Coordinator, Center Stage

Center Stage, NEFA's international initiative in partnership with the U.S. Department of State's Bureau of Educational and Cultural Affairs (ECA) and Lisa Booth Management, Inc., creates opportunities for in-depth exchange among international artists, U.S. presenters, and the public, creating alliances for exploration and mutual understanding. Center Stage strengthens U.S. presenting organizations by

increasing their capacity to host international work. Through performances, workshops, discussions, artist jams, and community gatherings, Center Stage ensembles engage with audiences and share their experiences onstage, offstage, and online.

Center Stage tours contemporary performing artists whose explorations of the new and revitalizations of the traditional reflect the dynamic and complex societies in which they live. Each ensemble's independent month-long tour travels to four to seven communities around the country, and generally begins in Washington, DC, with a performance on The Kennedy Center's Millennium Stage, broadcast live via webcast.

In Center Stage season 4, we identified ensembles from Egypt and Ukraine to tour throughout the U.S. and engage with communities across the country. All five Center Stage Season 4 ensembles traveled the U.S. from September 6 to November 18, 2018: Dina El Wedidi, Mohamed Abozekry & Karkadé, and Youssra El Hawary from Egypt, and Kurbasz and Teatr-Pralnia with CCA Dakh from Ukraine. These were U.S. debut tours for all but El Wedidi.

The 41 participants from 5 ensembles and 4 journalists traveled over 22,000 cumulative miles to visit 34 communities in 20 states. They directly interacted with more than 10,000 people at 56 performances and 96 off stage activities. Hundreds of thousands of people globally engaged with Center Stage activities via social media, and through live stream radio and video broadcasts.

Season 4 ensembles crisscrossed the country from small towns like Lyons, NE (pop. 805) and Kittery, ME (9,500) to large cities like Philadelphia, PA and Seattle, WA. Tour highlights include Dina El Wedidi and Youssra El Hawary sharing the stage at Washington, DC club Tropicalia, Kurbasz singing a traditional rain song as their parting gift to Sonoma State audiences during this fall's devastating Camp Fires, Mohamed Abozekry & Karkadé's workshop at Claremont, NH's John Paul 2 Academy for their entire K-8 student body of 15 students, and Teatr-Pralnia's action packed weeklong residency at Boom Arts in Portland, OR. Notable venues include the Kennedy Center Millennium Stage in Washington, DC; David Rubenstein Atrium at Lincoln Center in New York City, NY; the main stage at Globalquerque, a world music festival in Albuquerque, NM; Woodsongs Old-Time Radio Hour in Lexington, KY; and NEFA's own Idea Swap.

NEFA has engaged Chris Dwyer of RMC Research to create a framework and findings to evaluate the Center Stage program. The intent is to capture and describe the impacts of the program as a cultural diplomacy practice, offer practical lessons learned from the operation and evolution of the program, and assess the program's value within the ecology of international cultural exchange. NEFA will be responding to a competitive RFP issued by the U.S. Department of State ECA to implement a fifth season of Center Stage.

March 2019

March 22 & 23, Friday & Saturday

[The Fever](#), 600 HIGHWAYMEN presented by Portland Ovations
8:00pm and 2:00pm, Merrill Auditorium, Portland ME
National Theater Project

March 28, Thursday

[Alexander Davis Dance \(ADD\)](#) presented by Redfern Arts Center on Brickyard Pond
7:30pm, Keene State College, Main Theatre, Keene, NH
New England States Touring

March 28, Thursday

[Le Cirque Esprit](#), Cordis
9:30am and 7:00pm, Spruce Peak Arts Center, Stowe, VT
New England States Touring

March 29, Friday

[Le Cirque Esprit](#), Cordis
7:00pm, Castleton University Casella Theater, Castleton, VT
New England States Touring

March 29, Friday

["Star Spangled Banner Fractured"](#), Donal Fox and Quincy Troupe
7:30pm, Evans Hall, Cummings Arts Center, Connecticut College, New London, CT
New England States Touring

March 29, Friday

[MONUMENT](#), Adam Weinert
8:00pm, Granoff Center, Brown University, Providence, RI
New England States Touring

March 29, Friday

[Les Ballets Trockadero de Monte Carlo](#) presented by Portland Ovations
8:00pm, Merrill Auditorium, Portland ME
Expeditions Touring

March 30, Saturday

[Les Ballets Trockadero de Monte Carlo](#)
8:00pm, The Colonial Theatre, Keene, NH
Expeditions Touring

March 30, Saturday

[Silent Flight](#), Wendy Jehlen, presented by the Boston Chinatown Neighborhood Center and Pao Arts Center
Time TBD, Rose Kennedy Greenway Chinatown Park, Boston, MA
New England States Touring

March 31, Sunday

[Les Ballets Trockadero de Monte Carlo](#)
7:00pm, Flynn Center for the Performing Arts, Burlington, VT
Expeditions Touring



Upcoming NEFA Supported Events

April 2019

April 5, Friday

[Silent Flight](#), ANIKAYA/Akhra, Inc.

Time TBD, Brown University campus/other site TBD, Providence, RI

New England States Touring

April 5, Friday

[New Inca Son](#), Burke Town School

Varied times, Northern Vermont University, Lyndonville, VT

New England States Touring

April 6, Saturday

[The Telling Project](#), Kingdom County Productions

7:00pm, Fuller Hall, St. Johnsbury Academy, St. Johnsbury, VT

Expeditions Touring

April 12, Friday

[Silent Flight](#), ANIKAYA/Akhra, Inc.

