



Board of Directors Meeting

March 2, 2016
12:00 – 4:00 pm

145 Tremont Street, 8th Floor
Boston, MA 02111

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Board Meeting Agenda

12:00 – 12:30 PM **Lunch**

12:30 – 1:30 PM **Call to Order & Welcome – *Larry Simpson***

Executive Director's Report – *Cathy Edwards*

Board Business

- Approval of October 28 Board Meeting Minutes – *Larry Simpson*
- Finance & Audit Committee Report – *Geoff Hargadon, Anita Chan*
- Approval of Endowment and Reserve Policy – *Geoff Hargadon*
- Trustees Committee Report – *Jane James*
- Development & Communications Committee Report – *Andrew Cornell*
- Annual Fund Status – *Larry Simpson, Jane James*
- June 28 & 29 Board Retreat Planning – *Cathy Edwards*

1:30 – 2:15 PM **Reports from the Region – *Larry Simpson, All***

2:15 – 2:30 PM **Break**

2:30 – 4:00 PM **NEFA's New England Programs: Planning for the Future– *Jane Preston***

- **Support for Artists – *Pam Tatge***
- **Creative Economy – *Ann Smith***

Upcoming Meetings & Events

Board Event | Sunday, April 3, 2016 | Wu Man and Shanghai Quartet Performance | Wellesley College, Wellesley, MA

Board Retreat | Tuesday – Wednesday, June 28 – 29, 2016 | Omni Mount Washington Resort, Bretton Woods, NH

Save the Date!

NEFA Board Event · Sunday, April 3, 2016

Music from Ancient and New China
A performance by Wu Man and Shanghai Quartet

Alumnae Hall Auditorium, Wellesley College
106 Central Street, Wellesley, MA 02481

To celebrate the work we do together, and see the impact of NEFA in action, we invite you and a guest to join us for a performance by [Wu Man and Shanghai Quartet](#), funded by NEFA's Expeditions Grant Program.

Schedule of Events

2:00 PM	Moderated Conversation with the Artists	Alumnae Hall Ballroom East <i>(optional)</i>
3:00 PM	Wu Man with Shanghai Quartet Concert	Alumnae Hall Auditorium
4:00 PM	Post-Show Reception and CD Signing Meet the artists and toast NEFA	Alumnae Hall Ballroom East

If you are interested in attending, please contact [Steven Fenton to RSVP](#)

The Artists

Wu Man and the Shanghai Quartet explore the great music of China in a program featuring a new multimedia work by the eminent Chinese composer, Zhao Jiping, in collaboration with his son, Zhao Lin, performing some of his most famous scores of Chinese cinema – Raise the Red Lantern, To Live and Farewell My Concubine, among others. The program also includes a suite of traditional Chinese folk songs arranged by 2nd violinist Yi-Wen Jiang, as well as solo pipa works by Wu Man.

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, Grammy Award-nominated Wu Man has carved out a career as a soloist, educator and composer giving her lute-like instrument a new role in both traditional and contemporary music. Her adventurous spirit and virtuosity have led to collaborations across artistic disciplines allowing Wu Man to reach wider audiences as she works to break through cultural and musical borders. Wu Man's efforts were recognized when she was named Musical America's 2013 Instrumentalist of the Year.

Renowned for its passionate musicality, impressive technique and multicultural innovations, the Shanghai Quartet has become one of the world's foremost chamber ensembles. Its elegant style melds the delicacy of Eastern music with the emotional breadth of Western repertoire, allowing it to traverse musical genres including traditional Chinese folk music, masterpieces of Western music and cutting-edge contemporary works. Formed at the Shanghai Conservatory in 1983, the Quartet has worked with the world's most distinguished artists and regularly tours the major music centers of Europe, North America and Asia.



Upcoming Events

Summer Retreat

MEMORANDUM

To: NEFA Board of Directors
From: Steven Fenton
Date: February 24, 2016
Re: Board of Directors Annual Retreat Planning

Dear Board Members,

As we shared last week, the schedule for the summer retreat has shifted by one day and will now take place **Tuesday – Wednesday, June 28 – 29, 2016**. This annual meeting is our opportunity to consider and discuss the challenges and opportunities facing NEFA, and to think strategically and creatively about the organization's future and our role within the region and field. We also use this time together to celebrate the work of the board and staff, meet new friends, introduce new Directors, and thank retiring Directors.

