



NEW ENGLAND FOUNDATION FOR THE ARTS

BOARD OF DIRECTORS MEETING

JUNE 22-23, 2017



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Cover photo credits (clockwise from top left): Idea Swap 2016, by Jeffrey Filiault; Creative City-supported Ryan Edwards, by Rachel Tine; National Dance Project-supported Alonzo King LINES Ballet, by RJ Muna; NEFA board member Lisa Wong at Art in the Service of Understanding, by Jeffrey Filiault



NEW ENGLAND FOUNDATION FOR THE ARTS

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June 7, 2017

Dear Board of Directors,

I look forward to seeing you all at our upcoming board retreat in Stockbridge, MA on June 22 & 23. The retreat offers us an opportunity to reflect, and to plan for NEFA's future. We will celebrate NEFA's 40th anniversary, and our legacy of 20 years of grantmaking to support dance in America, and we will consider NEFA's priorities as we look ahead to another 40 years of great work to strengthen the arts in New England, and America.

At last year's retreat, you approved the creation of a task force to launch a new strategic planning process for the organization. My thanks to that group, Taylor Ho Bynum, Doug Keith, Julie Richard, Randy Rosenbaum, Larry Simpson, and Pam Tatge, for taking on this task, and especially to Amy Zell Ellsworth, who agreed to chair the committee. Since December they have moved forward with an ambitious scope and timeline. In March, we engaged consultants from AMS Planning & Research to facilitate this work, and I'm glad that Michele Walter and Lynette Turner from the AMS team will join us in Stockbridge to deeply engage the full board in planning.

The NEFA staff and I have compiled reports on our activities for you to read in advance of the meeting so that we can focus our time together on the strategic planning process.

I want to thank Randy Rosenbaum and the members of the Trustees Committee for identifying two strong new additions to NEFA's board of directors, one of whom, John Henry, will join us in Stockbridge. We are also going to be celebrating the long-time leadership of board members Byron Champlin, Jane James, and Alex Aldrich, who have contributed in countless ways to NEFA's growth and work over the past years.

Over the last year we spoke about our desire to recognize NEFA's 40th anniversary and the 20th anniversary of NEFA's National Dance Project. So we will celebrate with old friends and new, at Jacob's Pillow on June 22. We will be joined at dinner by special guests, see a performance, and toast NEFA, NDP, and our close friends and champions. We look forward to seeing some members from NEFA's new Advisory Council, including former board member and Advisory Council Co-Chair Sandra Burton, and NEFA's foundation partners from the Doris Duke Charitable Foundation and Andrew W. Mellon Foundation. I'm especially excited that Jane Chu, Chairman of the National Endowment for the Arts, will join us for the event. It will be a special evening, and I'm so excited to celebrate with you all.

Thank you as always for your leadership and participation in NEFA's governance.

Sincerely,

A handwritten signature in black ink that reads 'Cathy Edwards'. The signature is written in a cursive, flowing style.

Cathy Edwards
Executive Director



Welcome to the Red Lion Inn

MEMORANDUM

To: NEFA Board of Directors
From: Steven Fenton
Date: June 7, 2017
Re: Our Time at the Red Lion Inn

Dear Board Members,

I am looking forward to seeing you all soon. This year's meeting will be held at the historic [Red Lion Inn](#) in Stockbridge, MA. Below I have pulled together some details for our time together in the Berkshires.

Arrival/Departure

Check-in is after 3:00 PM, but the Inn will accommodate early arrivals as rooms become available. Check-out is at 12:00 Noon on Friday, June 23. Guests departing on Friday should check-out prior to the start of the second day of the board meeting. If you require a later check-out, please communicate with the front desk upon arrival.

Attire/Packing

Keeping in mind this is a rustic location, we both welcome and encourage business casual dress throughout the retreat. Please keep an eye on weather projections leading up to the trip. Our evening at Jacob's Pillow will take place across the beautiful grounds of the campus, I encourage you to bring appropriate footwear and gear for any potential inclement weather.

Meals

All meals will be provided for board members by NEFA from lunch on Thursday, June 22 through lunch on Friday, June 23. Those arriving the evening of Wednesday, June 21 are free to make their own dinner arrangements. There are a number of dining options at the hotel and on Main Street in Stockbridge, which you can read about here: <http://www.redlioninn.com/berkshire-dining/>

There is no formal program on Thursday morning unless you are participating in the new member orientation. The board meeting will start with lunch at 11:30 AM. I encourage guests who have arrived early to explore the variety of breakfast options on site. If you are the morning orientation session, breakfast will be provided. For information on additional meals, please see the board meeting agenda.

Activities

Guests are welcome to explore the hotel's many services and exciting activities. You may enjoy taking a trip to The Lion's Den, a Stockbridge hotspot at the Inn, with great cocktails and live music starting at 8:00 PM.



Board of Directors Annual Retreat

June 22 & 23, 2017

Red Lion Inn

Stockbridge, MA

Thursday, June 22, 2017

- 9:00 – 10:30 AM **New Member Orientation Breakfast**
Treadway Room
- 11:30 – 12 noon **Arrival & Lunch**
Hitchcock Room
- 12:00 – 12:15 PM **Call to Order & Welcome – Larry Simpson**
Executive Director’s Report – Cathy Edwards
- 12:15 – 1:15 PM **Board Meeting Business**
- Approval of 3.1.17 board meeting minutes – *Larry Simpson*
 - Approval of FY17 Executive Committee Minutes – *Larry Simpson*
 - Officer & Class Elections – *Randy Rosenbaum*
 - Corporate Officer Elections – *Larry Simpson*
 - Approval of FY18 Interim Budget – *Geoff Hargadon*
- 1:15 – 1:30 PM **Break**
- 1:30 – 4:30 PM **Strategic Planning**
Michele Walter & Lynette Turner, AMS Planning & Research
- 4:30 – 5:30 PM **Break**
- 5:30 – 6:00 PM **Travel to Jacob’s Pillow**
- 6:00 – 11:00 PM **NEFA 40th /NDP 20th Anniversary Celebration**
Dinner, Performances, & Reception

Friday, June 23, 2017

- 8:30 – 9:00 AM **Breakfast**
Hitchcock Room
- 9:00 – 10:00 AM **Creative Economy Employment Report Presentation & Discussion**
Dee Schneidman
- 10 AM – 12 noon **Strategic Planning**
Michele Walter & Lynette Turner, AMS Planning & Research
- 12:00 – 12:45 PM **Strategic Planning Break-Out Groups**
- 12:45 – 1:15 PM **Lunch**
- 1:15 – 2:30 PM **Strategic Planning**
Michele Walter & Lynette Turner, AMS Planning & Research
- 2:30 – 3:00 PM **Closing Remarks & Adjournment – Larry Simpson**



MEMORANDUM

To: NEFA Board of Directors
From: Cathy Edwards, Executive Director
Date: June 7, 2017
Re: NEFA Organizational Accomplishments (FY17) and Priorities (FY18)

Review of Organizational Accomplishments, FY17

I am pleased to report on our activities for the past year. In the past three months alone, several moments stand out and capture the power of NEFA's work.

NEFA convened an extraordinary three-day gathering of 75 professionals from military and artistic communities, "Art in the Service of Understanding," in March. We worked in partnership with HowlRound and ArtsEmerson. Discussion was interwoven with vivid live performances by dance and theater artists who received grant support from NEFA to make new work that shed light on military stories. One of our attendees wrote to us, "This was one of the most compelling and valuable professional experiences of my 12-year career in military and veterans affairs". Discussions were intellectual and strategic, art was at the core of the work, and participants brought their full humanity to the conversation.

In April, NEFA's Center Stage program supported month-long U.S. engagements for two Pakistani music ensembles and a journalist. Many of us attended performances and participated in conversations and cross-cultural dialogues. I was at the Kennedy Center in Washington DC on the final night of the U.S. tours to see Sanam Marvi and her ensemble perform on the Millennium Stage, and then to gather with artists, supporters, government officials, and NEFA staff to celebrate the unique way that art can connect people across cultures. U.S. audiences and communities were introduced to the work of South Asian Sufi poets, Pakistani artists experienced American life from Derry, NH to Savannah, GA, and lasting international relationships were established between citizens of the U.S. and Pakistan.

And in May, NEFA supported a two-day workshop by Assets for Artists, open to artists who have received grant support from NEFA's programs in New England or who have profiles on the CreativeGround website. The workshop was led by trained artist facilitators, and by the end of two days, the walls of our Aloft space were full of colorful flip charts, post-it notes, and a "living memoir" of the workshop in which a graphic facilitator captured words, ideas and dynamics visually. Artist participants talked about lightbulbs going off, and making immediate real-time connections that will support their sustainability and practice.

It is in the context of these and other remarkable programs that I am eager to engage with the NEFA board at our annual retreat.

Strategic Plan and Equity/Diversity/Inclusion Training

This is critical work happening at NEFA right now. We will spend two days with board and staff leadership to work on our strategic plan at the board retreat. We will be discussing our vision for NEFA's priorities in the coming years. Because so much of our time together at the board retreat will be related to the planning process, I will not update you on the planning process beyond saying that our core objectives are to articulate a value proposition for how NEFA leads, serves and uniquely impacts the field, and to position NEFA to be proactive and increase our resiliency in a changing political and financial context. I am happy to report that NEFA received a grant from the Barr Foundation to underwrite the planning effort. NEFA has also contracted with ArtEquity to conduct a two-day Equity, Diversity and Inclusion all-staff training in late July. We seek to develop a shared understanding of NEFA's commitment to equity, diversity and inclusion that will inform the strategic plan and build capacity and knowledge for staff.



Advisory Council

We are beginning our FY18 with a new cohort of leadership voices at our side. As an outcome of the work of the board's development and communications committee, we are launching an Advisory Council for NEFA, comprised of important arts voices from all over New England, including artists, philanthropists, educators, strategists and curators. This body will meet once a year to reflect on strategic questions related to NEFA's work, and will serve as a high-level think tank. All participants have agreed to contribute to NEFA's Annual Fund, and to make their participation on the Council public. The co-chairs of the Council are former board member Sandra Burton (Williams College) and Sara Coffey (Vermont Performance Lab). Anita Walker, Executive Director of the Massachusetts Cultural Council, will join this Advisory Council. We are excited to inaugurate the Council as a vehicle for NEFA to be more inclusive, regionally representative, and to cultivate future board members and individual champions for NEFA.

Governance

We accomplished many governance objectives for FY17.

The Trustees committee (chair, Randy Rosenbaum) worked to recruit board members, and cultivate board leadership. We are welcoming two new board members to the class of 2020, Christal Brown and John Henry. And, we welcome Lisa Wong and Doug Keith to the executive committee, an important step towards building our leadership pipeline. The State Arts Agency directors continue to meet bimonthly. Alex Aldrich resigned from the Vermont Arts Council in April, and we look forward to working with his successor once s/he is identified.

The Strategic Planning task force (chair, Amy Zell Ellsworth) is comprised of seven board members, and has taken a key role in moving the planning process forward.

The Finance & Audit committee (chair, Geoff Hargadon, vice-chair, Doug Keith) and Investment committee (chair, Ted Wendell) met regularly and been a critical resource, particularly at a time of staff transition in the NEFA finance department. The Finance & Audit committee invited NEFA's auditors to present at the October 2016 board meeting, and the Investment committee provides active oversight to NEFA's investment managers.

The Development and Communications committee (co-chairs, Andrew Cornell and Jane James) supported our achievement of 100% board participation in annual giving to NEFA, and piloted an effort to encourage board members to introduce NEFA to friends and colleagues who might have a shared passion for NEFA's work.

The Executive Committee met regularly and provided oversight to NEFA activities, and helped plan board meeting agendas as well as evaluate the Executive Director. Larry Simpson, chair, participated in a retreat for Regional Arts Organization board chairs and executive directors in Bentonville Arkansas in April.

Staff

NEFA staff is comprised of hardworking professionals who are dedicated to our mission and to excellent stewardship of constituent relationships and internal operations. The staff has been challenged with transition in our finance department, as well as the climate of uncertainty related to the National Endowment for the Arts and federal funding for NEFA activities. I appreciate immensely that in addition to ongoing work, staff has stepped up in various ways to backstop activities in our finance and operations core. Abby Southwell is our newest staffer in the position of Salesforce and IT Administrator, and she has immediately taken over some pressing upgrades to our systems. Please see her report in Section 9. One of our highest priorities for FY18 is to rebuild an accomplished finance office.

In FY17, we promoted several staff from program manager to program director roles (Quita Sullivan, Sara Nash, Adrienne Petrillo and Dee Schneidman). We also promoted Steven Fenton from Executive Administrator to Executive & Operations Manager. I thank this group for their growing roles and leadership at NEFA.



Finance

NEFA maintains lean core operating staff in support of our very significant program portfolio. We have been challenged this year as our two-person finance department left for other opportunities. We have outsourced our finance operations to a team provided by CliftonLarsenAllen, which has been challenged to develop consistency and get up to speed, but is growing in their understanding of our business and the systems they inherited. They will close our fiscal year and prepare for our annual audit. In light of this transition, we are proposing an Interim Budget for FY18, to be updated in the early fall. Please see reports on our finances in Section 7.

Development and Communications

We had a successful institutional fundraising year, in which we received increased support to implement both our National Dance Project and National Theater Project initiatives. We increased our individual giving, as we have in prior years. One of our goals for FY 17 was to add funding partners for our work in New England, and we successfully generated more sponsorships and grant support for our CCX event than we have in past years. The Communications team supported report releases of both the *Moving Dance Forward* and the *Jobs in New England's Creative Economy and Why They Matter* publications, and supported advocacy efforts and information sharing related to the importance of public funding for the arts. Thanks to both Sharon Timmel and Ann Wicks for leading our efforts in these critical areas. Full reports for both Development and Communications are in Section 8.

NEFA Programs: Investing in Artists, and Access to the Art in Communities

We have prepared a Program Report by all the program leaders with a cover memo from Jane Preston in Section 10, and I thank Jane for her leadership and support of NEFA's program staff and work areas.

A special note that in FY17, we continued to support the Rebecca Blunk Fund awards. The FY17 Rebecca Blunk Fund awards went to Lida Winfield (Vermont) and Sierra Henries (Maine).

NEFA Programs: Creative Economy & Research

NEFA brings visibility and provides knowledge to the creative community in New England through initiatives such as the Creative Communities Exchange (CCX) and research into the strength of the sector. In 2017, the bulk of the program portfolio was focused on creating the report *Jobs in New England's Creative Economy, and Why They Matter*. This was coupled with a first-ever New England artist survey, [#CreativesCount](#). We look forward to sharing learning with you at the board retreat.

Regional Arts Organizations

NEFA convened twice in FY17 with our fellow Regional Arts Organizations, including at a two-day retreat for board chairs and executive directors in Bentonville, Arkansas, hosted by the Mid-America Arts Alliance. We are a resource to one another in program design, operational practice. We seek greater efficiencies and cooperation. We collaborated to executive the Creativity Connects: National Demonstration Projects initiative, working with the state arts agencies in our respective regions.

Organizational Priorities and Challenges, FY18

What are our priorities for 2018? Where will the board need to make strategic decisions and play a key role? And what are our significant external challenges? I am so happy that we are in the midst of a Strategic Plan. Our core objectives for FY18 are to articulate a value proposition for how NEFA leads, serves and uniquely impacts the field, and to position NEFA to be proactive and increase our resiliency in a changing political and financial context.