6:00pm, Southern Vermont College's Laumeister Art Center, Bennington, VT

New England States Touring

April 13, Saturday

[The Four Temperaments of Rumi](#), Amirah Sacket

7:00pm, University of Saint Joseph Autorino Center for the Arts, West Hartford, CT

Expeditions Touring

April 13 & 14, Saturday & Sunday

[Odeon](#), Ephrat Asherie Dance

8:00pm & 3:00pm, Richard B. Fisher Center for the Performing Arts at Bard College

Annandale-on-Hudson, NY

National Dance Project

April 19, Friday

[Samara Piano Quartet](#)

7:00pm, Highland Center for the Arts, Greensboro, VT

New England States Touring

April 20, Saturday

[Ballet Hispánico](#)

8:00pm, Flynn Center for the Performing Arts, Burlington, VT

Expeditions Touring

April 30, Tuesday

Creative City Kick Off Event

Location TBD, Boston, MA



Upcoming NEFA Supported Events

May 2019

May 1-5, Wednesday - Friday
[/peh-LO-tah/](#), Marc Bamuthi Joseph
Various Times, Arts Emerson, Boston, MA
National Theater Project

May 17-19, Friday - Sunday
[Abbe Museum Indian Market](#)
Bar Harbor, ME
NEFA partnership with the Northeast Indigenous Arts Alliance

May 18, Saturday
[Samara Piano Quartet](#)
7:00pm, Highland Center for the Arts, Greensboro, VT
New England States Touring

June 2019

June 6-7, Thursday & Friday
[Creative Communities Exchange 2019](#), NEFA
Montpelier, VT

June 6, Thursday
[Unity in the Community](#), The Afro-Semitic Experience
7:30pm, The Barnstormers Theatre, Tamworth, NH
New England States Touring

June 22, Saturday
[Black Heritage Festival](#), A2VT, Black Heritage Committee
3:00pm, Institute Park, Worcester, MA
New England States Touring

June 23, Sunday
[Home Within](#), The Art of the Duo: Kinan Azmeh and Dinuk Wijerante
Time TBD, Saint Gaudens National Historic Site, Ossining, NH
Expeditions Touring

June 27 & 28, Thursday & Friday
[Dancing Queerly Festival](#), Tobiah Mac-Nutt
8:00pm, The Dance Complex
New England States Touring

July 2019

July 11 & 13, Thursday & Saturday
[Caravanserai](#), Amirah Sackett
7:30pm, Bates Dance Festival, Schaeffer Theatre, Lewiston, ME
Expeditions Touring



Upcoming NEFA Supported Events

July 27, Saturday

[Avery Sharpe \(Jade Enterprises\)](#)

Time TBD, Litchfield Performing Arts, Emerson Performing Arts Center, Washington, CT
New England States Touring

July 17 & 28, Saturday & Sunday

[Paramodernities](#), Netta Yerushalmy

5:30pm, Bates Dance Festival, Lewiston, ME
National Dance Project

August 2019

August, 17, Saturday

[The Art of the Duo: Kinan Azmeh and Dinuk Wijerante](#)

Time TBD, West Claremont Center for Music and the Arts, Union Episcopal Church, Claremont, NH
New England States Touring

September 2019

September 27-29, Friday - Sunday

[Material Deviance in Contemporary American Culture](#), Alice Gosti

Time TBD, Dance Complex, Cambridge, MA
National Dance Project



Board Retreat Planning

June 20 & 21, 2019

Providence, RI

MEMORANDUM

To: NEFA Board of Directors
From: Steven Fenton, Senior Manager, Human Resources & Executive Affairs
Date: February 25, 2019
Re: Board of Directors Annual Retreat Planning

As you know, the summer retreat is scheduled for **Thursday – Friday, June 20 & 21, 2019**. This annual meeting is our opportunity to consider and discuss the challenges and opportunities facing NEFA, and to think strategically and creatively about the organization's future and our role within the region and field. This year, we have chosen the [Providence Biltmore](#) in Providence, RI as the setting for these conversations.

Accommodations

A NEFA room block is available for board and staff members attending the retreat. Please note, the following rates apply only to the NEFA block for June 19 – 20 and are dependent upon availability. All reservations must be made by Monday, May 13.

Single Occupancy Room: King Deluxe Room at \$179 per night plus 13% RI tax

Double Occupancy Room: King Deluxe Room at \$179 per night plus 13% RI tax

Additional Guests: \$15 per additional guest

Booking Link: [NEFA Group](#)

Reservations Line: 1.401.421.0700

Reservation Code: 1906NEFABD

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

Travel Information

Trip length from:

Augusta	3:40	Concord	1:52
Boston	1:07	Hartford	1:31
Brooklyn, NY	3:15	Montpelier	3:56

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

Board Officers	Position
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- | | |
|----------------------|--|
| • Lawrence Simpson | Chair |
| • Ann Smith | Vice Chair |
| • Doug Keith | Treasurer |
| • Amy Zell Ellsworth | Secretary |
| • John Henry | Executive Committee Member (<i>at large</i>) |
| • Julie Richard | Executive Committee Member (<i>at large</i>) |
| • Randy Rosenbaum | Executive Committee Member (<i>at large</i>) |

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

Class of 2020	State	Start Date	Current Term
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- | | | | |
|----------------------|-------|------|-----------------------------|
| • Christal Brown | VT | 2017 | 1 st 3-year term |
| • John Henry | MA | 2017 | 1 st 3-year term |
| • Doug Keith | NH/ME | 2014 | 2 nd 3-year term |
| • Larry Simpson | MA | 2006 | 3-year extended term |
| • Carrie Zaslow | RI | 2014 | 2 nd 3-year term |
| • Vacant Seat | | | |