This year, we have chosen the grand [Omni Mount Washington Resort](#) as the setting for these conversations. Located in Bretton Woods, New Hampshire, the resort is gracious in ambiance and generous in amenities. It is a favorite New England retreat of presidents, poets and celebrities, and we are glad to visit!

Bretton Woods is New Hampshire's largest ski area, boasting 464 acres of skiing and snowboarding, and paths and trails for summer hiking. The Mount Washington Hotel is listed in the National Register of Historic Places and sits on 6,400 acres within the White Mountain National Forest. In 1986, the United States Department of the Interior recognized the historical and architectural significance of The Mount Washington Hotel with a National Historic Landmark designation.

Accommodations

A NEFA room block is available for board and staff members attending the retreat. Please note, the following rates apply only to the NEFA block for June 27 - 29, and are dependent upon availability.

Single or Double Rooms: \$199 per night

For reservations, call: 1.800.888.6664

Please be sure to identify yourself as member of the New England Foundation for the Arts (NEFA) group.

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

Travel Information

Trip length from:

Augusta	2:28	Montpelier	1:34
Boston	2:31	Providence	3:18
Concord	1:26	Manhattan	5:56
Hartford	3:44		

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



Board Meeting Minutes

October 28, 2015

NEFA

Boston, MA

DRAFT

Board Members Present – Alex Aldrich, Sandra Burton, Byron Champlin, Andrew Cornell, Amy Zell Ellsworth, Geoff Hargadon, Jane James, Doug Keith, Ted Landsmark, Ginnie Lupi (*via phone*), Kristina Newman-Scott, Julie Richard, Betsy Theobald Richards, Randall Rosenbaum, Larry Simpson, Ann Smith, Pamela Tatge, Ted Wendell, Marco Werman

Staff Present – Anita Chan, Summer Confuorto, Cathy Edwards, Steven Fenton, Jeffrey Filiault, Allie Fiske, Kristin Gregory, Daniela Jacobson, Deidra Montgomery, Tracey Mullane, Sara Nash, Cheri Opperman, Adrienne Petrillo, Jane Preston, Wendy Shesler, Kelsey Spitalny, Quita Sullivan, Sharon Timmel, Ann Wicks

Guests – Burt Glass, So Yeon Jeong, Rebecca Thomas

Notetaker – Steven Fenton

CHAIR LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:32 PM

Call to Order & Welcome

Board Chair Larry Simpson welcomed the board and expressed how he glad we was to come together again. He referenced the day's packed agenda and previewed a number of important discussions.

Executive Director's Report

Executive Director Cathy Edwards thanked the board for making it into Boston for the day and expressed her appreciation for their efforts. Before moving onto other business Cathy shared NEFA is now fully staffed. She acknowledged and introduced: Kristin Gregory, Program Coordinator for the National Dance Project; Wendy Shesler, Senior Accountant; Sharon Timmel, Development Manager; and Kim Szeto, Program Manager for Creative City (not present). In addition, Cathy announced she restructured NEFA's leadership team by promoting Jane Preston to Deputy Director and Anita Chan to Director of Finance and Administration.

Cathy and Larry represented NEFA at the 50th anniversary celebration for the National Endowment for the Arts (NEA). The current leadership at the NEA is supportive of the partner structure between the NEA, SAAs, and RAOs. Cathy also attended the National Assembly of State Arts Agencies (NASAA) conference for the first time, with new NASAA Executive Director Pam Breaux in place. Representatives from all of New England's SAAs and leadership of all six of the RAOs attended the conference, providing a platform to connect and discuss working collectively to advance the states' agenda. The regional organizations can add their voice to this process by advocating for increased dollars to the NEA.

Cathy and Jane Preston attended the Grantmakers in the Arts conference in Los Angeles where the primary issues being discussed were: racial and cultural equity in philanthropy; public dollars and accountability; funding for individual artists at the national level; and arts education.

NEFA staff attended the Alliance for Artists Communities (AAC) conference in Providence. 400 people from all over assembled to witness the depth of the creative community there. Cathy tipped her hat to the Rhode Island State Council on the Arts (RISCA) for the visibility they created for the unique cultural environment in Providence. Cathy recognized the importance of NEFA's involvement in highlighting important conversations when they are happening in the region and NEFA can be a catalyst to support national gatherings that highlight the region's assets. For example, the Americans for the Arts (AFTA) conference will take place in Boston in June 2016, which presents a great opportunity for Boston to show off the cultural planning happening in the city. NEFA will be able to inject New England into that conversation.