Minutes for Approval

NEFA Board of Directors

March 1, 2017

DRAFT

Board Attendance: Alex Aldrich, Taylor Ho Bynum, Byron Champlin, Andrew Cornell, Geoff Hargadon, Jane James, Doug Keith (*via phone*), Ginnie Lupi (*via phone*), Barbara Murphy, Kristina Newman-Scott, Julie Richard, Betsy Richards (*via phone*), Randy Rosenbaum, Ann Smith, Pamela Tatge, Ted Wendell, Marco Werman, Lisa Wong, Carrie Zaslow (*via phone*)

Staff: Anita Chan, Cathy Edwards, Steven Fenton, Jane Preston, Dee Schneidman, Kim Szeto

Guests: Luis Cotto, Denise Delgado, San San Wong

Notetaker: Steven Fenton

BOARD TREASURER GEOFF HARGADON CALLED THE MEETING TO ORDER AT 12:01 PM

Call to Order & Welcome

Board Treasurer Geoff Hargadon explained Chair Larry Simpson was unavailable to join the meeting. He called the meeting to order and asked Executive Director Cathy Edwards for her report.

Executive Director's Report

Cathy Edwards remarked on the many ways NEFA's outlook and the arts landscape have changed since the board last met in October. NEFA has pivoted into an advocacy role, working hard to champion the arts and the creative sector of New England. Without a draft of the federal budget to respond to, NEFA and other advocates are focusing on the importance of the sector and the critical impact of federal investment in its work. Cathy offered examples of the important role the National Endowment for the Arts plays in the national arts landscape and how its investment in organizations is leveraged for additional fundraising and visibility. NEFA is fortunate to have strong partnerships with private funders and a healthy balance sheet, which will keep the organization afloat should the NEA be defunded, which is why NEFA's priority is to advocate on behalf of the endowment, the region, and New England constituents. As part of that work, NEFA launched a new advocacy page on nefa.org, with fact sheets and links to other advocacy groups, to serve as a resource library for constituents. Board members asked questions about NEFA's specific programs and how they may feel the effects of administration changes.

On the operations front, NEFA obtained a certificate of occupancy for the renovated offices in later December and the staff moved into the space in January. Additionally, Cathy shared the news that Director of Finance & Administration, Anita Chan will leave NEFA in March to take a new position at Saint Francis House. The board thanked Anita for her work and in recognition of her dedication, Geoff Hargadon read the following statement:

Anita Chan has been a staff member of NEFA for 6 years and has served as the organization's chief financial officer for two years, faithfully guiding the financial side of NEFA. We, the Board of Directors of NEFA, express our thanks and appreciation to Anita as she moves on to a new position.

Entered this first day of March 2017 into the minutes for the Board of Directors meeting of the New England Foundation for the Arts

Approval of Meeting Minutes

Andrew Cornell presented the minutes from the board meeting on October 27, 2016. He asked board members for any corrections, but none were offered. He asked for a motion to approve.

Randy Rosenbaum made a motion to approve the October 27, 2016 board meeting minutes. Byron Champlin seconded the motion. The vote was unanimous.

Andrew Cornell presented the minutes from the Board of Directors retreat on June 28 - 29, 2016. He asked board members for any corrections, but none were offered. He asked for a motion to approve.

Byron Champlin made a motion to approve the meeting minutes from the June 2016 retreat. Randy Rosenbaum seconded the motion. The vote was unanimous.

Finance & Audit Committee Report

Geoff Hargadon reported the budget is on pace with no surprises. At their last meeting, the committee discussed the possibility of the NEA being defunded and examined it from a financial perspective. They assessed NEFA is in good shape for another 18 months with or without the NEA. The investments remain strong, and NEFA's quasi-endowment has been up 3 or 4%. The Investment Committee will discuss dialing down some of NEFA's risk exposure.

Geoff again acknowledged Anita's departure and that the auditors require an action of the board to remove her from her position as Assistant Treasurer of the organization. Geoff asked for a motion to confirm that, effective March 17, 2017, Anita Chan will no longer serve as Assistant Treasurer of NEFA and is no longer authorized to sign documents on behalf of the organization.

Alex Aldrich motioned to remove Anita Chan as Assistant Treasurer and revoke her authorization to sign documents on behalf of NEFA, effective March 17, 2017. Byron Champlin seconded the motion. The vote was unanimous.

Trustees Committee Report

Randy Rosenbaum thanked the board for forwarding recommendations and nominations of individuals for board membership. The committee met by phone in January and had a spirited conversation about the vast array of nominees. The committee will share the final slate of nominees in advance of the retreat in June to offer the board ample time to review, react, and voice any concerns.

Development & Communications Committee Report

Jane James announced the board achieved 100% participation for the annual fund. Both total giving and the median board gift increased. The board's friend-raising campaign was a success. The board introduced NEFA to 58 new contacts which resulted in 13 gifts from new donors.

Strategic Planning Update

Julie Richard, a member of the strategic planning task force, offered an update on the planning process on behalf of Amy Zell Ellsworth, who is serving as task force chair. Julie shared the committee held two meetings over the winter. The first meeting focused on setting goals for the new plan and the issues the plan should address. Some of the key issues they discussed included scenario planning, how to advance the arts in the region, and the reality of NEFA's financial resources. They discussed goals and visions for NEFA, specifically whether NEFA's focus should be broad or specific. There was an appetite to create balance between NEFA's local, regional, national, and international work, and to develop a values statement around equity, diversity, and inclusion. NEFA's current plan does not include clear measurements for success, so the task force discussed incorporating specific metrics in a new plan that will allow the organization to evaluate its own progress and success on various goals. The task force distilled this conversation into an RFP for planning consultants. On their most recent call, the committee reviewed and discussed the three strongest proposals. Julie shared the committee recommended Cathy engage AMS Planning & Research. Cathy reflected on her conversation with AMS and was pleased to share they agreed on a contract for this project and were excited to work with NEFA.

Summer Retreat Planning

Cathy Edwards shared the details for the board retreat which will be held at the Red Lion Inn in Stockbridge, MA, June 22 and 23. The content of the retreat will focus on strategic planning, with the consultants on site to lead discussion. On the evening of June 22, in lieu of the traditional board dinner, the board, staff, and NEFA friends will gather at Jacob's Pillow to celebrate the 40th anniversary of NEFA and the 20th anniversary of the National Dance Project. Board members and guests will have the option to attend one of two performances that evening followed by a celebratory reception and toast to NEFA. Board Member Pamela Tatge, Executive Director of Jacob's Pillow, shared previews of the two performances on June 22.

Program Initiatives

Arts & Military Convening

Deputy Director Jane Preston previewed “Art in the Service of Understanding,” a NEFA organized convening designed to reflect on, learn from, and build on the momentum of the growing body of art addressing military and veterans issues. The convening was inspired by artists NEFA funded through the National Dance and National Theater Projects whose projects grappled with these issues. NEFA program staff were encouraged by the learning documented in their reports and saw an opportunity to broaden the impact of their work by bringing them together with representatives from the military, veterans groups, and health care practitioners to discuss the critical issues facing this community. Based on the overwhelmingly positive response to the invitations, Jane anticipates a productive, meaningful, and powerful two days of conversation, art, and learning.

Creative Economy Report & CCX Preview

Director of Research Dee Schneidman reported on the progress of the Creative Economy Employment Report. The final report will be released at the Creative Communities Exchange (CCX) in June. Prior reports were released in 2000 and 2007. This iteration of the report will capture how the creative sector is faring post-recession. It will attempt to quantify and spotlight the creative sector in New England, in an effort to influence policy and program decisions at the local, state, and regional levels. It will also inform those outside of the sector what industries are included when talking about “creative workers,” what generates and grows those jobs, and the strength of New England’s creative economy. This is the first time NEFA has conducted a direct survey of artists and creative workers to supplement federal findings and to better represent solo practitioners and workers.

The data collected from creative workers will also generate more specific local data. NEFA’s previous reports have reflected the work of six robust and active states. This report will attempt to map local enterprises at county level. Communities are eager to get this data to better advocate for the importance of the nonprofit sector.

Research on the Creative Economy is an area of leadership for NEFA. NEFA’s research definition of “creative economy” informs the national field. Many groups are focused on the economic impact of the creative sector, so when designing the scope of this report, NEFA had to consider where it could add value to the conversation and identified artist data as critical gap in this area. NEFA built upon its resources, including the Creative Ground website and close partnerships with the State Arts Agencies, to reach out to artists across the region to solicit their responses to the survey. The survey asked artists to elaborate on their employment, jobs, and needs. Dee reported they received 1255 completed responses and double that number in incomplete responses. At this point Dee and the research team are reviewing drafts of the report and state highlight sheets, and selecting a designer for the published report.

Dee closed with a preview of the upcoming Creative Communities Exchange (CCX) to be held in New London, June 8 – 9, 2017, and encouraged board members to register to attend.

Creative City Presentation & Discussion

Cathy Edwards introduced Luis Cotto and Denise Delgado and thanked them for joining the meeting. Denise is a Creative City grantee and Luis worked with her as her community partner before coming on board as an advisor to the program. Cathy shared that San San Wong from the Barr Foundation would also join the conversation.

Deputy Director Jane Preston offered some background on the Creative City program. San San Wong and the Barr Foundation reached out to NEFA to discuss ways the two entities might collaborate on a program that would seek to uncover and support artists working in Boston’s diverse neighborhoods. The Barr Foundation granted NEFA funding for a planning year, which was used to hold focus groups across the city to assess the needs of these artists and their work and how direct support would facilitate their community engagement. NEFA and Barr were pleased with the outcomes and Barr agreed to support a three-year pilot



Minutes for Approval

NEFA Board of Directors

March 1, 2017

program at NEFA to address these issues with an aspiration to expand the footprint of the program to a regional scale following the pilot phase.

Program Manager Kim Szeto offered a quick overview of the program, its visions, and its priorities. She explained the program was designed to reimagine the definition of art spaces and reconsider non-traditional places for new work with a focus on engaging the public in the execution and presentation of the work. The program prioritizes expanding access to the arts, supporting diverse artistic expression, and encouraging artists to be active citizens. The grants are project specific awards ranging from \$2500 - \$10k per project. Artists are supported in their work by community partners, who help them navigate the logistical challenges of creating and executing work in public spaces. Professional development for grantees is a critical component of the program. Starting with the application stage, Creative City staff offer information sessions and technical support, and offer feedback on shaping project concepts. The panel comprises individuals who reflect the communities of the applicants, with diverse experience and expertise. The program offers a full suite of resources to support project implementation and to help artists think about their trajectory as professional artists in Boston. The Arts and Business Council is partnering with NEFA to offer one-on-one coaching and customized workshops based on grantee needs.

Kim introduced Denise Delgado and Luis Cotto. Denise Delgado is a fiction writer and multi-disciplinary artist. For her Creative City project, Bodega Signs and Wonders, Denise gathered neighborhood stories and histories and transformed them into poetry, public art, and business signage. Luis Cotto is the Executive Director of Egleston Square Main Streets who served as the community partner for her work. Denise spoke about how she developed and executed her project and described the deep impact of the Creative City grant on both her work and her experience as a professional artist. She felt the size and support of the NEFA grant gave her the freedom to experiment and be more ambitious. Luis agreed with this assessment and added the grant, by way of Denise's project, had a real impact in the Egleston Square neighborhood and sparked the curiosity of the community and instigated meaningful conversation and forward thinking.

San San Wong of the Barr Foundation added her thoughts on how the unique qualities and expertise at Barr and NEFA were the perfect match to support an idea like Creative City. When San San arrived at Barr she was looking for an opportunity to expand the vocabulary and visibility of public art. San San wanted to better understand how to fund bold ideas, experiments, leaders, and partnerships. Working with an intermediary organization like NEFA brought the necessary expertise and offered the high touch capability required to engage and support the artists working in these communities.

When Cathy Edwards came to NEFA she was hopeful and excited to take the learnings from the program and scale the concept regionally. The team is now trying to determine how, where, and when an expansion of the program could thrive. In its current iteration, it is inherently urban, but San San clarified that she does not see empowering artists as something that is specific to an urban environment. She felt the conversations that emerge in the cohort model could benefit any communities that share these common values.

The board reflected on San San's comments and how they could foresee this project living in other places throughout the region. Some board members identified similar projects and concepts throughout the region, but are less organized or cohesively branded. They discussed some of the challenges moving forward, including how to brand projects across the region as part of the Creative City concept.

Closing Remarks & Adjournment

Vice Chair Andrew Cornell thanked everyone for their continued commitment to NEFA and adjourned the meeting.

VICE CHAIR ANDREW CORNELL ADJOURNED THE MEETING AT 3:34 PM

Next Steps:

- ***Submit the minutes from this meeting for board approval on June 22, 2017***



DRAFT

Committee Attendance: Byron Champlin, Andrew Cornell, Amy Zell Ellsworth, Geoff Hargadon, Randy Rosenbaum, Larry Simpson

Staff Attendance: Anita Chan, Cathy Edwards, Steven Fenton, Jane Preston

Notetaker: Steven Fenton

LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:10 PM

Call to Order

Chair Larry Simpson thanked everyone for joining the meeting.

Executive Director's Report

Cathy shared a document outlining action priorities and accomplishments from FY16 and priorities for the upcoming fiscal year. Cathy felt this meeting provided an opportunity to solicit feedback and input on priorities for FY17 in advance of the full board discussion in June.

FY16 Priorities and Accomplishments

A major priority for FY16 was to strengthen the board at a time of historic change. Four new members were added in June of 2015, and another four will join the board at the upcoming retreat. In partnership with the staff, the Trustees committee developed a job description and orientation protocol to bolster the recruitment and onboarding processes.

Cathy has worked to strengthen NEFA's relationships with New England's State Arts Agencies and especially with their directors. As cohort, the SAA and NEFA directors hold bimonthly calls to check in, share knowledge, and collaborate on new ideas.

Cathy hopes to invest in NEFA staff. She established a new leadership team, provided managers with a path for growth by creating a director-level role at NEFA, and clarified job families and functions across all areas.

Cathy also updated the committee on various program goals and initiatives. The evaluation of the National Dance Project will wrap up in July. Constituents have been willing participants throughout the process, and 250 presenters and 535 dancemakers responded to the surveys that went out to each group. NEFA learned a lot about how artists are making work, and that many are still relying on grants to support their work as opposed to other funding mechanisms. There is still a significant appetite for touring which helps connect the artists to more people and audiences. The questions that emerged through this survey are where to focus NEFA's resources and fundraising strategies. The board will hear more about the evaluation findings and consider these questions at the upcoming retreat.

FY17 Priorities

The committee previously discussed the possibility of launching a new strategic planning process. Cathy recommended reopening that conversation to decide whether to begin that process, and if so, how. Following the recommendations of the current plan, NEFA has conducted several program evaluations, which would allow a new plan to focus primarily on operational planning. The committee agreed with new leadership in place, it would be appropriate to launch a new planning process. They recommended a task force or committee could be appointed to oversee the process and determine the scope of the work. Cathy added she would like to conduct an equity assessment and training for staff, which could be an outcome of a strategic planning process.

On the operational health side, NEFA needs a strategic approach to chronic underfunding of indirect costs. Cathy also mentioned plans for additional support on the finance and administration side. Cathy hopes to secure funding renewals for the National Dance and Theater Projects. And in the next year, Cathy would like to put more energy into developing a fundraising strategy and consider ways to reengage lapsed donors and past board members.

Committee Updates

Finance & Audit Committee

Director of Finance & Administration Anita Chan walked through the FY16 budget to actuals. She then moved onto the proposed budget for FY17. Included in the budget is a 5% draw from the quasi endowment for new activities. The \$120k from the endowment will be used for a new initiative to invest in artistic creation in the region. The committee discussed the way the proposed budget document is presented and made suggestions to clarify for legibility. Larry Simpson asked for a motion to forward the proposed budget to the full board for approval.

Geoff Hargadon motioned to forward the proposed FY17 budget to the full board for approval. Byron Champlin seconded the motion. The vote was unanimous.