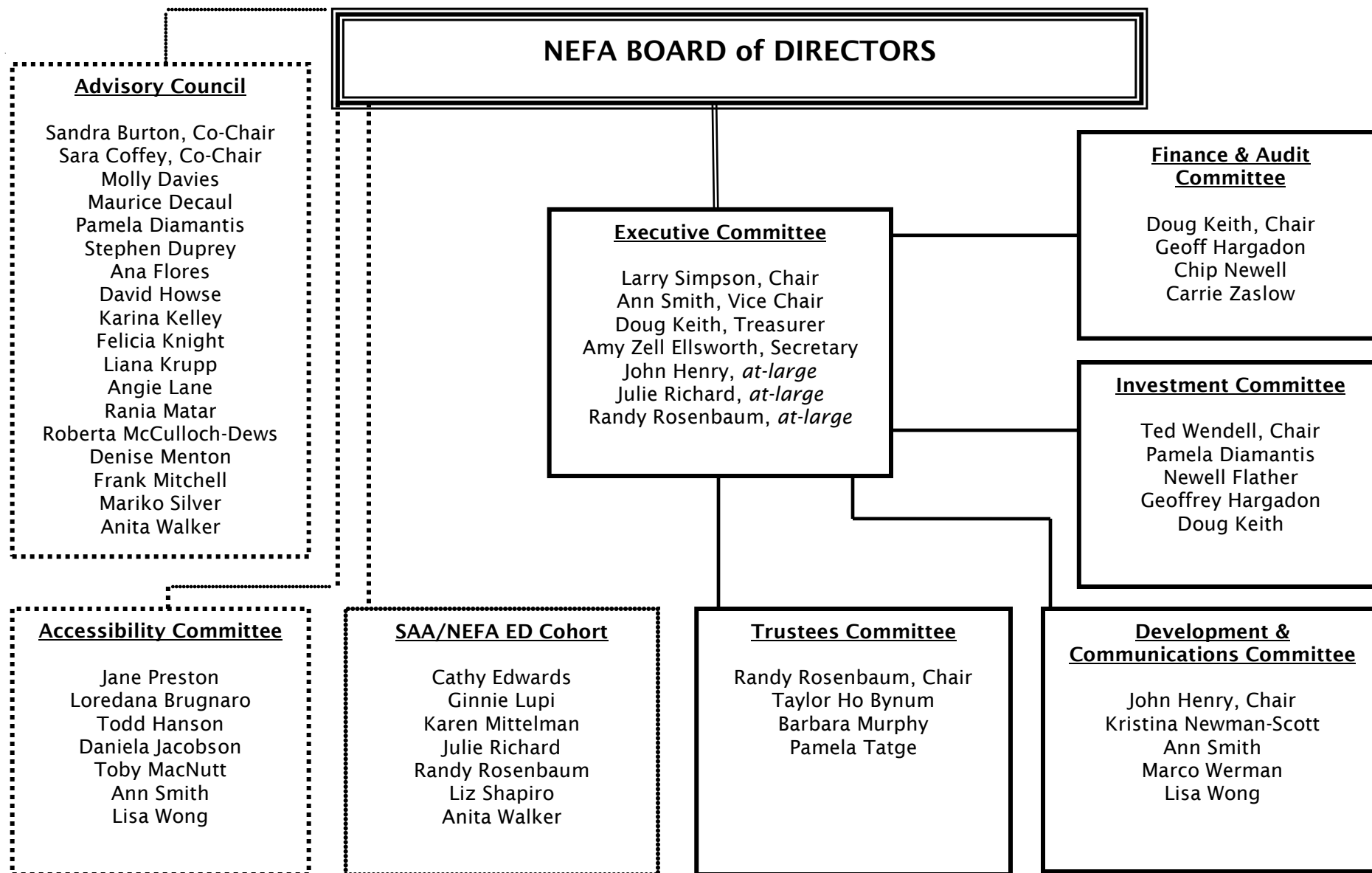
Class of 2021	State	Start Date	Current Term
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- | | | | |
|-------------------------|-------|------|-----------------------------|
| • Geoff Hargadon | MA | 2012 | 3 rd 3-year term |
| • Ann Smith | MA | 2015 | 2 nd 3-year term |
| • Pamela Tatge | MA/CT | 2015 | 2 nd 3-year term |
| • Ted Wendell | MA | 2015 | 2 nd 3-year term |
| • Marco Werman | MA | 2015 | 2 nd 3-year term |
| • Kristina Newman-Scott | NY | 2018 | 1 st 3-year term |

State Arts Agency Executive Directors ¹
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- | | |
|----------------------|--|
| • Ginnie Lupi | New Hampshire State Council on the Arts |
| • Karen Mittelman | Vermont Arts Council |
| • Vacant | Connecticut Department of Economic and Community Development |
| • Julie Richard | Maine Arts Commission |
| • Randy Rosenbaum | Rhode Island State Council on the Arts |
| • MCC Vacancy | |

¹ Anita Walker of the Massachusetts Cultural Council has elected to serve on NEFA's Advisory Council



Christal Brown has the distinction of being many things. She endorses a short list of these attributes that includes the titles mother, artist, educator, and disciple. Brown is most well known as a dancer and choreographer due to her 20+ year career as a performer and artistic director. Brown describes herself as a person with a servant heart and a workaholic mind, who has been used by dance to touch and be touched by others. Brown grew up in a small, Eastern North Carolina town, where she frequently accompanied her mother to NAACP, Black Caucus, and community board meetings. This early exposure to social movements and communal responsibility undoubtedly has influenced Brown's work both on and off stage. As an undergraduate, Brown studied Dance and Business at the University of North Carolina at Greensboro. Upon graduation, she went on to tour nationally and internationally with companies such as Urban Bush Women, Bill T. Jones, Chuck Davis, and Liz Lerman before founding her own company, INSPIRIT. Brown served as the Artistic Director of INSPIRIT for 10 years where she developed curriculum for the New York Department of Education, choreographed over 75 performance works, created the Liquid Strength training module for dance, and Project: BECOMING, a rites of passage program for adolescent girls; before giving birth to the most complex and beautiful idea of her life, her 6-year old son Gabe. While developing INSPIRIT Brown completed her MFA in New Media Art and Technology at Long Island University; while simultaneously joining the faculty of Middlebury College in 2008. At Middlebury, Brown currently chairs the Dance Program and serves as the Faculty Director of MiddCORE. Her dance career continues to thrive: performing with Bebe Miller Company, touring her evening length work *The Opulence of Integrity*, and expanding her skillset as a regional affiliate with Actors, Models, and Talent for Christ.

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

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

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

John E. Henry has been principal at MarlinSpike LLC since August 2009, providing business and legal consulting services to early stage companies and investor groups. John is also co-founder of Finite Solutions, an early-stage healthcare start-up focused on improving efficiencies and outcomes in workers compensation medical care. From 2014 to 2016, John was General Counsel of N-of-One, a Lexington-based biotechnology company providing interpretation of molecular test results in oncology. From 2010 to 2013, John was a founding Director of Silverlining Holding Corp., a green technology pipeline rehabilitation provider. Prior to John's consulting and entrepreneurial work, he spent 11 years as Senior Vice President and General Counsel of Investors Financial Services Corp., a publicly-held global financial services company. John began his legal career at Testa, Hurwitz & Thibault in Boston, representing underwriters, venture capital funds and high-tech businesses in corporate, securities and intellectual property matters. Before becoming a lawyer, John worked as a free-lance musician, was assistant manager at the South Shore Music Circus and the Cape Code Melody Tent, and spent two years as a software systems analyst at GTE. John has been a member of the Weston School Committee since 2015 and is also a member of the Business Advisory Council at Boston College Law School. John was a member of the Board of Directors of the Arts & Business Council of Greater Boston for seven years, five of those as chairman. John holds a Bachelor of Music from the Hartt School of Music and a Juris Doctor from Boston College Law School.