Cathy drew the board's attention to two news items. NEFA announced the inaugural recipients of the Rebecca Blunk Fund Awards. She also previewed NEFA would soon announce the Creative City's first cohort of grantees. NEFA has high hopes this program will prove to be replicable in cities across the region. Creative City will serve as a model for recognizing work already happening, funding artists directly, and advancing

equity. The experience with this first cohort of grantees will provide essential learning for bringing the program into other communities.

NEFA and SAA colleagues met in July and have continued to connect via phone to discuss creating a revised research agenda for the region. NEFA's Research Manager Dee Schneiderman is working with this group to capture current needs and opportunities and develop an outline for this ongoing work.

Finally, Cathy reported on outcomes from previous board meeting discussions. She shared Chris Dwyer is finalizing her report on NEFA's New England programs that will identify opportunities to expand the impact of NEFA's work. Board input will be critical to guide the strategic implementation of those recommendations. Additionally, Cathy met with the delegates of the Québec Government Office in Boston and the two parties committed to pursuing a collaboration between their regions. Cathy will report to the board as this partnership develops.

Approval of Meeting Minutes

Larry Simpson presented the minutes from the July 8-9, 2015 Board of Directors retreat. He asked board members for any corrections, but none were offered. He called for a motion to approve.

Randall Rosenbaum made a motion to approve the July 8-9 Board of Directors Retreat meeting minutes. Byron Champlin seconded the motion. The vote was unanimous.

Larry called for a motion to name Anita Chan the Assistant Treasurer of NEFA with signing privileges on behalf of the organization.

Randall Rosenbaum made a motion to appoint Anita Chan as the Assistant Treasurer of the organization. Julie Richard seconded the motion. The vote was unanimous.

Finance & Audit Committee Report

Board Treasurer and Finance & Audit Committee Chair Geoff Hargadon reported NEFA received a clean audit for 2015 with very high marks. He congratulated and thanked Anita for managing the process seamlessly. He then presented the investment summary which showed NEFA's assets were down about four percent, but still slightly better than the market. He shared the Investment Committee made the decision to rebalance the portfolio to better align with NEFA's long term goals.

Anita Chan thanked Cathy Edwards and the board for the opportunity to enhance her role at NEFA. Anita turned to the financial statements and noted a few items. She explained expenses for the Creative Communities Exchange (CCX) were lower than anticipated, resulting in a lower draw than budgeted. Total program spending as of August 31 hit \$1.7 million, representing 36 percent of the budget in the first 3 months of FY16. This higher than budgeted program spending is due to the annual award cycle of the national programs. As the fiscal year progresses, spending will true-up to closer in line with budget. She also pointed out NEFA's Balance sheet shows higher cash holdings than usual. This is due to a pending transition of the organization's treasury account.

Trustees Committee Report

Jane James shared the Trustees Committee is in a rebuilding year as she assumes the role of chair and Pam Tatge and Betsy Richards join. The committee recently reviewed the current board roster and considered what renewals and appointments will occur at the June retreat. They are expecting to have four vacancies in the upcoming Class of 2019. Jane hoped to be able to share a roster of nominees for the March board meeting. The committee put together a list of recruitment priorities to help guide their work. They are looking for candidates who: are based in Vermont or Maine; are practicing artists; have philanthropic expertise or capacity; or are experienced in legislative advocacy. She asked board members to reflect on these attributes and pass along any recommendations to the committee by December 1, 2015.

Development Report

As co-chair of the Development Committee, Jane James welcomed NEFA's new development manager, Sharon Timmel. Jane reiterated Cathy's excitement with the inaugural awardees of the Rebecca Blunk Fund and reminded the board the fund is still open and encouraged further contributions.

Jane turned to the launch of the Annual Appeal. She urged everyone to donate this year, because 100% percent participation is an important benchmark for the board to hit. The previous year's campaign reached \$39k. This year, the committee would like to surpass \$40k from the board of directors and \$50K in total individual donations. Jane also asked the board to share names of colleagues or peers who should receive an appeal letter. Larry Simpson thanked Jane and hoped everyone would support NEFA at the highest level they can.