Trustees Committee

Cathy Edwards reviewed the election slate that will be presented to the board for approval in June. She summarized the term renewals and officer elections. Cathy also shared the bios for the new members nominated to the Class of 2019 and shared her excitement to have them on board.

Development & Communications Committee

Andrew Cornell shared the good news that the board achieved 100 percent participation in the annual fund and reported on the committee's ongoing messaging project. The committee met with Burt Glass of Hairpin Communications to discuss how organizations develop their message. Andrew found the conversation helpful to focus on what NEFA can and should say about itself. NEFA is so many things, so as board members the committee needed to identify the key aspects and qualities of the organization to promote. At its next meeting, the committee will come to a recommendation about the core message is and how to employ it. The committee will present their recommendations to the board at the retreat.

Program Updates

Jane Preston referred the committee to her board book memo which details program activity since the March board meeting. Jane previewed an upcoming meeting to kick off the Creative Economy Employment Report. NEFA signed a contract with the UMass Donahue Institute to conduct the research and produce the report.

Cathy reported on a recent panel call to determine the recipients of the 2016 Rebecca Blunk Fund awards. Former board members Mary Kelley and Andrea Rogers joined Cathy, Adrienne Petrillo and Rebecca's spouse Marcie Hershman on the call. The awardees will be announced at the end of June and shared at the board meeting.

Board Meeting Planning

Approval of March 2 Board Meeting minutes

Larry Simpson asked the committee for any comments or corrections on the minutes from the board meeting on March 2, 2016. No corrections were offered. Larry called for a motion to advance the minutes to the full board for approval.

Byron Champlin made a motion to forward the March 2, 2016 board meeting minutes to the full board for approval. Andrew Cornell seconded the motion. The vote was unanimous.

Approval of FY16 Executive Committee minutes

Larry Simpson asked the committee for any comments or corrections on the minutes from the FY16 Executive Committee meetings. No corrections were offered. Larry called for a motion to advance the minutes to the full board for approval.

Byron Champlin made a motion to forward the FY16 Executive Committee meeting minutes to the full board for approval. Andrew Cornell seconded the motion. The vote was unanimous.

Walkthrough of retreat agenda

Cathy Edwards walked through the agenda for the Board Retreat, June 28-29, in Bretton Woods, NH.

FY17 Meeting Schedule

Larry Simpson invited the committee to review and comment on the suggested dates for the FY17 Board of Directors meeting schedule. No changes were suggested.

Executive Session

Larry Simpson thanked staff in the room and excused them. The committee went into executive session with Cathy Edwards.

Next Steps:

- Forward the proposed FY17 budget to the full board for approval
- Forward the March 2 Board Meeting minutes to the full board for approval
- Forward the FY16 Executive Committee meeting minutes to the full board for approval
- Confirm FY17 board meeting schedule with the full board

DRAFT



Minutes for Approval

Executive Committee Call

September 22, 2016

Committee Attendance: Amy Zell Ellsworth, Geoff Hargadon, Randy Rosenbaum, Larry Simpson, Ann Smith

Staff Attendance: Cathy Edwards, Steven Fenton

Notetaker: Steven Fenton

LARRY SIMPSON CALLED THE SESSION TO ORDER AT 10:01 AM

Board Chair Larry Simpson thanked the members of the committee for joining the call and asked Executive Director Cathy Edwards for her report.

Executive Director's Remarks

Cathy Edwards explained the purpose of the call was related to the presentation and approval of NEFA's FY16 audited financial statements and to vote on a proposed amendment to the Endowment and Reserve Policy. Before moving onto those topics, Cathy thanked the committee for offering their advice and support throughout challenging process of obtaining a certificate of occupancy for the newly renovated office spaces. She reported the matter is still not resolved, but slow progress is being made. The two remaining issues are questions about fire code compliance and the installation of window limiters. Cathy shared the design, construction, and legal teams involved in the project are working toward solutions to address both outstanding items.

Amendment to Endowment & Reserve Policy

Board Treasurer Geoff Hargadon reported NEFA's auditors reviewed the Endowment & Reserve Policy approved by the board and explained that they recommended NEFA amend the document to break out working capital as a separate item on the balance sheet. Based on this recommendation, the Finance & Audit Committee proposed generating this line item by reducing the dedicated risk reserve from 3-months of operating reserves to 2-months. Geoff agreed with the recommendation and felt strongly this new approach gives NEFA more flexibility to manage its assets.

Cathy Edwards added that the auditors felt this was a more efficient way to transparently depict the operating balance. With the previous structure, losses or surpluses would be represented in the quasi-endowment balance. Instead, the operating balance is now shown as a unique line, which the board can evaluate and decide whether to transfer a surplus into the quasi-endowment or withdraw from the quasi-endowment to reconcile a loss.

Cathy explained the Executive Committee was being asked to vote on the proposed amendment because the change must be put into effect to finalize the FY16 audited financial statements.

Larry Simpson called for a motion to approve the amendment to the Endowment & Reserve Policy.

Randy Rosenbaum moved to approve the amendment to the Endowment & Reserve Policy. Amy Zell Ellsworth seconded the motion. The vote was unanimous.

Presentation of Audited Financial Statements

Geoff Hargadon reported NEFA received an excellent, clean audit. NEFA's audit managers from AAFCPAs will join the board at the October meeting to present the audited statements and walk through the findings. Collectively, the staff, committee and auditors agreed on a later audit timeline next year to relieve some of the pressure at the end of the fiscal year.

Geoff Hargadon asked for a motion to approve the audited financial statements.

Amy Zell Ellsworth motioned to approve the audited financial statements. Randy Rosenbaum seconded the motion. The vote was unanimous.

LARRY SIMPSON ADJOURNED THE MEETING AT 10:30 AM

Next Steps:

- Forward the FY16 audited financial statements to the full board

Committee Attendance: Andrew Cornell, Geoff Hargadon (*via phone*), Randy Rosenbaum, Ann Smith, Larry Simpson

Staff Attendance: Anita Chan, Cathy Edwards, Steven Fenton, Jane Preston

Notetaker: Steven Fenton

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

Call to Order

Chair Larry Simpson thanked those gathered in the room and by phone for joining the meeting. He asked Executive Director Cathy Edwards for her report.

Executive Director's Report

Cathy Edwards began by welcoming Ann Smith to her first Executive Committee meeting as board Secretary. Cathy shared positive news from NEFA and spoke about a number of new initiatives. The Creative City program received its third round of grant applications, which will be considered at an October panel meeting. The program had a successful summer with many of its first and second round projects being realized. NEFA and Creative City have partnered with the Arts and Business Council to develop additional programming and services to support the artist cohorts. Cathy plans to highlight the program at the March board meeting. It will be an opportunity to reflect on the impact of the program and discuss how it might extend beyond Boston.

The Creatives Count artist survey launched earlier in the fall. The survey already garnered hundreds of responses. Cathy asked the committee to consider sharing the survey across their networks to increase its reach, especially beyond Massachusetts.

Still in its first year, the New England Dance Fund made its second round of grants. There has been great response to the fund and the opportunity it provides to dancemakers in the region. The fund is made possible by a gift of the Aliad Fund supported by NEFA board member Amy Zell Ellsworth.

Cathy reminded the committee of the audience the board had with the minister of cultural affairs for the Province of Quebec. Following that session, NEFA developed a new partnership with the ministry to bring together artists and presenters from New England and Quebec. A cohort of artists and presenters from Quebec will attend the Idea Swap and meet with a group from New England. That New England group will then travel to Quebec for CINARS. They will meet as a cohort to share ideas and develop a joint project.

At the October 27 board meeting Deputy Director Jane Preston and Director of Dance, Sara Nash, will present the final iteration of the Moving Dance Forward report, an evaluation of NEFA's National Dance Project. Sara, Jane, and Cathy have presented the major learnings and takeaways at conferences throughout the fall, and held briefings with the teams at the Andrew Mellon and Doris Duke Charitable Foundations to share the outcomes of the report, especially as it relates to the shape of NEFA's proposals for renewed funding.

On the organizational front, Cathy announced four of NEFA's program managers were promoted to directors. This was part of an ongoing effort to develop organization wide roles and responsibilities across the spectrum of position levels from associate to director. The new director role builds strategic planning and development onto the more administrative manager role.

Approval of June 2016 Retreat Minutes

Larry Simpson presented the minutes from the June 2016 board retreat. He called for any corrections, but none were offered. He asked for a motion to approve the minutes to go to the full board for approval.

Randy called for a motion to approve the minutes from the June 2016 retreat. Larry Simpson seconded the motion. The vote was unanimous.

Strategic Planning Task Force

Cathy reminded the committee that in June the board approved the launch of a new strategic planning process. The first order of business is to appoint the members of the task force, and they will be given the authority to designate the scope and timeline of the project.

NEFA's last strategic plan began in 2011. Cathy envisions the new plan will be more than an update and will offer specific guidelines and systems to measure progress and success. Since the last strategic plan, NEFA has commissions several program evaluations, which will offer a strong foundation for the new plan and allow it to focus primarily on organizational issues and opportunities. Some of the major goals for the plan include developing and adopting an equity statement, and striking a more sustainable balance between NEFA's regional and national work, and the resources funding that work.

The committee discussed a shortlist of names for Cathy to connect with to gauge their interests in participating. They agreed the committee should represent a diverse cross section of the board, culturally, professionally, geographically, and length of tenure.

Accessibility Committee

Director of Finance & Administration Anita Chan, spoke about launching a new Accessibility Committee at NEFA. This idea came out of the ADA workbook NEFA is required to complete as a grantee of the National Endowment for the Arts. The committee will comprise members both internal and external to NEFA, including staff, board members, constituents, and individuals with disabilities. The next step is to develop a charter with expectations and goals, and present that document to the board at the upcoming board meeting.

Committee Updates

Finance & Audit Committee

Board Treasurer Geoff Hargadon reminded the committee that NEFA's auditors will attend the upcoming board meeting, to illuminate the audited financial statements and help the board parse those materials. This type of presentation to the board is considered an industry best practice.

Trustees Committee

Trustees Committee Chair, Randy Rosenbaum, reported on a recent committee call which covered a range of issues. The committee reviewed their standing recruitment priorities and evaluated those needs and desires against the current board roster, especially with respect to those members who will retire from the board in June. The committee also discussed the importance of identifying a next generation of board leadership.

Development & Communications Committee

Board Vice Chair Andrew Cornell recounted the Development & Communications Committee's last call, where they discussed the creation of an Advisory Council for NEFA. The council would be a new, non-governing body at NEFA that will act as a sounding and advice board for Cathy and the organization, and provide an opportunity to bring new individuals into the NEFA fold and to re-engage former board members. Cathy will develop a charge for the group and a committee member will present the idea to the board.

The committee also discussed the annual appeal. They want to launch a new campaign, to ask board members to identify three individuals they would be willing to reach out to on behalf of NEFA and ask them to consider a donation to the organization.

Program Updates

Deputy Director Jane Preston previewed three major upcoming events. The Wednesday following the board meeting, November 2, is the annual Idea Swap. This year's event includes a few new features and will introduce constituents to the upcoming changes to the Expeditions program. Jane updated the committee on the ongoing planning of the arts and military convening, to be held March 10-12, 2017. Jane and the



planning committee are building the lists of participants, speakers, panelists, and topics. And finally, the dates and location of the next Creative Communities Exchange (CCX) have been confirmed, the event will take place in New London, CT, June 8 & 9.

Walkthrough of Board Meeting Agenda

Cathy Edwards presented the agenda for the upcoming board meeting and asked the committee if they had any questions about the schedule or content. Randy Rosenbaum noted he would not be present and asked for a proxy to present the Trustees Committee report.

Executive Session

Larry Simpson thanked and excused the staff and the committee entered an executive session with Cathy Edwards.

Next Steps:

- Forward the minutes from the June 2016 board retreat to the full board for approval

DRAFT



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Committee Attendance: Andrew Cornell, Amy Zell Ellsworth, Geoff Hargadon (*via phone*), Randy Rosenbaum, Larry Simpson, Ann Smith (*via phone*)

Staff Attendance: Anita Chan, Cathy Edwards, Steven Fenton, Jane Preston

Notetaker: Steven Fenton

LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:04 PM

Welcome

Chair Larry Simpson welcomed the group and thanked everyone for taking the time to attend.

Executive Director's Report

Cathy Edwards reflected on how NEFA and the arts sector are affected by the outcomes of the November elections. Cathy reported on NEFA's efforts increase its role as an advocate for the field and for the National Endowment for the Arts. NEFA developed a series of fact sheets representing the impact of federal investment in the creative economy in New England. These materials will be housed on a new section of the NEFA website, which holds a complete set of tools and references for those interested in engaging in advocacy work.

NEFA has been in close communication with sector partners including the National Assembly of State Arts Agencies (NASAA), Americans for the Arts (AFTA), MassCreative, and NEFA's fellow regional arts organizations, to align advocacy messaging. Cathy and other organizational leaders felt it was important for the sector to have consistent goals and talking points. NEFA sent a special newsletter out to constituents with an update on federal arts funding and recommended steps they could take join the conversation. The message had a high open rate and received great responses.

Cathy reported on her conversations with NEA staff and shared her confidence that NEFA's partnership grant for FY18 will be funded as planned, which gives the organization time to effectively plan for any dramatic shifts in the funding landscape.

When Cathy met with the Finance & Audit Committee they discussed various budget scenarios and how to adequately prepare for the next year. Fortunately, the timing of the strategic planning process provides an opportunity to consider various scenarios and strategies to respond to the shifting landscape.

Approval of the October 27 Board Meeting Minutes

Larry Simpson presented the minutes from the board meeting on October 27, 2017. He asked for any corrections, but none were offered. He called for a motion to approve the minutes.

Randy Rosenbaum motioned to approve the October 27 board meeting minutes. Amy Zell Ellsworth seconded the motion. The vote was unanimous.

Strategic Planning Update

Amy Zell Ellsworth shared that she agreed to serve as chair of the Strategic Planning Task Force. Her first charge as chair was to work with Cathy to develop an RFP for planning consultants, which went out in mid-January. The committee received and reviewed several proposals, which each had their strengths and weaknesses, and decided to move forward with AMS Planning. Cathy will speak with AMS to confirm and will report the results of that conversation at the board meeting in March.

Committee Updates

Finance & Audit Committee

Board Treasurer Geoff Hargadon reported on NEFA's investments, which are in good shape as the market has responded positively to the administration change. Geoff reiterated that urgency to develop a "Plan B" to respond to a loss for NEA funding has lessened, but should not be forgotten. The committee agreed with Cathy's desire to be thoughtful and proactive about planning for funding changes, rather than reactive.

Trustees Committee

Randy Rosenbaum reported the most recent meeting of the Trustees Committee where they discussed board leadership and how to plan for future chair succession. They also reviewed membership terms expiring this summer and agreed on recommendations for term renewals. Committee members shared the outcomes of their conversation with board candidates and the committee agreed on a priority list to pursue for nomination.

Development & Communications Committee

Board Secretary Ann Smith referred the group to the individual donor analysis, and announced the good news that the board achieved 100% participation in the annual fund for the second year. Ann shared that the board friend-raising campaign was a success. Board members introduced NEFA to 58 new contacts resulting in 13 donations. The committee and staff were pleased with the results and plan to pursue it again in FY18, but earlier in the year. Ann also previewed two upcoming events, a performance by Center Stage Pakistan artist Sanam Marvi on March 26, and the Jacob's Pillow Event on June 22 during the board retreat.

Cathy Edwards reported on two major funding items. Since October, NEFA received a \$3.6m award from Duke to fund the National Dance Project in 2018 and 2019. The proposal was informed by the *Moving Dance Forward* report and learnings. NEFA also submitted a proposal to Mellon for \$3.7m for the National Theater Project, including a \$100k increase to address program priorities for the coming year. NEFA also received \$10k from the Tremain Foundation for the Creative Communities Exchange in New London, CT.