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

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

Karen Mittelman began her role as executive director of the Vermont Arts Council on October 16, 2017. She was previously director of the Division of Public Programs at the National Endowment for the Humanities in Washington, D.C. Mittelman brings to the Arts Council more than 30 years of experience

in the public sector and the federal cultural arena. She held a senior position at the National Museum of American Jewish History in Philadelphia and served as curator at the Smithsonian Institution in Washington. Mittelman received a bachelor's degree in American civilization and a doctorate in U.S. history from the University of Pennsylvania. She taught at the University of Pennsylvania and American University and is a published author.

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

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

Kristina Newman-Scott is the newly appointed president of BRIC, which presents programs in contemporary art, performing arts, and video that reflect the creativity and diversity of Brooklyn. BRIC also advances and nurtures emerging voices and works-in-progress by local artists and media makers. BRIC supports open access to arts and media by making programs available without charge or at very low cost, through education and public programs, and by enabling and amplifying individual and community voices. Before joining BRIC, Kristina was a visual artist, creative strategies consultant, and a television and radio producer in Jamaica, where she was born and raised. She made history as the first immigrant and first woman of color to serve as the Director of Culture and State Historic Preservation Officer for the State of Connecticut, where she oversaw the state's economic and community development grant-making, programs and services related to art, culture and historic preservation. Previously, Newman-Scott served as the Director of Marketing, Events and Cultural Affairs for the City of Hartford; Director of Programs at the Boston Center for the Arts; and Director of Visual Arts at Hartford's Real Art Ways. Ms. Newman-Scott's awards and recognitions include a 2018 Connecticut Women's Education & Legal Fund, Woman of Inspiration; a 2017 Writers Block, ACE Awardee; Hartford Business Journal Forty Under 40; a National Arts Strategies Creative Community Fellow; a Hive Global Leadership selectee; and a Next City, Urban Vanguard. Ms. Newman-Scott has served on the boards of the National Assembly of State Arts Agencies, The Connecticut Forum, and the New England Foundation for the Arts as well the Americans for the Arts Private Sector Council. She has been a TEDx speaker, visiting curator, guest lecturer, or featured presenter at colleges, universities, organizations and events across the country and internationally.

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).

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

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

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

Pamela Tatge was appointed Director of Jacob's Pillow Dance Festival in the spring of 2016. Pam previously served as the Director of Wesleyan University's Center for the Arts (CFA). She is interested in elevating the place of art in higher education in ways that innovatively strengthen teaching, student learning and artmaking. Previously, Pam spent ten years at New Haven's Long Wharf Theatre as Director of Development. In 2003, Pam heard Liz Lerman speak about her interest in developing a new work about the repercussions of genetic research. She invited Liz to meet with dance faculty and scientists at Wesleyan and over the next three years worked to produce a research & development/teaching residency

for Liz Lerman a team of Wesleyan faculty that assisted in the development of *Ferocious Beauty: Genome* (FBG). The CFA became the lead commissioner of FBG and it premiered at Wesleyan in February of 2006. In 2010, Pam received the William Dawson Award from the Association of Performing Arts Presenters (APAP). The award is given to an individual or organization in the presenting field for sustained leadership, innovation and vision in program design, audience building and community involvement efforts. It was the first time in more than a decade that a university arts presenter received the award. Pam worked closely with Sam Miller (former NEFA Executive Director) in the creation of the Institute for Curatorial Practice and Performance (ICPP). Together they worked over several years with Wesleyan's faculty and practitioners from the field, refining a pilot certificate program that started in the summer of 2011. The certificate is a nine-month low-residency program punctuated by three on-campus intensives. In 2014, Wesleyan's Board of Trustees approved a two-year MA in Performance Curation — the first of its kind in the world — a center for the academic study of the presentation and contextualization of contemporary performance. Poised between graduate programs in curatorial studies, museum studies, arts administration, performance studies, and the humanities, ICPP offers its students a graduate-level education in innovative and relevant curatorial approaches to developing and presenting time-based art.

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

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

Dr. Lisa Wong is a physician, musician, arts advocate and author dedicated to the healing arts of music and medicine. She has been a pediatrician at Milton Pediatric Associates for nearly 30 years and is an Assistant Professor of Pediatrics at Harvard Medical School. As Past President of the Longwood Symphony Orchestra, a Boston-based ensemble of health care providers that combines music, medicine and service, she established the Healing Art of Music Program that helps raise awareness and funds for medical nonprofits in the community. In 2012, she published her first book, *Scales to Scalpels: Doctors who practice the healing arts of Music and Medicine* with writer Robert Viagas, chronicling the unique mission and development of the LSO. A lifelong arts education advocate, Dr. Wong currently serves on the board of the Conservatory Lab Charter, and is on the Leadership Council of Boston Creates and the BPS Arts Initiative. She was previously a board member of the Massachusetts Cultural Council, Young Audiences of Massachusetts and the Boston Landmarks Orchestra. She is a co-founder of the Arts and Humanities Initiative at Harvard Medical School and Boston Arts Consortium for Health (BACH). She earned her A.B., magna cum laude in East Asian Studies from Harvard University in 1979 and M.D. from NYU School of Medicine in 1983.

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

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MORGANNA BECKER
Program Associate, CreativeGround
She/Her/Hers

Morganna Becker joined NEFA in January 2018 as the Program Associate for CreativeGround.org, NEFA's free online directory of New England's creative sector. Prior to NEFA, Morganna held several roles that engaged the public in creative endeavors. Her extensive experience in the performing arts ranges from writing, directing, and producing to performance, stage management, and design. Morganna has worked with multiple dance and theater companies from Pennsylvania, New York, Connecticut, Italy, and Massachusetts, where her own theater company, Pizza Box Manatee, is based. She has served as the business coordinator for Green Street Studios in Cambridge. She also served as a manager at several cafes, where she coordinated staff and catering departments. As a Master Artist for Paint Nite, she continues to instruct large painting and other arts and crafts projects, encouraging self-described "non-artists" to explore their creativity. Originally from Pittsburgh, PA, Morganna holds a B.A. in Theater and Dance from Trinity College, and resides in Medford, MA.