State Reports

Alex Aldrich shared there is a lot happening in Vermont related to the 50th anniversary celebration of the Vermont Arts Council (VAC). They will soon launch the Vermont Creative Network (VCN), which will seek to create and grow a network of creative entities looking to expand their impact in other fields. The purpose is to develop this network, to ensure entities are aware of each other and working together in a meaningful way toward a shared set of goals. VAC will share ownership of the network, but won't be responsible for it. Alex described this project as one of the most exciting he's worked on in his nineteen years with the Council.

Ginnie Lupi reported the New Hampshire State Council on the Arts (NHSCA) suffered another cut to appropriations for the current fiscal year. They postponed grant deadlines until a budget was agreed on in September. They reset the deadline, but will not have funds they were anticipating. A commission was approved by the New Hampshire legislature to study the economic impact of arts and culture in the state. Ginnie believes this commission could increase understanding of who serves the constituency. NHSCA is helping the legislature understand how they work as a state agency. A group of Dartmouth students will study data including some NEA research provided to them by Ginnie. A final report is due in November.

Kristina Newman-Scott oversees both the arts and historic preservation offices for the State of Connecticut. She announced the office would bring Arts Day back to the state after a ten-year hiatus. It will take place in March 2016 and will look back on the office's 50 years of support. Like Ginnie, Kristina has tapped into a need to reintroduce her office and its work to constituencies and state leaders. She has been touring the state speaking with mayors and selectman providing toolkits to help them speak to their constituents. Connecticut will create its first strategic plan with help from industry leaders to bring in a fresh perspective. Kristina's role will be to educate the governor and his office about the role of the arts in Connecticut.

Julie Richard shared Maine Arts Commission (MAC) would be celebrating its 50th anniversary the following week at Point Lookout. The festivities include the launch of the state's cultural plan. MAC is also set to go through a governmental evaluation. They were asked to write a thesis for the legislature to review that the agency will defend. MAC is implementing Maine Arts Awards, but to do so they are creating a 501c3 support organization to house an endowment fund, which requires two bills to pass through the legislature. Julie spoke briefly about additional initiatives they will work on throughout 2016.

Randy Rosenbaum thanked Cathy for her comments about the AAC conference in Providence. He described the conference as part of a larger effort to bring national and regional conferences to Rhode Island so local artists and administrators can participate. In these instances, RISCA tries to offer attendance scholarships and to showcase artists throughout the proceedings. RISCA has been active in the NEA 50th anniversary celebrations; they were the first state to complete and post their NEA video. Randy also hosted a party at the Newport Art Museum with NEA Chair Jane Chu and the entire congressional delegation. The voters of the State of Rhode Island passed a Creative and Cultural Economy Bond Initiative, with \$30m going to RISCA to support capital improvements to cultural facilities. RISCA will distribute \$6.5 million in competitive grants, with the balance going to support capital projects at nine specifically-named arts organization throughout the state.

NEFA Reserve Policy Planning

Geoff Hargadon introduced Rebecca Thomas, a financial consultant hired by NEFA to advise on the creation of a reserve policy. Rebecca reviewed five years of data and developed three proposals to discuss with the board. Geoff described this part of the process as information gathering as Rebecca and the Finance & Audit committee will incorporate the board's comments and questions into a draft policy. A final version of the policy will come back to the board for a vote in March.

Rebecca thanked the board for welcoming her. She described NEFA as being in the enviable position of having accumulated a sizable amount of net assets; a success she attributed to NEFA's conservative fiscal stewardship. She summarized this planning time as an opportunity to step back to think creatively and strategically to about how to use NEFA's unrestricted assets and what that will accomplish. This process will address concerns that NEFA lacks structure and clarity around how decisions are made to spend and save money. Having a policy in place will be a useful communication tool when speaking with funders. Rebecca did not enter with any particular strategy in mind. With the Finance & Audit Committee she has developed three different scenarios for the board to consider.

Rebecca's proposal addresses the portion of NEFA's funds not tied to any donor restrictions, an amount representing about twenty-three months of administrative costs. Unlike many organizations, NEFA has not accrued this income through a campaign or windfall, but via strong financial management, consistent surpluses, and strong returns. Investment managers have treated these dollars almost like an endowment by investing it to generate income, but unlike a traditional endowment the dollars are unrestricted. NEFA has periodically tapped into these funds for special opportunities, which is considered perfectly appropriate.