Program Updates

Deputy Director Jane Preston previewed a major conversation about NEFA's Creative City program at the upcoming board meeting. The program is at the midpoint of its pilot phase, which seemed like the right time to speak about it in more depth with the board. Also at the board meeting, Dee Schneidman will present highlights from artist survey and a preview of the Creative Economy Employment Report.

Related to Creative City, and its work to fund individual artists, Fund for the Arts Advisors are discussing the distinction between the two programs. The advisors are more interested in funding larger scale, permanent work now that Creative City grants are going toward ephemeral work. The advisors will gather for a planning conversation this spring to discuss possible leadership succession and identify next steps for the program.

Jane mentioned the upcoming arts and military convening, "Art in the Service of Understanding," which will be an opportunity to bring together artists, veterans, military personnel, health professionals, service organizations, and policy makers to discuss the critical ideas and needs of producing art that addressing military and veterans issues.

Walkthrough of Board Meeting Agenda

Cathy Edwards walked through the agenda of the upcoming board meeting. She shared the board will be joined by three guests for the Creative City presentation, grantee Denise Delgado, advisor Luis Cotto, and San San Wong from the Barr Foundation. Denise and Luis will offer their perspective on the impact of the Creative City grant on both the artist and the community in which the work is situated. The conversation will be an opportunity to update the board on learnings from the first half of the pilot phase and invite ideas about how the program might be scaled up beyond Boston.

Executive Session

Larry Simpson thanked and excused the staff. The committee went into executive session with Cathy Edwards.

Next Steps:

- Forward the minutes from the October 27 board meeting to the full board for approval
- Forward the minutes from this meeting to the full board for approval



Trustees Committee Report

MEMORANDUM

To: NEFA Board of Directors
From: Randy Rosenbaum
Date: June 7, 2017
Re: Board Nominations & Officer Elections

Dear Board Members,

Earlier this spring, we shared the bios for Christal Brown and John Henry, our nominees for the NEFA Board Class of 2020. John and Christal received your enthusiastic and unanimous support and our vote on June 22 will affirm their membership on the board. Thank you all so much for your feedback and support throughout the nomination process.

During the “Board Business” conversation on June 22, I will ask the board to vote on the **Election Slate** that follows.

- Class of 2020: In addition to our nominees, Larry Simpson, Doug Keith, and Carrie Zaslow have each agreed to be nominated for 3-year terms.
- Class of 2018: Andrew Cornell has agreed to serve a 1-year extension on his current term.
- Board Officers: Larry Simpson (*Chair*), Ann Smith (*Secretary*), and Amy Zell Ellsworth (*Executive Committee Member at large*) are nominated to retain their positions for an additional year. Andrew Cornell will step down from the Vice Chair role, for which I, Randy Rosenbaum, have been nominated. Geoff Hargadon will step down from his position as Treasurer, for which we have nominated Doug Keith. Andrew Cornell, Geoff Hargadon, and Lisa Wong have been nominated to serve as *at large* members of the Executive Committee.

All current terms remain in effect until the close of the retreat. New terms commence following the adjournment of the meeting.

I would also like to acknowledge those members leaving the board this year. Byron Champlin and Jane James will conclude their board service at the end of the retreat and Alex Aldrich left the board upon his retirement from the Vermont Arts Council in April. Alex, Byron, and Jane have been long-serving and dedicated members. They have contributed so much to NEFA through their committee work and the critical introductions they have made between NEFA and new strategic and funding partners. We will have an opportunity to recognize and thank them during our dinner at Jacob’s Pillow on June 22.

Best regards,

Randy Rosenbaum
Chair, Trustees Committee



Christal N. Brown | *Artistic Director/Dance Program Chair* | INSPIRIT/Middlebury College | Middlebury, VT

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.

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John E. Henry | *Principal* | MarlinSpike, LLC | Weston, MA

John 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.

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Nominations for Board Officers July 2017 – June 2018

Name	Position
• Lawrence Simpson	Chair
• Randy Rosenbaum	Vice Chair
• Doug Keith	Treasurer
• Ann Smith	Secretary
• Andrew Cornell	Executive Committee Member (<i>at large</i>)
• Amy Zell Ellsworth	Executive Committee Member (<i>at large</i>)
• Geoff Hargadon	Executive Committee Member (<i>at large</i>)
• Lisa Wong	Executive Committee Member (<i>at large</i>)

Nominations to the Class of 2018

Name	State	Start Date	Term
• Andrew Cornell	MA	2008	1-year extended term

Nominations to the Class of 2020

Name	State	Start Date	Term
• Larry Simpson	MA	2006	3-year extended term
• Doug Keith	ME	2014	2 nd 3-year term
• Carrie Zaslow	RI	2014	2 nd 3-year term
• Christal Brown	VT	2017	1 st 3-year term
• John Henry	MA	2017	1 st 3-year term



Finance & Audit Committee Report

MEMORANDUM

To: NEFA Board of Directors
From: Cathy Edwards, Executive Director & Geoff Hargadon, Board Treasurer
Date: June 7, 2017
Re: FY18 Interim Budget

The Finance & Audit Committee (Geoff Hargadon, Doug Keith, Carrie Zaslow and Chip Newell) met on June 5 to review a proposed budget for FY18. That meeting led to the Finance & Audit Committee's recommendation of the FY18 Interim Budget to the Executive Committee on June 6. The Executive Committee also reviewed and gave preliminary approval of the FY18 Interim Budget. An approval by the full Board will be sought at the retreat.

As Geoff Hargadon will explain when we present the budget, there are several items to bring to your attention.

Firstly, we propose this Interim Budget because the transition in NEFA's finance department does not enable us to accurately reconcile fund balances so close to year-end (FY 17 closed on May 31, with significant grantmaking in April and May), or to accurately project funds we will defer for disbursement in FY 19. By adopting an Interim Budget we commit ourselves to an accurate final budget that the board will approve in the fall, with the leadership of a new CFO in place.

The proposed FY18 interim budget is included here for your review.

For distribution at the board meeting, we are working with the Interim finance team to prepare a Historical Balance Sheet, a projected Budget v Actuals for FY17, and an Investment Summary as of May 31, 2017.

Significant items for your attention are as follows:

1. We have added a new controller-level position into the budget to help us build a stronger finance department.
2. We have allocated \$85,892 of revenue from the Strategic Opportunity & Risk Reserve budget line, to correlate with what we project the expenses of our finance transition to be (costs of the CLA contract).
3. The General & Administrative expense line includes one-time expenses for the finance transition and the strategic planning process.
4. Our grantmaking budget is higher than it was in 2017 related to both dance and theater grant-making through NDP and NTP. It is likely that some of these funds will not be dispensed as grants until FY19, because NEFA makes our grants in two parts - the first for artistic creation, and the second for touring and presentations once the work is complete. This second part of the grant making tends to get pushed at the request of the artists into a future year. This will be a key area for re-projection in the fall when we have audited FY17 numbers and a CFO in place. Should we move significant grantmaking out of the FY18 budget, we will face a gap in our operating costs, because we can't draw overhead on unspent dollars. We could face an operating gap of \$100,000+ depending on the final scenario.
5. The Finance and Audit Committee recommended removing revenue from interests and dividends related to the Quasi-Endowment and Risk Reserves from the operating budget. They will accrue directly to the investment accounts. The only revenue in the operating budget is the result of interest earnings on our operating funds.

Finance & Audit Committee Report

FY18 Interim Budget

**NEW ENGLAND FOUNDATION FOR THE ARTS
INTERIM BUDGET as of 6/5/2017**

NEFA	FY 18 INTERIM		FY 17 APPROVED		Variance	column
EXPENSES						
Grants and Program Services						
Multidisciplinary (New England P&T, folk arts, awards)	369,681		462,907		-93,226	1
Creative Economy & CreativeGround	145,161		232,784		-87,623	2
Public Art (Creative City, Fund for the Arts, National Park Svc)	329,467		468,456		-138,989	3
Dance (National Dance Project, New England Dance Fund)	3,141,350		2,390,946		750,404	4
Theater (National Theater Project)	1,763,814		975,800		788,014	5
International Cultural Exchange (Center Stage)	170,845		1,301,047		-1,130,202	6
Sponsored Projects (ArtistLink)	71,999		71,999		0	7
Subtotal Program	5,992,317	68%	5,903,939	70%	88,378	
Administration						
Compensation and Benefits	1,960,752		1,851,565		109,187	8
General and Administrative	762,522		651,932		110,590	9
Communications and Development	55,360		28,210		27,150	10
Subtotal Admin	2,778,634	32%	2,531,707	30%	246,927	
TOTAL EXPENSES	8,770,951	100%	8,435,646	100%	335,305	

REVENUE (including release of temporarily restricted funds)

Foundations	
Andrew W. Mellon	3,736,416
Doris Duke Charitable Foundation	2,225,110
Barr Foundation	550,905
Other, including sponsorships	288,212
Fund for the Arts	150,000

Finance & Audit Committee Report

FY18 Interim Budget

Government

National Endowment for the Arts	1,188,000			
State Arts Agencies - New England	105,467			
U.S. Department of State	211,745			
U.S. National Park Service	29,166			
Subtotal Temp Restricted	8,485,021	7,941,315	543,706	11
Earned Revenue (event registration, Center Stage touring)	26,100	249,429	-223,329	12
Annual Fund (board and individuals)	75,000	65,000	10,000	13
Interest and Dividends (operating assets)	22,000	22,729	-729	14
Strategic Opportunity and Risk Reserves	85,892	0	85,892	15
Quasi-Endowment draw (5%)	187,822	181,586	6,236	16
Total Revenue	8,881,835	8,460,059	421,776	
SURPLUS (DEFICIT)	110,884	24,413		

Variance notes:

- 1 FY 17 included \$100K proposed quasi-endowment draw for individual artist fund that was not implemented
- 2 Includes Creative Communities Exchange, final phase of creative employment report
- 3
- 4 National Dance Project, NE dance initiatives, Regional Dance Development Initiative; grantmaking through NDP likely overprojected
- 5 Grantmaking through NTP likely over-projected
- 6 FY 17 was an implementation year, FY 18 is a planning year
- 7 NEFA serves as fiscal sponsor for MCC's ArtistLink
- 8 Increased capacity in finance department, compliance with new regulations, COLA adjustment
- 9 Includes one-time Strategic Planning and finance department transition; increased depreciation & amortization due to renovations
- 10 Includes provisions for website upgrades
- 11
- 12 No Center Stage touring revenue for FY 18
- 13 Excludes Rebecca Blunk Fund individual giving
- 14
- 15 Finance department transition allocated to Strategic Opportunity and Risk Reserves
- 16 Projected draw at 5% in accordance with Endowment and Reserve Policy

*Note: Board-approved FY 17 budget included earnings from Quasi-Endowment Interest and Dividends, which accrued to surplus.

The FY 18 Interim budget has removed these earnings from the operating budget since they accrue to the Quasi-Endowment.

Finance & Audit Committee Report Historical Balance Sheet as of 2.28.17



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2/28/2017

unaudited

	5/31/16	5/31/15	5/31/14	5/31/13	5/31/12	5/31/11	5/31/10	5/31/09	5/31/08	
ASSETS										
Cash*	1,512,779	1,373,013	849,822	252,991	139,614	764,233	592,206	106,334	789,896	202,600
Cash - fiscal agent	61,819	60,809	74,309	117,809	119,111	120,111	121,711	121,711	122,322	18,850
Short-term investments	5,896,316	6,709,877	6,726,827	7,277,904	5,218,038	5,408,614	0	0	0	815,153
Grants receivable	2,424,872	2,803,361	3,505,135	4,419,621	3,008,783	3,250,985	6,881,429	4,431,554	5,098,991	6,774,167
Other current assets	193,358	142,197	50,732	143,361	65,495	268,307	20,677	49,712	17,222	15,420
Total current assets	<u>10,089,144</u>	<u>11,089,257</u>	<u>11,206,825</u>	<u>12,211,686</u>	<u>10,223,089</u>	<u>11,713,237</u>	<u>11,014,301</u>	<u>8,993,177</u>	<u>9,106,416</u>	<u>10,197,035</u>
Investments	8,605,313	7,934,837	8,633,104	8,052,985	7,083,322	6,100,176	6,218,641	5,300,074	4,642,763	5,604,400
Grants receivable long-term	477,095	477,095	3,841,253	3,545,845	1,237,995	1,737,022	562,446	2,643,564	229,288	412,621
Fixed assets	282,486	222,099	205,703	246,820	255,724	104,963	102,509	141,477	141,459	180,081
Security deposit	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727
TOTAL ASSETS	<u>19,466,765</u>	<u>19,736,015</u>	<u>23,899,612</u>	<u>24,070,063</u>	<u>18,812,857</u>	<u>19,668,125</u>	<u>17,910,624</u>	<u>17,091,019</u>	<u>14,132,653</u>	<u>16,406,864</u>
LIABILITIES AND NET ASSETS										
Accounts payable and accrued expenses	240,558	257,348	178,625	163,594	211,733	214,138	203,483	335,681	345,131	132,572
Grants payable	1,682,574	2,187,662	2,161,488	2,584,274	2,530,527	2,610,688	2,705,397	2,441,039	2,638,338	2,798,125
Agency funds payable	61,819	60,809	74,309	117,809	119,111	120,111	121,711	121,711	122,322	774,261
Total liabilities	<u>1,984,951</u>	<u>2,505,819</u>	<u>2,414,422</u>	<u>2,865,677</u>	<u>2,861,371</u>	<u>2,944,937</u>	<u>3,030,591</u>	<u>2,898,431</u>	<u>3,105,791</u>	<u>3,704,958</u>
Unrestricted funds - Operating	447,482	42,032	4,666,356	4,202,677	3,607,487	2,954,301	2,972,469	2,492,091	2,150,669	2,695,610
Unrestricted funds - Fixed assets	282,486	222,099	205,703	246,820	255,724	104,963	102,509	141,477	141,459	180,081
Unrestricted (Board Designated) - Quasi-endowment	4,214,426	4,053,500								
Unrestricted (Board Designated) - Strategic Oppt & Risk Reserves	370,292	370,292								
Total Unrestricted Net Assets	<u>5,314,686</u>	<u>4,687,923</u>	<u>4,872,059</u>	<u>4,449,497</u>	<u>3,863,211</u>	<u>3,059,264</u>	<u>3,074,978</u>	<u>2,633,568</u>	<u>2,292,128</u>	<u>2,875,691</u>
Temporarily restricted funds - FFA Reserves	2,933,887	2,855,389	3,098,624	3,101,684	2,890,268	2,566,844				
Temporarily restricted funds	9,233,241	9,686,884	13,514,507	13,653,205	9,198,007	11,097,080	11,805,055	11,559,020	8,734,734	9,826,215
Total net assets	<u>17,481,814</u>	<u>17,230,196</u>	<u>21,485,190</u>	<u>21,204,386</u>	<u>15,951,486</u>	<u>16,723,188</u>	<u>14,880,033</u>	<u>14,192,588</u>	<u>11,026,862</u>	<u>12,701,906</u>
TOTAL LIABILITIES AND NET ASSETS	<u>19,466,765</u>	<u>19,736,015</u>	<u>23,899,612</u>	<u>24,070,063</u>	<u>18,812,857</u>	<u>19,668,125</u>	<u>17,910,624</u>	<u>17,091,019</u>	<u>14,132,653</u>	<u>16,406,864</u>

*On 09/04/14, NEFA implemented Positive Pay at Eastern Bank as a fraud preventive measure. The resulting additional monthly bank fees may be offset by maintaining a higher cash balance. NEFA decided to take advantage of the offset after comparing the bank's "earnings credit" rate @ 0.25% against the yield on 6-month Treasury Bill @ approximately 0.20%.