KAMARIA CARRINGTON
Program Associate, Creative City
They/Them/Their

Kamaria Carrington joined NEFA in August 2018 as the Interim Program Associate for Creative City. Prior to NEFA, Kamaria served in multiple roles in facilitation, community building, communications, outreach, research and project coordination for organizations including the Massachusetts Commission on LGBTQ Youth, the Transformative Media Organizing Project, and several consulting roles working with LGBTQ empowerment organizations. Born in Boston, MA, Kamaria currently resides in Medford, MA, and holds a B.A. from Bard College and a M.A. in Urban and Environmental Policy and Planning from Tufts University.



JUG CHOKSHI
Director of Finance & Administration
He/Him/His

Jug Chokshi joined NEFA in August 2017 as the Director of Finance & Administration. Prior to NEFA, Jug held executive and financial leadership roles in several high growth social impact organizations. Most recently he served as the executive director of Resiliency for Life, an academic intervention program for youth at-risk of academic failure, where he led successful strategic efforts, improving academic outcomes, as well as the fiscal health of the organization. Born in Kampala, Uganda, his family eventually settled in Connecticut. Jug lives in Roslindale with his wife and two children. He holds a Bachelor of Arts in English Literature from the University of Connecticut and a Masters in Business Administration from Boston University.



RODRIGO DELATORRE

Finance Manager

He/Him/His

Rodrigo DelaTorre joined NEFA in November 2017 as the organization's Finance Manager. Prior to NEFA, Rodrigo was an accounting and finance consultant, most recently with Daley and Associates. In this role, he worked with many organizations from different sectors, including education, research, international health, and development, with changes in operating systems, finance policy, audits and tax reporting, and a variety of day to day tasks. Earlier positions included roles at LASPAU at Harvard University and Sega Amusements. Originally from Mexico City, Mexico, Rodrigo holds a Bachelor of Arts from Instituto Tecnológico y de Estudios

Superiores de Monterrey, México, and resides in Boston.



CATHY EDWARDS

Executive Director

She/Her/Hers

Cathy Edwards joined the New England Foundation for the Arts (NEFA) as Executive Director in January 2015. Prior to NEFA, Cathy was director of programming at the International Festival of Arts & Ideas in New Haven, CT. She previously served as artistic director at both the Time-Based Art Festival at PICA in Portland, OR, and Dance Theater Workshop in New York City, and as co-director of Movement Research in New York City. Cathy has served on numerous grant-giving and funding panels including the National Endowment for the Arts, the New York Foundation for the Arts, Connecticut Department of Culture and Tourism, United States Artists, the

Japan Foundation, the Mid-Atlantic Arts Foundation, MAP Fund, and NEFA. She previously served on the board of directors of the Association of Performing Arts Presenters and previously served as chair of the board of directors at Movement Research and vice-chair of the board of directors at the National Performance Network. She holds a BA in Humanities from Yale College. Cathy splits her time between Cambridge, MA and New Haven, CT where she lives with her family.



FALYN ELHARD

Program Associate, New England Presenting & Touring

They/Them/Theirs

Falyn Rose Elhard joined NEFA in November 2018 as the Program Associate for New England Presenting and Touring. Prior to NEFA, Falyn served in multiple roles in administration and events at the Massachusetts College of Liberal Arts (MCLA) Office of Institutional Advancement and Alumni Relations, planning, organizing, and executing small and large-scale events and managing databases and communications in several areas. Throughout college, they worked in administration at MCLA's ALANA (African, Latin, Asian, and Native American) and Multicultural

Education Resource Center, advocating in support of diverse groups. In addition, they served as co-president of the MCLA Queer Student Union, collaborating with professional staff and bringing awareness to LGBTQ+ issues on campus. A classically trained soprano, Falyn has been the featured soloist in select events sponsored by the MCLA Office of Institutional Advancement and Alumni Relations and with the First Congregational Church in North Adams, MA. Recently, Falyn became a member of Coro Allegro, Boston's LGBTQ+ and Allied Classical Chorus. Raised in Amherst, MA, Falyn currently resides in Somerville, MA, and holds Bachelor of Arts in Performing Arts, with a concentration in Music, and Philosophy from the Massachusetts College of Liberal Arts.



STEVEN FENTON

Senior Manager, Human Resources & Executive Affairs
He/Him/His

Steven Fenton is NEFA's Senior Manager for Human Resources & Executive Affairs. He joined NEFA in April 2014 as the executive assistant. In March 2017 and September 2018, Steven was promoted to Executive & Operations Manager and then Senior Manager, Human Resources & Executive Affairs, growing his portfolio to include oversight of NEFA's human resources and operations work in addition to his work with Executive Director Cathy Edwards and NEFA's Board. Prior to joining NEFA, Steven served as communications coordinator at the Office of the Boards of Advisors for Tufts

University, where he planned international meeting logistics and support for ten volunteer boards across the University. Steven received a B.A. in Art History from the University of Vermont and currently lives in Dorchester, MA.



JEFFREY FILIAULT

Communications Officer
He/Him/His

Jeffrey Filiault joined NEFA in February 2015 as communications coordinator and was promoted to Communications Officer in September 2018. Prior to joining NEFA, Jeffrey worked as multimedia manager for the Boston Philharmonic Orchestra having started out in a marketing assistant role. Before that, he worked in sales for the Boston Symphony Orchestra. Jeffrey holds a B.A. from Emerson College where he studied Writing for Film and TV and Photography. Originally from Adams, MA, he currently resides in Brookline, MA.