Rebecca acknowledged it is tempting to look at savings and question why they exist, but they are essential for an organization to weather unexpected setbacks. These funds also make it possible to innovate and experiment from a position of strength rather than waiting opportunistically. Rebecca addressed these ideas in conversation with board members and staff. Nobody she spoke with questioned the value of NEFA's savings, but she heard loud and clear NEFA needs to be more specific with their purpose. Rebecca reflected everyone was extremely thoughtful in their comments; there was more consensus than she expected.

Based on the feedback she received, Rebecca developed three financial scenarios for consideration. In the first scenario all money would be placed into a quasi-endowment, increasing income each year to support modest growth. Many organizations have endowments to care for depreciation on fixed assets. NEFA could set an annual draw of the quasi-endowment at any level. NEFA's typical draw is around 1%, which gives about \$50k, representing 2% of the budget each year. The industry norm for a draw is around 5%, which would come in at \$220k annually given the current size of unrestricted assets. This is a relatively reliable source of income. Endowments are attractive to individual donors and it is something an organization can campaign around. This would be a more flexible scenario than a permanently restricted endowment.

In scenario two, NEFA could spend strategically, but keep a cushion. Assets would be split into two buckets, one a cash reserve, the purpose of which would be kept relatively flexible. These funds would be available for rainy day situations or transition, and periodically for risk taking. The second bucket would be a venture investment, a time-limited reserve that would be spent down to \$0. NEFA would need to develop a strategic plan to determine how this would be spent and how the organization will sustain itself on the other side. This scenario could create an opportunity to strengthen NEFA's presence and impact, which could attract new donors and build up NEFA's reputation. The risk is NEFA could grow in a way it could not maintain over time.

Scenario three offers NEFA the chance to sustain itself while seizing opportunity. NEFA would create two funds - a cash reserve and a quasi-endowment. This would generate reliable income from the endowment and allow for a periodic draw for promising ideas from the cash reserve. With this plan, Rebecca suggested thinking about specific numbers later, but placing a large amount in the endowment would be ideal to generate meaningful income. The scenarios including endowments assume NEFA invests enough to generate enough income every year to balance the annual draw down in order to smooth out risk.

Geoff thanked Rebecca and offered to talk the board through the Finance & Audit Committee's recommendation. As a group, the committee favored Rebecca's third scenario. Geoff returned to NEFA's financial statements to back test different withdrawal rates and market conditions. He tested each of these years with three, four, and five percent draws. He found scenario three supports these numbers well.

Some board members wondered whether it made more sense to invest entirely, since this would ultimately generate the most income on an annual basis to use for program or staff investment, especially if there is a caveat in place for a board vote to authorize withdrawals in an emergency. Investment Committee Chair Ted Wendell reminded the board it is an important concept that a draw from NEFA's savings should be driven by the budget which demonstrates a need and use for access to cash. He suggested a quasi-endowment draw would be a starting point.

A board member expressed concern if scenario three would create a worse perception of NEFA's financial structure given its substantial size, can a reserve be set up with approval mechanisms so it could sustain the organization without having the perception of an endowment? Since the quasi-endowment is not a true endowment, it can sustain NEFA while allowing NEFA to avoid the pitfalls associated with an endowment. Finance & Audit Committee member Doug Keith felt discussing sustainability and matching that with return projections is just simply a math problem. The amount NEFA draws should be mechanical. What to do with these funds is a more nuanced conversation. Other board members added to Doug's point suggesting NEFA should consider a strategic plan to complement this policy planning. Having a sense of where NEFA hopes to go in the next five-ten years might provide more context for this work.

Larry Simpson thanked Rebecca Thomas for her work and the board for their comments. He charged the Finance & Audit Committee to come back to the board in March with a full draft of a policy for approval.

Messaging Exercise

NEFA's Communications Manager Ann Wicks reminded the board NEFA's last branding process did not incorporate a messaging plan. As NEFA enters its 40th year and the National Dance Project (NDP) celebrates its own 20th anniversary, it seems the right time to conduct a messaging exercise as a precursor to building a plan. The restructured Development & Communications Committee will take on this project as part of their new mandate. Ann introduced guests Burt Glass and So Yeon Jeong from Hairpin Communications, a firm NEFA has worked with on several projects. Ann engaged Hairpin to facilitate a messaging exercise to kickoff this new project.