Substantially all required disclosures, statement of cash flows, and summaries of significant assumptions and accounting policies related to annual budget information have been omitted, and no assurance is provided on this financial statement. This statement does not report changes in net assets between unrestricted and temporarily restricted in accordance with GAAP.

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Finance & Audit Committee Report
 Budget vs Actuals as of 2.28.17
 with preliminary FY17 actuals

	FY17 Approved Budget	2/28/17 Actual	% spent	Projected FY17 Q4	Projected FY17	Variance over/ (under)	% spent	
EXPENSES								
Grants & Program Services								
New England Presenting & Touring	462,907	126,766	27%	258,233	384,999	(77,908)	83%	
Creative Economy & CreativeGround	227,894	90,874	40%	70,841	161,715	(66,179)	71%	
CCX Convening (planning year)	4,890	3,665	75%	0	3,665	(1,225)	75%	
Public Art	92,300	2,840	3%	0	2,840	(89,460)	3%	
Creative City	376,156	131,904	35%	112,772	244,676	(131,480)	65%	
National Dance Project	2,390,946	1,501,417	63%	865,911	2,367,328	(23,618)	99%	
National Theater Project	975,800	868,268	89%	120,472	988,740	12,940	101%	
Center Stage	1,301,047	773,142	59%	209,121	982,263	(318,784)	75%	
Sponsored Projects (ArtistLink)	71,999	2,000	3%	0	2,000	(69,999)	3%	
subtotal program	5,903,939	70%	3,500,876	59%	1,637,350	5,138,226	(765,713)	87%
Administration								
Compensation & Benefits	1,851,565	1,336,821	72%	413,839	1,750,660	(100,905)	95%	
General & Administrative	651,932	418,344	64%	160,430	578,774	(73,158)	89%	
Communications & Development	28,210	20,115	71%	674	20,789	(7,421)	74%	
subtotal admin	2,531,707	30%	1,775,280	70%	574,943	2,350,223	(181,484)	93%
TOTAL EXPENSES	8,435,646	100%	5,276,156	63%	2,212,293	7,488,449	(947,197)	89%
REVENUE								
Release of Temp Restricted Revenue	7,941,315	4,912,442		2,128,527	7,040,969	(900,346)	89%	
Earned Revenue (event registration, Center Stage touring)	249,429	167,308		24,042	191,350	(58,079)	77%	
Annual Fund (board and individuals)	65,000	71,327		1,910	73,237	8,237	113%	
Interest and Dividends (operating assets)	22,729	28,574		9,780	38,354	15,625	169%	
Interest and Dividends (Quasi-endowment & Reserves)	119,329	75,369		26,148	101,517	(17,812)	85%	
Strategic Opportunity and Risk Reserves	0	0		0	0	0	n/a	
Quasi-endowment draw @ 5%	181,586	35,771		7,251	43,022	(138,564)	24%	
TOTAL REVENUE	8,579,388	5,290,791		2,197,658	7,488,449	(1,090,939)	87%	
SURPLUS (DEFICIT)	143,742	14,635		-14,635	0	-143,742		

Substantially all required disclosures, statement of cash flows, and summaries of significant assumptions and accounting policies related to annual budget information have been omitted, and no assurance is provided on this financial statement. This statement does not report changes in net assets between unrestricted and temporarily restricted in accordance with GAAP.



Finance & Audit Committee Report Investment Summary as of 5.31.17

	12/31/2013	12/31/2014	12/31/2015	12/31/2016	5/31/2017	YTD
Eagleclaw - please see Note 1	2,286,599	2,453,255	2,435,502	2,535,333	2,693,009	6.22%
Trillium - please see Note 1	2,524,577	2,734,170	2,483,845	2,559,897	2,693,574	5.22%
Walden - please see Note 1	2,498,703	2,692,879	2,549,745	2,662,338	2,829,774	6.29%
Walden - Small Cap Innovations Fund	279,705	277,468	266,938	330,355	335,334	1.51%
Boston Common	245,034	227,736	223,274	221,143	259,364	17.28%
Weighted Market Benchmark (60% S&P 500/40% Barclay's US Govt Credit) :						6.23%
<i>Standard & Poors 500 Index</i>						8.65%
<i>Barclay's US Government/Credit Bond Index</i>						2.59%
Other Indices:						
<i>MSCI World Index (SM)</i>						10.29%
<i>Russell 2000 Index</i>						1.50%
<i>MSCI EAFE Index</i>						14.08%
	7,834,618	8,385,508	7,959,304	8,309,066	8,811,055	6.04%

	NEFA Operations 14.8356%	NEFA Quasi-Endowment 51.0848%	Fund for the Arts 34.0796%	Total 100.0000%
06/01/16 BALANCE WITH ACC/INT	\$1,177,180	\$4,053,500	\$2,704,157	\$7,934,837
Eagleclaw	\$399,525	\$1,375,718	\$917,767	\$2,693,010
Trillium	\$399,608	\$1,376,007	\$917,959	\$2,693,574
Walden	\$419,814	\$1,445,584	\$964,376	\$2,829,774
Walden - Sm Cap Innovations Fund	\$49,749	\$171,305	\$114,280	\$335,334
Boston Common	\$38,477	\$132,496	\$88,390	\$259,363
05/31/17 BALANCE	\$1,307,173	\$4,501,110	\$3,002,772	\$8,811,055
Eagleclaw Acc/Int	\$651	\$2,244	\$1,496	\$4,391
Trillium Acc/Int	\$744	\$2,561	\$1,708	\$5,013
Walden Acc/Int	\$852	\$2,934	\$1,958	\$5,744
5/31/17 BALANCE WITH ACC/INT	\$1,309,420	\$4,508,849	\$3,007,934	\$8,826,203

Portfolio Asset Allocation as of 5/31/2017				
	Cash	Fixed Income	Equities	Mutual Fund/Other
Eagleclaw	6.53%	21.69%	71.78%	0.00%
Trillium	4.37%	24.70%	68.48%	2.45%
Walden	0.43%	27.12%	72.45%	0.00%
Walden Sm Cap	0.67%	0.00%	0.00%	99.33%
Boston Common	0.27%	0.00%	0.00%	99.73%
ALL INVESTMENTS	3.50%	22.89%	66.15%	7.46%

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

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



MEMORANDUM

To: NEFA Board of Directors
From: Andrew Cornell & Jane James
Date: June 7, 2017
Re: Update from the Development & Communications Committee

Dear Board Members,

It has been a busy year for the Development & Communications Committee! Our primary goal this year was to find a fitting way to celebrate NEFA's 40th anniversary. The summer retreat provided the perfect opportunity to gather the board, staff, and NEFA's closest friends for a fun evening filled with good food, drinks, laughter, and art. On June 22, we will gather at Jacob's Pillow for dinner, attend a performance, and toast NEFA at an evening reception. We are so looking forward to celebrating with you!

In March, we reported the good news that we achieved 100% board giving for the second year in a row. We also had major success with our friend-raising campaign. In the fall we asked you for names of contacts you would be willing to introduce to NEFA to include in our annual appeal. You introduced NEFA to 46 new contacts, 14 of whom responded with a donation. We are so grateful to see the board's commitment to the organization reflected in this work and we greatly appreciate your continued championing of NEFA. Later in this section, Sharon Timmel has provided further information about NEFA's FY17 fundraising accomplishments.

To capitalize on our success in FY17, we will ask the board for names again this year, and hope we can galvanize you all to reach out on behalf of the organization. We will begin the process earlier and ask you to sign appeal letters at the fall board meeting.

This year, the committee partnered with Cathy and the staff to help launch NEFA's Advisory Council, a new group that will act as a sounding and advice board for the organization. This spring we sent out invitations to individuals nominated by board and staff. As of June 7, 18 of those nominees have accepted our invitation to join the Council. You can read more about this exciting group on the following pages. Several Advisory Council members will join us for the celebration at Jacob's Pillow and we'll take a moment to recognize and introduce them. We hope you'll join us in giving them a warm welcome to the NEFA family.

Best Regards,

Andrew Cornell & Jane James
Co-Chairs, Development & Communications Committee



Advisory Council Co-Chairs

Sandra Burton (MA) – Lipp Family Director of Dance, Williams College, former longtime NEFA Board member

Sara Coffey (VT) – Director, Vermont Performance Lab, former National Dance Project Advisor

Members

Maurice Decaul (RI/NY) – Artists in Residence, Theatre Communications Group - writer, playwriting MFA candidate at Brown University, director of TCG's Arts in the Armed Forces initiative, former Marine

Pam Diamantis (NH) – dance lover, former member of University of New Hampshire board of directors

Ana Flores (RI) – visual and installation artist with interest in environmental themes

David Howse (MA) – Executive Director, ArtsEmerson - important voice in Boston on community, equity

Karina Kelley (NH) – next-generation arts supporter in southern NH, working to expand creative enterprises in Concord and Manchester

Felicia Knight (ME) – Director, The Knight Canney Group - retiring board chair of Portland Ovarations, former National Endowment for the Arts director of communications

Liana Krupp (MA) – Director, Krupp Family Foundation - interested in community-engaged arts activities, lives in Boston and Great Barrington

Angie Lane (NH) – Executive Director, Red River Theatres - next-generation in Concord NH, host of many community arts events and conversations in addition to screening films

Rania Matar (MA) – Photographer with special interest in documenting the Arab world and women's lives

Roberta McCulloch-Dews (MA) – Director of Administrative Services, City of Pittsfield – former journalist and founder of media and communications group in the Berkshires

Ellen McCulloch-Lovell (VT) – former President of Marlboro College, worked in the Clinton Administration as ED of the Director's Committee on the Arts and Humanities and Deputy Chief of Staff to Hillary Clinton

Denise Menton (CT/NY) – NEFA supporter, lives in NYC and Lakeville

Frank Mitchell (CT) – Executive Director, Amistad Center for Art & Culture at the Wadsworth Athenaeum in Hartford, interest in both visual and performing arts particularly from African-American perspective

Mariko Silver (VT) – President of Bennington College

Sydney Skybetter (RI) – Lecturer, Brown University - next-generation arts leader, technologist, consultant, artist

Anita Walker (MA) – Executive Director, Massachusetts Cultural Council



MEMORANDUM

To: NEFA Board of Directors
From: Sharon Timmel, Development Manager
Date: June 7, 2017
Re: Development Update

I am pleased to share progress towards FY17 Development goals and other Development highlights from FY17:

Individual Giving

- Achieve 100% Board giving.
 - **NEFA achieved our goal of 100% Board giving!** This would not be possible without the support of all of you, and we sincerely thank you for your generosity. Reaching this benchmark sends the powerful message to all of NEFA's stakeholders that our Board of Directors is committed to our long-term sustainability and vitality. Thank you again for your support.
 - In FY17, **Board giving (including matching gifts) totaled \$49,396**, up from \$46,410 in FY16.
- Engage Board members in fundraising efforts.
 - 12 of 22 Board members suggested new contacts to add to our Annual Appeal recipient list - thank you!
 - Board members suggested a total of 46 new contacts, 14 of whom made gifts for a total of \$2,505.
- Increase individual giving through the Annual Fund and Rebecca Blunk Fund.
 - NEFA received **88 gifts through the FY17 Annual Fund for a total of \$74,615**, up from 59 gifts for a total of \$64,269 in FY16.
 - Including gifts to the Rebecca Blunk Fund, in FY17, NEFA raised a **total of \$85,803 from individual donors**, up from \$78,594 in FY16.

Institutional Support - NEFA Programs

- Seek continued support from our largest funders.
 - Doris Duke Charitable Foundation renewed support of the National Dance Project at \$3,629,400 for FY18-19, or \$1,814,700 per year (up from \$1,728,252 per year in FY15-17).
 - Andrew W. Mellon Foundation renewed support of the National Theater Project at \$3,770,000 for FY18-20, or \$1,256,666 per year (up from \$1,208,333 per year in FY15-17).
 - National Endowment for the Arts renewed support of New England programs at \$1,192,175 (up from \$1,048,900 in FY16).
- Seek support from the State Department for Center Stage Season 4.
 - NEFA received \$1,350,000 from the State Department to support Center Stage Season 4 (up from \$1,000,000 to support Center Stage Season 3).



- Seek support from identified prospects for Regional Dance Development Initiative: Chicago.
 - NEFA received support from the Reva and David Logan Foundation, the John D. and Catherine T. MacArthur Foundation, and the Richard H. Driehaus Foundation.
- Seek new support from identified prospects for New England programs.
 - Through the 2017 Creative Communities Exchange, NEFA received support from new New England funders including the Emily Hall Tremain Foundation, Frank Loomis Palmer Fund, and the Community Foundation of Eastern Connecticut.

Institutional Support – Special Initiatives

- Seek support from identified prospects for Art in the Service of Understanding, a national convening for the arts and military communities.
 - NEFA received primary support from the Doris Duke Charitable Foundation, and additional support from the Andrew W. Mellon Foundation, the National Endowment for the Arts, and HowlRound at ArtsEmerson.

More Development highlights from FY17:

- In FY17, NEFA raised \$10,357,308 from private foundations, government sources, corporations, and individuals.
- New funds received in FY17 include:
 - \$25,000 from the Henry Luce Foundation to support the participation of a Pakistani journalist in Center Stage Pakistan;
 - \$10,000 from the Trust for Mutual Understanding to support the advance trip to Ukraine through Center Stage Season 4.

Please see the FY17 Development Activity Report for a full summary of NEFA’s fundraising efforts.

Development Goals for FY18 include:

Overarching Development:

- Build a development plan that emanates from goals and priorities in NEFA’s new strategic plan.
- Maintain positive relationships and regular communication with all ongoing funders.

Institutional Support

- Seek continued support from our largest funders, including the Andrew W. Mellon Foundation for the National Dance Project.
- Identify and seek support from prospects for Center Stage Season 4.
- Identify and seek support from prospects for New England programs.

Individual Giving

- Increase individual giving through the Annual Fund and Rebecca Blunk Fund.
- Engage Board members in fundraising efforts:
 - Achieve 100% Board giving;
 - Achieve 100% Board participation in friend-raising;
 - Engage Board members in thank-you calls to individual donors.