INDIRA GOODWINE

Program Director, Dance (Incoming)
She/Her/Hers

Indira Goodwine will join the organization in March 2019 as the new Program Director, Dance. Goodwine will direct NEFA's National Dance Project and major dance initiatives in New England, as well as collaborate with other NEFA programs supporting the dance field. With a dual background in dance and arts administration, Goodwine most recently served as the Managing Director of Camille A. Brown & Dancers (CABD, Inc.) for the past two and a half years and served as the Company Manager for several years prior. At CABD, Inc., she shepherded the organization

through the attainment of 501(c)(3) nonprofit status, established the organization's founding Board of Directors, enhanced the institutional and individual fundraising efforts, increased the budget by at least 30% per year since 2012, and provided oversight of the development, implementation and continued growth of CABD's dance engagement program, "EVERY BODY MOVE." In addition, under her management and in partnership with PMG Arts Management, CABD has toured extensively throughout the United States with support from NEFA's National Dance Project. Prior to her leadership role with CABD, Indira held positions at Harlem Stage, collaborating with operations, community partnerships, finance, and programming of the annual dance program, E-Moves. Originally from Queens, NY, she holds a BFA in Dance Performance from Florida State University and an MA in Performing Arts Administration from New York University.



KRISTIN GREGORY
Program Officer, Dance
She/Her/Hers

Kristin Gregory joined the organization in October 2015 as program coordinator for the National Dance Project. In September 2018, Kristin was promoted to Program Officer, Dance. Prior to joining NEFA, Kristin served as a development coordinator at Jacob's Pillow Dance Festival, collaborating across the institution to meet organizational goals. Previous experience includes university teaching assistantships, as well as internships at both Jacob's Pillow and Dance Theatre of Ireland. Kristin holds a Masters in Arts Administration from Indiana University and received a Bachelor of Arts in Dance and Communication from Radford University. Kristin currently lives in Somerville, MA.



SARAH KELLEY
Development Coordinator
She/Her/Hers

Sarah Kelley joined the organization as Development Associate in July 2017. In September 2018, Sarah was promoted to Development Coordinator. Prior to joining NEFA, Sarah interned and worked at FringeArts in Philadelphia, providing a wide range of administrative and production support. She also served as a Student Dramaturg and Community Events Coordinator at Villanova University, where she pursued her thesis in dramaturgy while developing and marketing a variety of community discussions. Born and raised in Satellite Beach, Florida, Sarah holds a Bachelor of Arts in History and Theatre (Magna Cum Laude) from Boston College and a Master of Arts in Theatre and Graduate Certificate in Nonprofit Management from Villanova University. Sarah resides in Cambridge, MA.



DANIELA JACOBSON
*Program Manager, New England Presenting & Touring
& Accessibility Coordinator*
She/Her/Hers

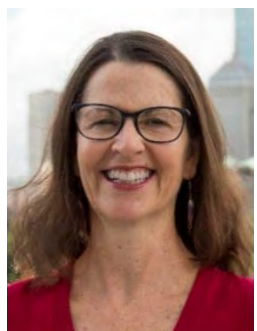
When Daniela began at NEFA in December 2012, she was the Executive and Development Associate, but since then Daniela transferred into New England programs and most recently was promoted to the role of Program Manager, New England Presenting & Touring. In addition, Daniela serves as the organization's accessibility coordinator. Before joining NEFA, Daniela worked in account management at Arnold Worldwide, developing integrated brand campaigns for major clients. In addition to her work at NEFA, she worked as a box office coordinator at Club Passim in Cambridge, MA, and as a guest blogger for MASS-Creative. Daniela graduated magna cum laude from Smith College in 2008 with a B.A. in Film Studies and currently resides in Jamaica Plain with her husband.



MEENA MALIK
Program Manager, Theater
She/Her/Hers

Meena Malik joined NEFA in January 2014 as the program coordinator for the National Theater Project. In September 2018, Meena was promoted to the role of Program Manager, Theater. Before joining NEFA, Meena managed all aspects of the 35-member Pro Arte Chamber Orchestra of Boston, including operations, fundraising, and general management. Earlier, she directed the administration and education program for the MetroWest Opera and worked in administration for the New England Conservatory's Preparatory and Continuing Education. She is a founding member of the Voci Angelica Trio, which performs international folk music with the mission of spreading cultural understanding. Meena received a Bachelor of Music from the University of Redlands in

Redlands, CA in 2003, and an MM in Vocal Performance from the New England Conservatory in 2005, and finally a MS in Arts Administration from Boston University in 2012. Meena currently works remotely from Los Angeles, CA where she lives with her husband and son.



CHERI OPPERMAN
Grants Manager, Dance
She/Her/Hers

Cheri Opperman has worked for over a decade with the New England Foundation for the Arts' National Dance Project, working with artists, funders, agents, and organizations to support the creative process and the distribution of live dance performance across the nation. Previously she taught, created dances and mentored dance theater majors at Emerson College. She has worked as a program assistant at Massachusetts Institute of Technology's Visual Arts Program. Cheri was a co-founder and co-director at Green Street Studios in Cambridge, MA, where she taught advanced

technique and repertory, and help to create and support activities in its black box theater. As a member of Concert Dance Company of Boston, Cheri performed in works by Mark Morris, Merce Cunningham, Bebe Miller, Mark Dendy, Deborah Wolf, Lucinda Childs, Kei Ta Kei, and Laura Dean among others. As a long-time company member of Susan Rose's DanceWorks, she performed and taught throughout New England, New York, and Arles, France. With Young Audiences of Massachusetts, Cheri performed and taught as an artist in the schools. Cheri has worked with numerous Boston-based choreographers, institutions, and studios throughout her 30+ year career. She holds a BFA from the Boston Conservatory. Cheri currently lives in Somerville, MA with her family and their new puppy.



ADRIENNE PETRILLO
Program Director, New England Presenting & Touring, Center Stage
She/Her/Hers

Adrienne Petrillo joined NEFA 15 years ago and has held many roles. Currently, Adrienne serves as Program Director, New England Presenting & Touring, Center Stage. In this capacity she oversees the New England Presenting and Touring program area through the development, evaluation, and promotion of three grantmaking programs as well as services that support New England-based performing artists and presenting organizations, such as the Idea Swap and CreativeGround. Additionally, she is the manager of Center Stage, an international exchange program with the U.S.

Department of State, which brings performing artists from abroad to engage with communities throughout the nation. She holds a B.A. in theater studies with a concentration in arts management from Emerson College and a certificate from the Institute for Curatorial Practice in Performance at Wesleyan University. Adrienne grew up in Vermont and currently lives in Somerville, MA.