INDIVIDUAL GIFTS	FY15	FY16	FY17	FY18	FY19	FY20
Annual Fund 88 gifts			\$74,615			
Rebecca Blunk Fund 49 gifts			\$11,238			
TOTAL			\$85,853			

INSTITUTIONAL FUNDING	FY15	FY16	FY17	FY18	FY19	FY20
Institutional Support Awarded in FY17						
Doris Duke Charitable Foundation (\$3,629,400) <i>for National Dance Project</i>				\$1,768,142	\$1,861,258	
Eastern Bank Charitable Foundation (\$5,000) <i>for the 2016 Idea Swap</i>			\$5,000			
The Henry Luce Foundation (\$25,000) <i>for Center Stage Pakistan</i>			\$25,000			
Trust for Mutual Understanding (\$10,000) <i>for Center Stage Season 4</i>			\$10,000			
Emily Hall Tremaine Foundation (\$10,000) <i>for CCX</i>			\$10,000			
Frank Loomis Palmer Fund (\$7,500) <i>for CCX</i>			\$7,500			
Community Foundation of Eastern CT (\$5,000) <i>for CCX</i>			\$5,000			
Barr Foundation (\$75,000) <i>for Strategic Planning</i>				\$75,000		
Andrew W. Mellon Foundation (\$3,770,000) <i>for National Theater Project</i>				\$1,256,666	\$1,256,667	\$1,256,667
TOTAL			\$62,500	\$3,099,808	\$3,117,925	\$1,256,667

Institutional Support Awarded Prior to FY17

Barr Foundation (\$300,000) <i>for New England Creative Economy research</i>		\$97,565	\$196,715	\$5,720		
Barr Foundation (\$1,700,000) <i>for Creative City</i>	\$270,762	\$444,239	\$474,668	\$478,331	\$32,000	
Doris Duke Charitable Foundation (\$5,184,758) <i>for the National Dance Project</i>	\$1,728,253	\$1,728,253	\$1,728,252			
The Andrew W. Mellon Foundation (\$3,625,000) <i>for the National Theater Project</i>	\$1,143,560	\$1,236,280	\$1,245,160			

The Andrew W. Mellon Foundation (\$3,300,000) <i>for the National Dance Project</i>		\$1,100,000	\$1,100,000	\$1,100,000	
Doris Duke Foundation for Islamic Art (\$300,000) <i>for Center Stage Season 3</i>	\$31,054	\$66,286	\$202,660		
The Reva and David Logan Foundation (\$200,000) <i>for RDDI Chicago</i>		\$22,000	\$88,000	\$90,000	
Doris Duke Charitable Foundation (\$101,250) <i>for NEFA's FY17 Arts & Military Convening</i>		\$35,060	\$66,190		
John D. and Catherine T. MacArthur Foundation (\$75,000) <i>for RDDI Chicago</i>		\$8,250	\$33,000	\$33,750	
The Richard H. Driehaus Foundation (\$25,000) <i>for RDDI Chicago</i>		\$2,750	\$11,000	\$11,250	
Boston Foundation (\$30,000) <i>for Creative City</i>		\$10,000	\$10,000	\$10,000	
TOTAL	\$3,173,629	\$4,750,683	\$5,155,645	\$1,729,051	\$32,000

GOVERNMENT FUNDING	FY15	FY16	FY17	FY18	FY19	FY20
Government Support Awarded in FY17						
National Endowment for the Arts (\$1,192,175) <i>for FY18 Partnership</i>				\$1,192,175		
U.S. Department of State (\$1,350,000) <i>for Center Stage 4</i>			\$202,500	\$945,000	\$202,500	
Massachusetts Cultural Council (\$50,000) <i>for FY17 Partnership</i>			\$50,000			
National Park Service (\$50,000) <i>for Public Art</i>			\$20,834	29,166		
National Endowment for the Arts (\$7,000) <i>for Travel subsidies for "Future of Arts and Creativity" convening</i>			\$7,000			
Connecticut Office of the Arts (\$15,000) <i>for FY17 Partnership</i>			\$15,000			
Rhode Island State Council on the Arts (\$15,000) <i>for FY17 Partnership</i>			\$15,000			
Maine Arts Commission <i>for FY17 Partnership</i>			\$5,000			

New Hampshire State Council on the Arts <i>for FY17 Partnership</i>			\$3,880			
Vermont Arts Council (\$16,000) <i>for FY17 Partnership</i>			\$16,000			
TOTAL			\$335,214	\$2,166,341	\$202,500	
<u>Government Support Awarded prior to FY17</u>						
National Endowment for the Arts (\$1,048,900) <i>for FY17 Partnership</i>			\$1,048,900			
U.S. Department of State (\$1,000,000) <i>for Center Stage 3</i>	\$150,000	\$700,000	\$150,000			
Embassy of the United States, Islamabad, Pakistan (\$420,564) <i>for Center Stage 3</i>		\$63,085	\$294,394	\$63,085		
TOTAL	\$150,000	\$763,085	\$1,493,294	\$63,085		
<u>DONOR ADVISED FUNDING</u>						
	FY15	FY16	FY17	FY18	FY19	FY20
<u>Donor Advised Fund Support Awarded in FY17</u>						
Aliad Fund (\$30,000) <i>for the New England Dance Fund</i>			\$30,000			
TOTAL			\$30,000			
<u>CORPORATIONS</u>						
	FY15	FY16	FY17	FY18	FY19	FY20
<u>Corporate Support Awarded in FY17</u>						
Eckert Seamans Cherin & Mellott, LLC (\$500) <i>for Idea Swap</i>			\$500			
TOTAL			\$500			
TOTAL AWARDED IN FY17			\$10,357,308			
TOTAL BUDGETED IN FY17			\$7,163,006			
TOTAL PENDING			\$0			

IN-KIND SUPPORT AWARDED IN FY17

Art New England

for CCX 2017 Advertising

The Day

for CCX 2017 Advertising & Photography

Quinn & Hary

for CCX 2017 Logo Design

The Brand Collective

for NDP Metris Report

Struck Catering

for Idea Swap 2016

Garde Arts Center

for CCX 2017

Crocker House Ballroom

for CCX 2017

Harris Place

for CCX 2017

MS17 Art Project

for CCX 2017

Visual Art Library

for CCX 2017

New London Public Library

for CCX 2017

Hygienic Art

for CCX 2017

CT Office of the Arts

for CCX 2017



MEMORANDUM

To: NEFA Board of Directors
From: Ann Wicks, Communications Manager
Date: June 7, 2017
Re: Communications Update

I am pleased to share updates from FY17 and proposed goals for FY18.

Progress on goals for the FY17:

- » Implement of the NEFA Identity and Messaging Platform:
 - Used consistently in releases and blogs, and by executive director in presentations
- » Leverage major program activity to cultivate reputation and connect to new constituents
 - The launch of Creative City projects resulted in over 50 news/blog features in Boston based outlets, including mainstream media and local publications.
 - The National Dance Project 20-year evaluation and field study, along with announcing programmatic changes, was presented by program staff at national conferences, circulated widely on social media, and shared in national blogs and field publications.
 - Creatives Count artist survey: in addition to the important survey results, the survey leveraged 300 new CreativeGround profiles and 800 mailing list additions to NEFA's email list.
- » Explore a design refresh for nefa.org
 - Have explored options and discussed a proposed scope of work with developer.
- » Continue to leverage social media and boosted posts with the hope of bringing new constituents to NEFA
 - We have seen positive impact of small investments in social media. Examples include doubling the reach of posts regarding CCX registration and the NDP study, and strategic boosting of Creatives Count artist survey.
 - We need to be more consistent in planning for this resource

Institutional and Program Collateral

- » Produce [FY16 Annual Report](#)
- » Brought editing of NDP and NTP work sample compilation videos in house, decreasing cost and turnaround time and improving branding.

Permission marketing

- » Working to increase our digital engagement via the monthly NEFA newsletter, currently sent to close to 11,500 email addresses, up from about 10,000 at this time last year. The email open rate continues to be above the industry average of 20%, with our average for FY17 at 33.7% and the past four months above 35%. Click through rate, while above average, is an area for greater focus, and testing subject line content is key. Our highest-performing subject line (41% click through) was the "Federal Arts Funding Update" from 2.8.17.

Website

- » Recent NEFA.org updates include creating searchable directories of Creative City grantees and the addition of an Advocacy section. In the works is an updated Accessibility section.
 - Site visits: Up from 4% in the previous year, NEFA.org has had 68,000 users in FY17, with an increase in sessions of 6.2%. Top pages visited: Home, Grants & Programs, Dance, Creative City.



- Primary web traffic sources: Google/organic search (38%), direct traffic (34%), and social media (Facebook) at 9%. Other sources include other search engines, field resources, CreativeGround, and partner organizations (State arts agencies, Boston Dance Alliance, Dance USA). Mobile use is up, represents 20-25% of all traffic.
- » CenterStage.org: The back end of the Center Stage website is being upgraded to the current version of the operating system, enabling responsive features and greater security. Center Stage has a higher percentage of mobile users than NEFA.org, making this a particularly important upgrade.

Social Media

- » We continue focusing efforts on Facebook and Twitter, and have begun exploring HR recruiting via LinkedIn. These platforms help grow our constituency and are a big source of web traffic. Current preference is to maintain our presence on these two platforms rather than spread resources by adding platforms to the mix.
- » [Facebook](#): Fan acquisition continues to progress, with 4,391 at the time of this report, up from 3,553 last year. We continue to monitor changes to the platform to ensure we are making the most of our efforts, as well as monitoring reach and engagement to see what content types are of most interest. On April 13, we posted a reminder that the CCX early registration deadline was looming; after boosting with \$15, we had over 634 on organic reach, and 1,340 in paid reach, with 21 reactions, 2 comments, and 3 shares.
- » [Twitter](#): 1,885 followers, up from 1,482 last spring. Twitter is the only platform used by several of our major funders and is an important way to connect with thought leaders. We've seen how Twitter is especially effective at fostering connections during and after events, such as the Arts in the Service of Understanding convening and the CCX.
- » We are exploring Storify as a way to pull together social posts on a topic or event.

Accessibility

- » Continued focus on accessibility, at NEFA events and in digital and print assets
- » Participation in nascent accessibility task force, staffed by Daniela Jacobson Plotkin.

Public relations

- » Drafting and dissemination of 17 press releases announcing new initiatives, events, new grant opportunities, new funding, and new board and staff.
- » Hired and managed new PR consultant for Creative City, resulting in over 50 news/blog clips for the program. This partnership has increased professional development opportunities for the grantees.
- » Tracked publicity for existing NEFA grant programs and Center Stage (182 clips at time of reporting).

Proposed goals for FY18 include:

- » **Communications planning:** Informed by an approved strategic plan, work with programs and NEFA leadership to draft an agency-wide communications plan, including social media and assessment of relationships with external consultants.
- » **Improve access:** Begin the process for a design and architecture refresh of NEFA's website
- » **Advocacy:** Continue to support public funding for the arts on NEFA's website and social media presence
- » **Leverage NEFA research:** Leverage the creative economy research to position NEFA as knowledge provider and thought leader



MEMORANDUM

To: NEFA Board of Directors
From: Abby Southwell, Salesforce & IT Manager
Date: June 7, 2017
Re: IT Update

FY17 was a year of great progress for NEFA's technology. A tech assessment in FY16 had identified several areas of critical concern, and first steps were taken in addressing these issues. Towards the end of the fiscal year, attention was extended to additional projects that, although less critical, will improve NEFA staff and external partners' user experience. This dual focus is expected to continue into FY18.

FY17 accomplishments:

- Critical projects:
 - **Began shift of all files housed on server to the cloud.** Although NEFA purchased a new server in 2016, the server currently housing all files used by the organization is over-loaded and out-dated, leading to slowness and the danger of files being inaccessible for periods of time. NEFA has purchased licenses for Box.com, an internet-based file storage and sharing solution, the best option to avoid burdening the new server and replicating this issue in the future. By the end of FY17, Box had been piloted for multiple grant programs, with their files moved exclusively onto the Box platform. Box has been well received by staff who have used it, and there is excitement for the continued transition.
 - **Updated hardware for most staff.** Most NEFA staff in FY17 were using laptops Purchased in 2012, which were quite heavy and becoming very slow and burdensome to use. In an effort to get the organization on a regular replacement schedule, new laptops were purchased for 65% of the staff, with a preference given to those who travel most frequently. This has increased productivity dramatically.
- User experience projects:
 - **Explored and chose new option for panel meeting voting tool.** NEFA grant staff have been using a variety of self-assembled options for allowing panel members to vote on applications. While these methods have been mostly functional, they require a great deal of effort on the part of grant staff, and don't have the level of security, privacy, and professionalism that NEFA would prefer to demonstrate.

FY18 initiatives:

- Critical projects:
 - **Complete FY17 initiatives.** The transfer of all but the most sensitive NEFA files to Box will be completed in FY18. At this time, the server files will be archived, and the management of users and all server-related functions will be migrated to the new, stable NEFA server. In addition, another 25% of staff will have their laptops or desktops replaced this year, leaving us primed to move our replacement schedule to a more normal 1/3 of staff per year after FY19.



- **Update grant application tools.** The vast majority of NEFA grant tools are managed through FoundationConnection in connection with Salesforce.com. These tools require updates, as NEFA is on an older version of each. This update will be undertaken with care, as there isn't a time when NEFA doesn't have at least one active grant application.
- User experience projects:
 - **Explore new marketing tools.** NEFA currently uses ConstantContact, which doesn't integrate well with the database or provide all tools that other solutions may provide.
 - **Investigate further information security tools.** While NEFA is currently fairly well protected with anti-virus software and additional security recently implemented around organization passwords, there is room for improvement in this area.

MEMORANDUM

To: NEFA Board of Directors

From: Jane Preston, Deputy Director
Adrienne Petrillo, Program Director, NE Presenting and Touring and Center Stage
Dee Schneiderman, Program Director, Research and Creative Economy
Kim Szeto, Program Manager, Creative City
Quita Sullivan, Program Director, Theater
Sara Nash, Program Director, Dance

Date: June 7, 2017

Re: Program Highlights from FY17; Goals and Priorities for FY18

Over the past several months, as NEFA prepared to embark on developing a new strategic plan, program staff have been meeting to discuss findings and recommendations from program evaluations, more recent outcomes of our work and potential new directions. Program staff learn from each other, share practices and identify areas for refinement that are informed by each round of applications, grantmaking and convenings of artists and organizations.

Based on conversations with longtime Fund for the Arts advisors, NEFA will be working to further integrate this program into our public art portfolio in FY 2018 and to bring new and diverse perspectives to the cohort of program advisors. The overall goal of Fund for the Arts will continue to be making strategic investments in projects with significant impact on the public art landscape. We are deeply appreciative of Newell Flather, Ann Gund and Ted Landmark for establishing this endowed program at NEFA.

The directors and managers of NEFA's regional, national and international programs have prepared brief summaries of the highlights from FY 2017, and their identified priorities and goals for FY 2018. We are hopeful that these program snapshots will provide useful background on how current programs contribute to NEFA's overall mission and values – topics for the board retreat strategic planning discussion. As always, we welcome more in-depth discussion of NEFA's evolving programs. Please join me in thanking all the creative and dedicated program staff, and the program leaders who have provided the information presented below.

Adrienne Petrillo, Program Director, NE Presenting and Touring and Center Stage

FY17 Highlights

Nearly 130 presenters and artists from all New England states participated in NEFA's 15th Annual Idea Swap in November 2016 share tour ideas and to find potential partners for Expeditions projects. Close to half of the participants attended Idea Swap for the first time. In conjunction with Idea Swap, NEFA began a partnership with the Montréal-based organization CINARS to develop ongoing relationships for international cultural exchange between artists and performing arts presenters in New England and Québec.

A new component added to Expeditions Tour Planning grants in FY17 supports New England artists for production costs in addition to tour planning. While only one project with this new component was funded in FY17 we're excited about the possibilities this additional funding provides regional artists to create work and collaborate with presenters. The Expeditions program made 33 touring grants to cultural organizations in all New England states to support presentations by artists from all disciplines.

The New England States Touring program provides support for performances and activities by New England artists in the New England states, with grants ranging from \$400 to \$4,000. In fiscal year 2017, the NEST program supported 33 organizations in 27 different communities across all New England states to present 40 artists from 31 New England towns and cities.

NEFA partnered with Assets for Artists to co-host a workshop entitled *The Nuts & Bolts of Being a Performing Artist*. NEFA invited Creative City grantees and performing artists with profiles on CreativeGround to take part. Approximately 25 artists spent two days learning about ins and outs of running a creative business from two working artist/educators.

Under the direction of Program Coordinator Daniela Jacobsen Plotkin, NEFA inaugurated an Accessibility Committee, which is comprised of individuals from throughout New England. The Committee is helping NEFA frame learning opportunities and best practices related to accessibility at NEFA and by our constituents.

The Center Stage Season 3 tours took place from July through October 2016 with five ensembles from Algeria and Tanzania touring to 35 communities across the U.S. from Denmark, ME to Albuquerque, NM. These tours were then followed in the spring by two music ensembles from Pakistan who toured to some of the most prestigious venues in the U.S. including the Brooklyn Academy of Music, Savannah Music Festival, and the University of North Carolina in Chapel Hill. We were delighted to have staff, board, and special guests join us at the spectacular concert by Sanam Marvi at Sanders Theatre in Cambridge, MA presented by Celebrity Series and World Music/CRASHarts. Center Stage Season 4 has also begun with recent visits to Egypt and Ukraine to identify ensembles that will tour the U.S. in 2018.

FY18 Priorities and Goals

Thanks to funding from the NEA, NEFA will continue its work supporting Native American artists in the region through a yearlong partnership with the Northeast Indigenous Arts Alliance (NIAA) led by former NEFA staff member Dawn Spears (Narragansett/Choctaw). NEFA and NIAA will provide a range of online and in-person services that are designed to enhance access to networks, entrepreneurial capacity, and visibility for New England's Native artists. Building on NEFA's prior work, this partnership will reach and serve the under-recognized excellence of Native traditional artists in New England.

The New England States Touring (NEST) program has long operated with four quarterly deadlines each year, but moving into next year we will transition to three deadlines per year. By streamlining the grant administration process staff will have more time to focus on other program activities and services, and diversify and deepen our relationships with New England artists and organizations.

NEFA's partnership with Assets for Artists on the workshop *The Nuts and Bolts of Being a Performing Artist* received rave reviews from participants. NEFA will explore opportunities to partner on similar workshops that can address some of the needs uncovered in the Creatives Count survey issued as part of NEFA's new report on creative employment in New England.

The Center Stage team has recently completed research travel to Egypt and Ukraine to meet and identify artists for Center Stage Season 4. A total of five performing arts ensembles will be selected to participate in the Season 4 tours taking place from June – October 2018. Funds from the Doris Duke Foundation for Islamic Art will be carried over from Season 3 to increase the number of artists from Egypt and to reach more communities in the U.S.

Dee Schneidman, Program Director, Research and Creative Economy

FY17 Highlights

We hired a new CreativeGround website administrator, Nick Medvescek, who has been integral to continued operations and promotion of the site, including transition to a new web developer and technical updates. CreativeGround workshops were held in all New England states.

The Creatives Count survey of New England collected career information directly from almost 1200 creative workers. This could not have been possible without the collaborative efforts of our SAA partners and the rest of the marketing committee. The responses have been integrated into the creative economy employment report and have already influenced NEFA strategic planning. Raw data have been shared with the City of Boston and at other cultural data meetings in Massachusetts.

NEFA undertook the third installment of the New England creative economy employment report series: *The Jobs in New England's Creative Economy and Why They Matter*, partnering with a research team from the UMass Donahue Institute and accessing, federal and county employment and census data, complemented by findings from the Creatives Count survey. SAA partners and other regional data stakeholders reviewed the early findings and drafts for feedback. The report reasserts NEFA's creative economy research definition, quantifies the most recent data on the jobs at creative enterprises and people with creative occupations for each state, and adds local and longitudinal analysis. We also engaged a PR and design consultant and have worked with them on data visualization and report design, along with story framing and media releases.

Planning for the Creative Communities Exchange (CCX) 2017 continued throughout the year. We put out an open call for workshops and convened a regional panel to vet and select 24 arts-based community development projects that will be discussed at the event. Registration set a record at 270 participants for the two-day event in New London, CT.

FY18 Priorities and Goals

FY18 kicks off with CCX 2017 and the public release of the New England creative economy employment report – *The Jobs in New England's Creative Economy and Why They Matter*. The research will be introduced with a presentation, panel of respondents, and Q&A with all CCX participants. Registration set a record with 270 attendees who will also participate in workshops, discussions and keynote sessions during the two-day event June 8-9 in New London, CT.

Primary activity for the new fiscal year will include:

- Promoting *The Jobs in New England's Creative Economy and Why They Matter* at meetings and events around the region – helping each state make use of the data and roll out their own messaging to stakeholders
- Workshops and presentations throughout the region promoting usage and impact of CreativeGround, as well as ongoing technical updates
- Developing new strategic partnerships for CreativeGround (data sharing, local directories)
- Follow up to CCX and continuing to convene the New England Creative Economy Network

Kim Szeto, Program Manager, Creative City

FY17 Highlights

In FY17 Creative City projects continued to activate the public realm in various communities across the city of Boston. We held two grant deadlines in September 2016 and February 2017, awarding a total of 14 artist driven projects that are engaging important conversations around culture, identity and celebrating the diversity of Boston's communities through visual, music, dance, theater, printmaking, and community engaged artistic practices.

In addition to the artist grants, Creative City has also provided artists with a series of professional development opportunities including a partnership with the Arts and Business Council and Assets for Artists, cohort gatherings, and additional community partner grants to support local cultural organizations that are assisting with successful implementation of these projects. So far Creative City has awarded a total of \$318,500 in grants to artists for 33 Creative City projects in the first four cohorts during this pilot phase of the program.

NEFA's public art grantmaking and services benefited from a renewed collaboration with the National Park Service, related to past work with NPS to place public art on trails in New England. The first phase of the current cooperative agreement focuses on Boston's Trails to Freedom and will offer additional opportunities for Creative City grantees.

FY18 Priorities and Goals

In FY18 Creative City will host a grant application deadline in September 2017, and launch the 5th cohort of Creative City projects at the beginning of 2018. As we approach the final year of this pilot phase of Creative City, we will begin a program evaluation process with the Barr Foundation to reflect on our learnings and shape the next iteration of Creative City. The evaluation will focus on:

- Effectiveness of the program design
 - Best practices from the application and panel review processes that reflect the program priorities in the program design
 - Outcomes of the cohort learning model and best strategies for peer learning and professional development
 - Sustainable and/or replicable models to consider for future iterations of Creative City and/or similar programs.
- Impact of the program on artists, communities, and public realm
 - How are artists and community partners expanding their practice and taking risks, both artistically and as producers of civic experience with arts at the core?
 - How are artists influencing public spaces, conversations and perceptions of art in Boston's communities?
- Context and relevance of the program within the broader arts funding landscape

Quita Sullivan, Program Director, Theater

FY17 Highlights

NEFA awarded six Creation and Touring Grants to artists and ensembles through the National Theater Project in FY 2017:

- ArtSpot Production, *Sea of Common Catastrophe*
- Clyde Petersen, *Torrey Pines*
- Murielle Borst-Tarrant/Don't Feed the Indians Ensemble, *Don't Feed the Indians - A Divine Comedy Pageant!*
- Ping Chong + Company, *Where the Sea Breaks Its Back*
- TeAda Productions, *Master of the Currents*
- Toshi Reagon/Bernice Johnson Reagon/Eric Ting, *Octavia Butler's Parable of the Sower*.

These projects add to NTP's cumulative impact, representing a broad diversity of aesthetics, demographics and geographic representation, both in the originating artists and ensembles and in the reach of their projected national tours. NTP continues to build leadership and networks to support touring and to sustain devised and ensemble theater development. By the end of 2017, artists receiving NTP support had performed in 43 states, including all of New England.

In December, NEFA awarded its first-ever NTP Transition Grants to support sustainability for theater ensembles following their touring, in recognition that artists need to retain infrastructure built during their NTP supported projects and touring. Ten grants were awarded to NTP grantees who have completed their tours. Also in December, NEFA held its annual NTP cohort meeting where new grantees and program advisors work intensively for two days to build strategies for the new works prior to and during their tours. NTP artists also showcased at the *Arts in the Service of Understanding* national convening on artists working with military and veterans' communities.

FY18 Priorities and Goals

NEFA believes that the intimate cohort of grantees supported through NTP is an asset, and recognizes that it is a high-touch model of grantmaking, designed to build the field and provide significant professional development to grantees. However, we are working toward the goal to secure additional funding. This would be used to modestly increase the number of Creation and Touring Grants; expand the annual cohort meeting to include current and past grantees as well as current and former NTP Advisors; and increase the number of Finalist Development grants to support earlier stages of creating work and developing relationships that will support future opportunities for touring.

NTP will support efforts to create a convening of Indigenous performing artists. NTP is contributing to a convening on the (mis)representation of Asian Americans in the performing arts that will be held in October 2017 in collaboration with Theater Communications Group, Boston's Asian American Film Festival and other community-based organizations. We are also planning the third NTP Regional Convening in December 2017, to be held in Dallas, TX. These regional convenings are now a fully supported and integral part of NTP, and were developed in response to the program advisors' identified need to better understand differences in access to resources for developing and touring work in diverse regions of the U.S.

Sara Nash, Program Director, Dance

FY17 Highlights

NEFA launched the National Dance Project's 20th anniversary year by awarding 19 Production Grants, which include support for creation, general operating support, and touring. The grantees included five artists/companies who were receiving their very first NDP grant as well as five artists/companies who had received multiple NDP grants over the span of their careers. In November, NEFA released an extensive program evaluation of NDP by Metris Arts Consulting, *Moving Dance Forward: NEFA's National Dance Project at 20 and Critical Field Trends*, followed by a series of program design changes based on the report findings. These findings called for an increased investment in creation and touring of new dance works, increased professional development - especially for first-time artist grantees, and initiatives to bolster the field in parts of the country with less access to resources. As part of the new program design, NEFA awarded the final round of tour-only awards to eight projects at the close of 2016.

NDP produced multiple field-building programs throughout FY17. Notably, the sixth Regional Dance Development Initiative (RDDI) lab was held in July-August 2017 in Urbana, IL, for twelve Chicago artists and 23 regional and national curators and presenters. NDP convened two community meetings in partnership with local NDP Advisors to bring them together with artists, presenters, and organizers to build connections and spark conversations about resources and opportunities within local and regional communities. Community meetings were held in conjunction with NDP panel meetings in Tempe, AZ in November, with over 40 participants from around Arizona, and most recently in the Bay area in April, where close to 50 artists, educators, and organizers gathered for a robust discussion on the role of arts advocacy and the need for mentorship and artist convenings, echoing the findings from *Moving Dance Forward*.

In April, the New England Dance Fund awarded grants to 12 New England choreographers to support opportunities including tour planning, documentation, residencies, and training. To date, the NEDF has supported 40 artists from across all six states, and the next deadline is September 8, 2017.

FY18 Priorities and Goals

This year, NDP will implement its evolved program design based on the *Moving Dance Forward* report. The new design focuses on grantmaking to artists through Production Grants, cited as NDP's 'most important contribution to the field' along with extending professional development for dancemakers and field-building opportunities, connecting artists to additional resources and relationships. Highlights include gathering first-time Production Grantees for a cohort meeting where artists will work with program Advisors and colleagues to further develop strategies, skills, and resources related to touring their work; and piloting a Community Engagement Fund to help artists develop strong community engagement practices on tour.

The Chicago RDDI program will conclude with a city-wide showcase, *Elevate Chicago Dance*, in October. The showcase will feature 24 Chicago-area artists and up to 30 regional, national, and international dance presenters for showings, discussions, and networking events across the city to raise the visibility of dance in Chicago. Based on the success of the multi-year Chicago RDDI, planning is already underway to develop a comprehensive RDDI program for New England. NEFA is working with the Barr Foundation, the Boston Foundation, and Jacob's Pillow to organize a small convening of regional organizations invested in supporting New England dance artists in November 2017 to lay the groundwork for an RDDI lab and other programs.

Michele Walter | *Managing Director* | AMS Planning & Research

With more than 20 years of practical experience in the non-profit performing arts arena, Michele has a thorough understanding of the operating issues and opportunities facing many of our performing arts organizations. At AMS, Michele leads a mix of projects related to institutional development for arts organizations, as well as construction of arts facilities. Michele recently completed a study for a large-scale performance venue in downtown Greensboro, North Carolina, a utilization study for the Oklahoma City Civic Center Music Hall, an operations and cultural arts facilities plan for the City of Kingston and Queens University in Ontario, and feasibility studies for new facilities in Lansdale, Pennsylvania, Taylorsville, Utah, and Boise, Idaho. Recent strategic planning work includes the Arlington Arts Commission, Mid Atlantic Arts Foundation, Arena Stage, and an analysis of market expansion opportunity for the Chicago Symphony Orchestra. Prior to joining AMS Planning & Research in 2006, Michele served as Chief Operating Officer of the Virginia Performing Arts Foundation in Richmond, Virginia, where she oversaw design and financial planning for a proposed multi-theatre arts complex. Key responsibilities for that organization included planning for all operational aspects of the venues, engagement of the arts and cultural community, financial management and planning, and coordination of the development team. Within her 15 years of orchestra management, she served as Executive Director of the Richmond Symphony Orchestra from 1995 to 2002. During that time, she oversaw organizational growth of 30% (including a successful capital campaign for endowment) and was instrumental in developing several creative outreach and education programs. A native of New Jersey, Michele earned her B.A. degree at the University of Michigan. She resides in Richmond, Virginia.

Lynette Turner | *Senior Associate* | AMS Planning & Research

Lynette Turner joined AMS in 1998 and has over 30 years of experience in the arts. She frequently calls on her past skills as Producing Director, performer, director and facilitator to understand the varied perspectives and points of view our clients and project participants represent. At AMS, Lynette assists clients in the construction of strategic and business plans as they maneuver their organizations through the complexities of the 21st century. She is currently engaged with the Guthrie Theatre, as they embark on a long-range plan to maintain vitality within the Minneapolis community, as well as assisting San Diego's Old Globe as they align their mission to maximize their relationship with the City's residents and audience. Lynette is particularly committed to incorporating the diverse voices and perspectives of our clients as an integral part of AMS's study process. For five seasons, she has managed the evaluation of the DanceMotion USA(sm) program for the Department of State, and Brooklyn Academy of Music. The program facilitates international cultural exchange while showcasing the best in contemporary American dance abroad. Lynette has recently provided guidance to the Santa Clara Pueblo Tribe, in Rio Arriba County, New Mexico as they analyzed their market and determined the feasibility of implementing a cultural arts museum. She has also been engaged in the work of The Yakama Nation, in Yakama, Washington, as they considered the vision and implications of re-imagining new spaces and renovating their existing Cultural Heritage Center. Her work with these important Nations enables the preservation of indigenous North American culture. Other projects include a performing arts assessment and visioning study for Brown University in Providence, RI, a cultural plan for the County of Arlington, Virginia, Department of Parks, Recreation and Cultural Resources, Cultural Affairs Division, and a research project related to New Audience Engagement for the 21st Century American Theatre for Audience (R)Evolution, for Theatre Communications Group. Lynette is well-known for her facilitation of workshops and residencies focusing on African culture. She holds a BFA in Theatre from the University of Utah. A recipient of the Governor's Award for Arts Advocacy in Alaska, she has been recognized by Theatre Communications Group, Alaska State Council on the Arts, and the Juneau Arts and Humanities Council. Lynette is also a Positivoligist™ and author of *The 10 Be's of Positivity, 10 Steps to A More Positive Way of Living*, as well as an ordained interfaith-interspiritual minister.