JANE PRESTON
Deputy Director
She/Her/Hers

As deputy director, Jane Preston contributes to NEFA's strategic direction and manages the programmatic operations and the development of partnerships and budgets to support the organization's program portfolio. As director of programs from 2005 to 2015, Jane led development of NEFA's regional and national programs supporting Native American artists and theater ensembles, and expanded NEFA's work in creative economy research, dance and public art. Prior to joining NEFA in 2005, Preston consulted on strategic planning, organizational development, and program design for a range of clients including the National Endowment for the Arts. As research fellow at Harvard University's Hauser Center for Nonprofit

Organizations, Preston explored relationships between nonprofit organizations and funders, future directions in philanthropy, and leadership challenges of museums. Previously, she established and directed the Cultural Facilities Fund, a program of the Nonprofit Finance Fund, in Chicago, and was deputy director for partnership at the Illinois Arts Council. Preston also served as Director of Development for the Goodman Theatre in Chicago and held senior development positions at the American Conservatory Theatre in San Francisco and New England Conservatory in Boston. Originally from the west coast, Preston holds a Master of Public Administration from Harvard University, and a Bachelor of Arts in Economics from Wellesley College. She resides in Medford, Massachusetts with her husband, Michael.



DEE SCHNEIDMAN
Program Director, Research & Creative Economy
She/Her/Hers

As NEFA's Program Director, Research & Creative Economy, Dee oversees NEFA's data collection, documentation, and creative economy activities. These include the New England Creative Economy Report Series on both the creative sector and its nonprofit subset; CreativeGround: New England's online directory of creative enterprises and artists; regional events and convenings such as the Creative Communities Exchange, and knowledge-sharing projects and NEFA grant program evaluation. Before coming to work at NEFA in January of 2006, Ms. Schneidman worked in a variety of non-profit and business settings, utilizing her background in

the performing arts to develop trainings and workshops geared toward the personal growth and creative learning of both children and adults. She holds a Masters Degree in Educational Psychology from the University of Virginia where she focused on empirical research in the fields of creativity, human development and assessment.



DEREK SCHWARTZ
Program Associate, Theater
He/Him/His

Derek Schwartz joined NEFA in July 2018 as program associate for the National Theater Project. Prior to NEFA, Derek served in multiple roles in communications, production, and content creation. He volunteers with Brain Arts, directing their communications efforts. Earlier he served as a visitor member service associate at the St. Louis Art Museum, and held roles in production at a live music venue and producing live in-studio sessions at local radio stations in St. Louis, MO. He has worked with multiple news publications as a freelance music journalist and continues

to work as a freelance designer and photographer. Born in Wayland, MA, Derek grew up in Concord, MA, and holds a B.A. in English from Washington University in St. Louis. He currently resides in Allston, MA.



ABBY SOUTHWELL
Technology & Data Manager
She/Her/Hers

Abby Southwell joined NEFA in March 2017 as the Salesforce and IT Administrator. Since joining NEFA, Abby's portfolio has expanded, and she was promoted to the role of Technology & Data Manager in September 2018. Prior to joining NEFA, Abby served as a graduate academic technologist at Harvard Business School, collaborating with faculty and technical staff, and designing tools for in-class learning. As an independent consultant, Abby has migrated data and customized Salesforce databases for both nonprofits and higher education. Born and raised in Cambridge,

MA, Abby holds a Bachelor of Arts from Smith College and a Masters of Business Administration in public and nonprofit management from Boston University. Abby resides in Somerville, MA.



KELSEY COLCORD SPITALNY
Program Coordinator, Center Stage
She/Her/Hers

Kelsey Spitalny joined NEFA in November 2012 as program coordinator, Center StageSM, a U.S. Department of State initiative in international engagement and cultural diplomacy. Originally from Barrington, NH, Kelsey is a graduate of Massachusetts College of Art and Design and holds a BFA in Art History. Her prior work experience includes Boston Ballet's Summer Dance Program and in an art consulting firm, Boston Art Inc. Kelsey works remotely and lives in Brooklin, ME with her husband.



JANUSZ SULANOWSKI
Finance Associate
He/Him/His

Janusz Sulanowski joined NEFA in January 2018 as the finance associate. Prior to NEFA, Janusz served as a financial administrator for the Fund for Public Interest, where he was involved with all aspects of the department, including accounts receivable, expense reporting, and reconciling. His earlier sales and administrative work honed his customer service, logistics and researching skills. His artistic passion is the bassoon, having played with the South Shore Conservatory in Duxbury, MA, as well as during his college years. Born in Warsaw, Poland, and raised in Falmouth, MA, Janusz holds a B.A. in Political Science from Vassar College, and resides in Somerville.



QUITA SULLIVAN
Program Director, Theater
She/Her/Hers/They/Theirs

Quita Sullivan (Montaukett/Shinnecock) is the Program Director for Theater where she directs the National Theater Project. She holds Bachelor and Master of Arts degrees in Theatre from Knox College and SUNY Stony Brook, respectively, as well as a Juris Doctorate from Wayne State University Law School. Before law school, she worked as a Stage Manager at ETA in Chicago and was the first stage manager for ETA's production of Checkmates by Ron Milner, directed by Woodie King, Jr. She later worked at Great Lakes Performing Artist Associates, a not-for-profit artist management office, creating contracts and managing booking and performing fees

for musicians in the Great Lakes area. After law school, she practiced Environmental Justice law for 10 years in Detroit and Boston. She is a Senior Fellow of the Environmental Leadership Program, a former Associated



Grant Makers Diversity Fellow, and an alumna of the artEquity Facilitator Training. She continues to work with artEquity to support equity and inclusion at all levels of theater. She is a frequent speaker on supporting Indigenous Artists and Land Acknowledgement. Prior to joining NEFA as a staff member, Quita was an Advisor for NEFA's Native Arts Program. Outside of work, she continues to develop her own artistic talents as a beadworker. Quita is Of Counsel to and an enrolled member of the Montaukett tribe.



KIM SZETO
Program Director, Public Art
She/Her/Hers

Kim Szeto joined the organization as program manager for Creative City, a three-year pilot will provide grants and technical assistance to Boston artists to create works that take place in the public realm. Since joining NEFA, Kim's portfolio has grown to include all of NEFA's Public Art programming. Kim was appointed Program Director, Public Art in September 2018. Prior to joining NEFA, Kim worked with Boston Public Schools' Department of Food and Nutrition Services to transform school food through programs including the Fresh Fruit and Vegetable and Farm to School Initiatives. In 2014, Kim was selected to be a part of the Next City Vanguard, made up of 40 urban leaders under the age of 40 making positive impacts in cities across the U.S. Her early experience as part of the community-based public art project, *A Chinatown Banquet*, had a formative influence on her work in neighborhood and community leadership. Kim completed Boston University's Core Certificate Program in the Institute for Non-Profit Management (2013) and a B.A. from Wheaton College (2006). She is a 2002 graduate of Boston Latin School, and currently resides in Jamaica Plain, MA.



SHARON TIMMEL
Development Director
She/Her/Hers

Sharon Timmel joined NEFA in October 2015 as development manager and was promoted to Development Director in September 2018. Prior to joining NEFA, Sharon served as development and communications manager for ZUMIX, a nonprofit dedicated to empowering youth and building community through music and the arts. Earlier positions included AmeriCorps VISTA roles at More than Words and at ZUMIX, and an internship at BreakThruRadio.com. She is a member of the board of directors of Calling All Crows, an organization that partners musicians with fans to create change through hands-on service and activism, specifically focused on women's rights. Sharon holds a BA from Villanova University, and an MS in Arts Administration from Boston University. Originally from Newtown, CT, she currently resides in Melrose, MA with her husband.

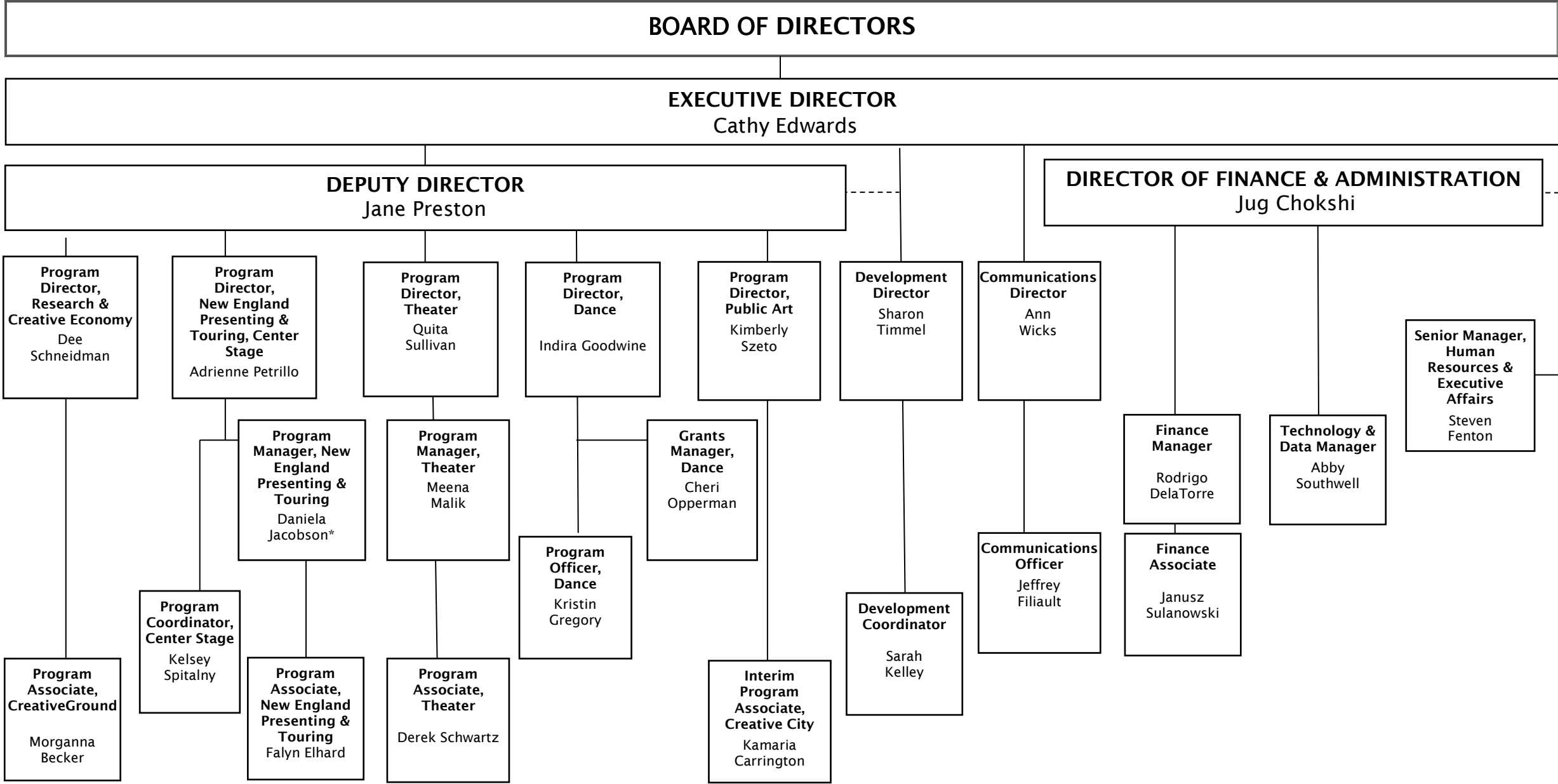


ANN WICKS
Communications Director
She/Her/Hers

Ann Wicks joined NEFA in January 2008 as communications manager and was promoted to communications director in September 2018. Prior to joining NEFA, Ann worked in development and communications at the Robert F. Kennedy Children's Action Corps, a Massachusetts child services organization. A former dancer, Ann spent several years with Collage Dance Ensemble, a Boston-based company using Eastern European traditional dance fused with modern Western techniques. She is a member of the board of Friends of Tobin School, the only accredited public district Montessori school in the nation. Ann holds a BA in Archaeological Studies from Boston University. Originally from Ossipee, NH, she currently resides in Cambridge, MA, with her family.



New England Foundation for the Arts
Organizational Chart



*Daniela Jacobson is also NEFA's Accessibility Coordinator