Board Officers June 2016 – June 2017

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

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

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

Class of 2019	State	Start Date	June 2017 Action
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- | | | | |
|---------------------------|----|------|-----------------------------|
| • Taylor Ho Bynum | CT | 2016 | 1 st 3-year term |
| • Amy Zell Ellsworth | MA | 2013 | 2 nd 3-year term |
| • Barbara Murphy | VT | 2016 | 1 st 3-year term |
| • Chip Newell | ME | 2016 | 1 st 3-year term |
| • Betsy Theobald Richards | NY | 2013 | 2 nd 3-year term |
| • Lisa Wong | MA | 2016 | 1 st 3-year term |

SAA Executive Directors June 2016 – June 2017

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

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

Byron O. Champlin is Assistant Vice President, Program Officer for the Lincoln Financial Foundation at Lincoln Financial Group in Concord, N.H. He has worked for Lincoln Financial Group and its predecessor companies in Concord for twenty-five years. Previously Byron served as Director of Public Relations for Colby-Sawyer College, as Information Officer for the N.H. House of Representatives, and as a reporter for the Manchester (N.H.) Union Leader. Byron currently serves on the board of directors of Leadership New Hampshire and is a member of Dartmouth-Hitchcock Partners for Community Wellness. Recently re-elected to the Concord, N.H., City Council, Byron sits on the city's Economic Development Advisory Council, Community Development Advisory Committee, Parking Committee and Planning Board. He also is immediate past chair of the Greater Concord Chamber of Commerce Board of Directors. Byron is past chairman of the board of the Capitol Center for the Arts in Concord and was chairman of Concord's Creative Economy Task Force and Creative Concord Committee. He is past chair of New Hampshire's Corporate Fund, and recently retired from the board of Associated Grant Makers. He was a founding board member of the New Hampshire Writers Project and was Chairman of the Board of Arts 1000, now New Hampshire Citizens for the Arts. Byron was appointed by New Hampshire governors to three terms on the Christa McAuliffe Planetarium Commission and served as treasurer of the planetarium's Touch the Future Foundation. He was also appointed to the New Hampshire Citizens' Commission on the Courts and was board chair of Kids Voting New Hampshire. He has a BA in English from the University of Rhode Island and received his MS in Journalism from Boston University. Byron is a fellow of Leadership New Hampshire and has earned his Chartered Life Underwriter designation from the American College. He was named one of New Hampshire Humanities Council's 40 Over 40 in 2015, was named Concord Business Leader of the Year in 2009, received the Samuel S. Adams Excellence in Community Leadership Award from NAMI-NH in 2010 and received the Business and Industry Association of New Hampshire's Above and Beyond Award in 2011.

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

have two children, Emma, age 19, and Kate, age 16, and live in Arlington, MA. Andrew grew up listening to the Texaco Opera on his father's car radio on Saturday mornings. Despite the bad sound quality, he still enjoys listening to all types of music, as well as all other art forms.

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

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

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

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

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

Barbara E. Murphy served as president of the Community College of Vermont and its sister, Johnson State College, for 20 years. While at Johnson State, she presided over expansions of both science and arts programs. The Visual Arts Center grew to include the digital arts, an artist-in-residence program, and studio space for students. The Performing Arts added a major in Musical Theater early in her time at JSC. Barbara was presented the Eleanor M. McMahon Award for Lifetime Achievement from the New England Board of Higher Education in 2016. A published poet, her work has appeared in several literary journals including, *Green Mountains Review*, *New England Review* and *Michigan Quarterly Review*. She is a Pushcart Prize nominee and recipient of a Vermont Council on the Arts fellowship. Her collection of poems *Almost Too Much* was published by 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 was appointed by Commissioner Catherine Smith of the Department of Economic and Community Development as the Director of Culture to oversee art, historic preservation and cultural programs for the State of Connecticut in May 2015. Prior to her appointment, she was the Director of Marketing, Events and Cultural Affairs (MECA) for the City of Hartford, CT. In that position she has created artistic and cultural programming that is inclusive of the city’s many diverse communities. Since 2012, she has taken over a dozen programs from concept to execution; these programs highlight and support the creative industry and economy and successfully used the arts as a tool to address urban blight and celebrate the Capital City’s rich cultural, artistic and historic assets. Ms. Newman-Scott held the position of Director of Programs at

the Boston Center for the Arts in Boston, MA, from 2011-2012 where she redesigned and managed 17 on-campus community-focused programs in literary, visual and performing arts, increased participation by 20% and raised the BCA profile regionally, nationally and internationally. As Director of Visual Arts at Real Art Ways in Hartford from 2005-2010, she organized over 70 exhibitions including four major public art projects. As a result of her innovative efforts she came to national attention and was praised by a variety of national and international publications, including the New York Times, The Jamaica Gleaner and Observer, Caribbean Review of Books, Small Axe and ARC Magazine to name a few. Ms. Newman-Scott received the Charter Oak Cultural Center's Vision Award for Arts and Education in 2013, was a National Arts Strategies Creative Community Fellow, a Hive Global Leadership Selectee and a Hartford Business Journal Forty Under 40 awardee in 2014 and was recently selected as a 2015 Next City Vanguard 40 Under 40. She has been a visiting curator, guest lecturer and panelist at many organizations and institutions across the country; including NYU, The School of Visual Arts, New York; Rhode Island School of Design, RI; Wesleyan University, CT; National Association of Media Arts and Culture; University of Connecticut and the Lower Manhattan Cultural Council, NY. Ms. Newman-Scott was a popular television personality and visual artist in Jamaica, where she was born and raised and became a citizen of this country in 2009. She resides in Hartford with her husband Gordon and their 5 year old daughter.

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

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

Center for Philanthropy, Native American Literature at Eastern Connecticut State University and has lectured at Yale University, Spellman College, NYU's Wagner School of Public Policy, and The City University of New York. She has served on the boards of Grantmakers in the Arts and the Connecticut Commission on Arts and Education. She is currently the Senior Cultural Advisor to the Alliance for Inclusion in the Arts and is on the Advisory Board of Yale University's Indian Papers Project. Betsy is an enrolled member of the Cherokee Nation of Oklahoma and holds a BFA from New York University and an MFA from Yale University's School of Drama.

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

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

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

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

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

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

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

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



Board Membership

Bios

School and Boston Arts Consortium for Health (BACH). She earned her A.B., magna cum laude in East Asian Studies from Harvard University in 1979 and M.D. from NYU School of Medicine in 1983.

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



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NEW ENGLAND FOUNDATION FOR THE ARTS

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Conflict of Interest Policy

Revision Adopted by the Board November 6, 2008

In carrying out its mission to fund programs throughout New England and nationally, the New England Foundation for the Arts (NEFA) must avoid any situation in which there is a potential conflict of interest or the appearance of such a conflict with respect to its funding decisions.

A conflict of interest may exist when an individual who is a Principal of NEFA (see page 3 for definitions):

- has a financial or family interest, which may impair his or her independence of judgment;
- receives either directly or indirectly a benefit from a funding decision or as the result of knowledge or information that is confidential to NEFA; or
- is involved in a transaction which is not in the best interest of NEFA.

NEFA Principals have many and varied interests and relationships in the arts community. These interests and relationships are important to the continued effectiveness and vitality of NEFA. Many potential conflicts of interest are and will be deemed to be inconsequential. However, in order to make that determination, NEFA must be informed promptly about any potential conflicts.

NEFA Principals will be asked to complete a conflict of interest disclosure form prior to their first participation in the affairs of NEFA. Thereafter, disclosures must be updated annually at the end of each fiscal year or sooner if changed circumstances require disclosure.

Specific Rules for Grantmaking

NEFA has longstanding and positive relationships with many of the organizations represented by its Principals. NEFA believes it is essential to maintain these relationships while also avoiding situations where a conflict of interest may influence, or appear to influence, NEFA's ability to make fair, objective, and impartial grantmaking decisions. Accordingly, NEFA's grantmaking decisions are made through an independent peer review panel process in accordance with predetermined program guidelines and the following rules:

1. In cases where a NEFA Principal is an interested party in an organization seeking funding through programs administered by NEFA, the NEFA Principal may not represent or lobby on behalf of the organization or proposed project, and proposals and/or applications to NEFA must be signed by the board chair or treasurer of the applicant organization.

2. Applications to NEFA for organizations or activities in which a NEFA Principal is an interested party must include:
 - a complete disclosure of the NEFA Principal's relationship to the applicant organization and/or the specific application in question including family relationships; and
 - a complete disclosure of any payments or other compensation to be made to the NEFA Principal from funds committed to the application or applicant organization by NEFA
3. Reports or documentation required for the final evaluation of any NEFA grant or sponsored event in which a NEFA Principal has taken part, or on behalf of any organization (other than NEFA) with which he/she is affiliated must be signed by the board chair or treasurer of the applicant organization. The NEFA Principal will not represent or lobby on behalf of the organization or funded project.
4. NEFA Principals must absent him/herself (by leaving the room) from discussion of applications for funding, project sponsorship, or applications for any other formal or business relationship between NEFA and any organization in which the Principal is also an interested party, including family relationships.
5. NEFA Principals must abstain from voting on any matter regarding such applications as are listed above.
6. The above rules notwithstanding, it is expected that NEFA Principals will recuse themselves from any discussion and/or voting related to a situation in which there may be a conflict of interest or the appearance of a conflict of interest.

Process and Rulings When a Conflict Exists

The following procedures have been developed for determination of whether a conflict of interest exists, proper action in unusual cases, and exceptions to the rules pertaining to conflict of interest.

As soon as possible after conflict of interest disclosure forms have been submitted, the Chair of the Board must examine the completed forms of all Board members and the Executive Director, and the Executive Director must examine the forms of all other Principals.

- In the case of a conflict disclosed that is immaterial, no further action is required.
- In the case of material but beneficial conflict, the Executive Director should notify the Chair of the Board, and the Chair of the Board should have the Board or other governing committee acknowledge any such conflict as beneficial.
- In case of a material adverse conflict involving the Executive Director or members of the Board of Directors, a vote of the Board will resolve the matter. In any case involving a vote of the Board of Directors, such a vote will be held in accordance with all the applicable provisions of the bylaws of NEFA.

- In case of a material adverse conflict of interest involving staff, advisory panelists, evaluators, and contractual employees, the Executive Director will resolve the matter. Appeals will be heard, or a second opinion given by the Chair of the Board. In the event that the point is still disputed, a vote of the Board of Directors will resolve the question.
- The minutes of the Board of Directors and all committees with board delegated powers shall reflect the content of any discussion pertaining to disclosures of actual or possible conflict of interest, the nature and outcome of the decision-making process, and a record of any votes taken in connection with the proceedings.

Duration of Applicability

- Each NEFA Principal shall adhere to all the above Rules for Grantmaking for a period of one (1) calendar year after the severance of his/her relationship as Principal to NEFA.
- Each NEFA Principal shall adhere to all the above Rules for Grantmaking for a period of one year (1) after the severance of his/her relationship as an interested party in any affiliated applicant, or vendor organizations.

Definitions

NEFA Principals

NEFA Principals will include the following: members of the New England Foundation for the Arts Board of Directors, staff of NEFA, consultants and other contractual employees of NEFA, as defined in the applicable contract.

Interested Parties

Interested Parties will include, but not be limited to, affiliates, applicants, vendors, financial contributors, and family members defined as follows:

Applicants - members of the Board, Trustees, administrators, and other employees of organizations receiving or making application for funding through any program administered by NEFA;

Vendors - members of the Board and any employees of any firm or vendor rendering services or providing goods to NEFA for pay or other compensation;

Financial Contributors - any person making substantial financial contributions to organizations affiliated with, or making application for, any formal relationship with NEFA. Financial contributions are meant to exclude the purchase of tickets or admissions to functions of such organizations;

Family Members - the immediate family members of any NEFA Principal or Interested Party described above. "Immediate family member" will be defined as to include spouse, domestic partner, sibling, parent, child or other household member.



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FY17 Conflict of Interest Disclosure Form

I, the undersigned, hereby state that:

- I have received and reviewed NEFA’s Conflict of Interest Policy.
- I understand the NEFA is a charitable organization and must therefore engage primarily in activities which accomplish one or more of its tax-exempt purposes.
- To the best of my knowledge, with the exception of the instances identified below, I am not involved in any activity which constitutes a conflict of interest under the terms of the policy.

No instances of conflict. Instances of conflict, as listed below:

Further, I agree to notify the Chair of the Board immediately in writing if any situation arises which might constitute a conflict of interest as defined in the policy, for clarification and/or disclosure.

Printed Name

Signature

Date



CATHY EDWARDS
Executive Director



STEVEN FENTON
Executive & Operations Manager



JEFFREY FILIAULT
Communications Coordinator



KRISTIN GREGORY
*Program Coordinator,
National Dance Project*



DANIELA JACOBSON PLOTKIN
*Program Coordinator,
Presenting & Touring
& Accessibility Coordinator*



MEENA MALIK
*Program Coordinator,
National Theater Project*



NICHOLAS MEDVESCEK
*CreativeGround
Website Administrator*



DEIDRA MONTGOMERY
*Program Coordinator,
Creative City*



SARA NASH
Program Director, Dance



CHERI OPPERMAN
Grants Coordinator
National Dance Project



ADRIENNE PETRILLO
Program Director,
New England Presenting & Touring
Center Stage



JANE PRESTON
Deputy Director



DEE SHNEIDMAN
Program Director
Research & Creative Economy



ABBY SOUTHWELL
Salesforce & IT Administrator



KELSEY COLCORD SPITALNY
Program Coordinator,
Center Stage



QUITA SULLIVAN
(Montaukett/Shinnecock)
Program Director, Theater



KIM SZETO
*Program Manager,
Creative City*



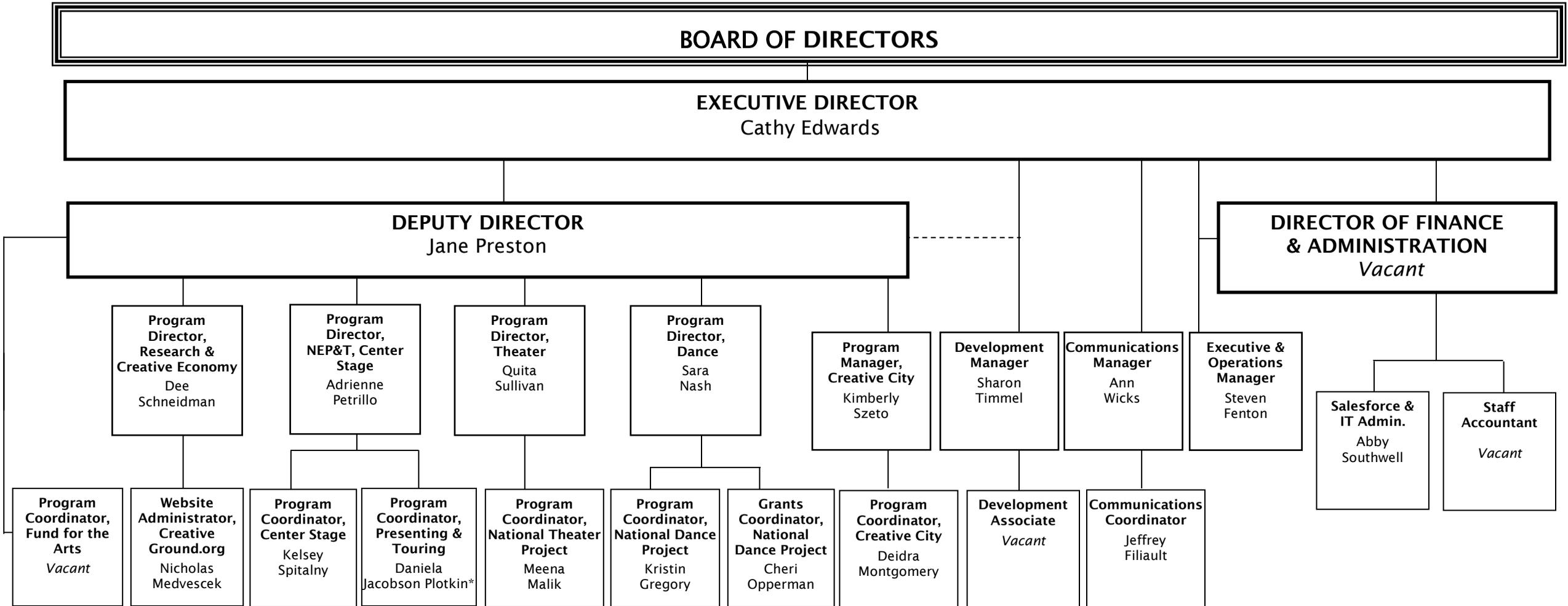
SHARON TIMMEL
Development Manager



ANN WICKS
Communications Manager



New England Foundation for the Arts Organizational Chart



*Daniela Jacobson Plotkin is also NEFA's ADA Coordinator