Burt thanked the board for their warm welcome. Having become familiar with NEFA, he agreed with Cathy and Ann the timing is right to revisit issues around identity. Burt described the purpose of the exercise would be to define brand identity and why it is important. Branding is a strategy to cut through information clutter. In the age of information, breaking through and selling ideas, is more difficult than ever. Burt offered branding is not about molding a brand, but responding to an impression that already exists. Branding is creating a shorthand. People do not have time to investigate the details of a product, service or organization, so simplicity cuts through clutter. In some ways branding is a promise the product or organization is making to someone on the outside. Making a purchase or giving a donation is a transaction built on trust. Brands do not exist in a vacuum; human beings remember things in relation to others. Ultimately, good brand is: different, authentic, simple, emotive, and relevant.

Burt explained when considering message, the first question is: who is the audience? The audience is never the general public. An audience is the group of people who must act in a specific way for NEFA to get what it wants; this is where communications connects with strategy. After developing a set of messages, the next question is to understand the audience's desires, not their needs. This is where messages flow from; they are the intersection of audience desire and organizational need. With this groundwork in place, Burt and So Yeon led the board in an exercise where they asked members to break into teams to retroactively predict the board's collective answers to questions about the NEFA brand.

Closing Remarks

Larry Simpson thanked Burt and So Yeon for creating such a fun and revealing exercise. He thanked the board for being so present in their discussion and for offering critical feedback on the day's topics.

LARRY SIMPSON ADJOURNED THE MEETING AT 4:24 PM

NEXT STEPS

- *Board members are asked to send any board prospects to the Trustees Committee by 12/1/15*
- *Board members will receive a letter soliciting their contributions to the Annual Fund in order to achieve 100% board participation in giving to NEFA*
- *The Finance & Audit Committee will present a reserve policy for a board vote in March*
- *The Development & Communications committee will work to develop a brand strategy for NEFA*
- *Submit the minutes from this meeting for board approval on March 2, 2016*
- *The next meeting of the board will occur June 28-29, 2016 at the Omni Mount Washington Resort in Bretton Woods, NH*

DRAFT



MEMORANDUM

To: NEFA Board of Directors

From: Geoff Hargadon, Board Treasurer and Chair, Finance & Audit Committee
Anita Chan, Director of Finance and Administration

Date: February 24, 2016

Re: Finance & Audit Committee Report

Dear Board Members,

At our last meeting on October 28, consultant Rebecca Thomas presented three scenarios for NEFA to consider in creating a policy for the organization's reserves. We heard from the board the best fit for NEFA is to create a target liquid reserve fund with a portion of our assets, and put the remainder of our assets in a quasi-endowment that enables NEFA to draw a percentage for ongoing operating and program costs.

Following that conversation, Rebecca Thomas worked closely with the Finance & Audit Committee to draft a policy in which we articulate this scenario, describe spending guidelines and authorizations, and assign appropriate targets. The Finance & Audit Committee unanimously recommended a draft policy to the Executive Committee.

On February 17, the enclosed Endowment & Reserve policy was unanimously approved by the Executive Committee. Please review the proposal in advance of our meeting on March 2; we will be happy to provide clarification or answer any questions. Following discussion, we will ask the board for a vote to ratify the policy.

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

- FY16 YTD Budget v. Actuals as of 12.31.15
- Balance Sheet as of 12.31.15
- Investment Summaries as of 12.31.15 and 1.31.16



New England Foundation for the Arts Endowment & Reserve Policy

The Board of Directors of The New England Foundation for the Arts (NEFA) recognizes the importance of continually improving the organization's long-term capitalization, in support of its mission.

The Board further recognizes that an appropriate capitalization strategy will allow NEFA to be: (1) nimble and responsive in the face of strategic opportunities, (2) resilient to unexpected financial setbacks, and (3) constant in its ability to cover ongoing operations with reliable revenue.

This policy governs the establishment, maintenance and growth of two unrestricted, board-designated Funds: a 1) Quasi-Endowment and 2) Strategic Opportunity & Risk Reserve.

The investment and management of NEFA's invested assets is governed by a separate Investment Policy.

I. DEFINITIONS & PURPOSE

Quasi-Endowment:

The Quasi-Endowment is invested with the objective of preserving the long-term, real purchasing power of the Fund's assets, while providing NEFA with annual funds to support its programmatic and administrative operations. As a source of recurring funds, a percentage of the Quasi-Endowment is intended to offset a portion of ongoing expenses, as approved by the Board of Directors in the annual budget.

The terms of the Quasi-Endowment are established by NEFA's Board, not by external donors. While the funds are meant to be retained rather than expended, the Board has authority to authorize withdrawals from the Quasi-Endowment for any purpose. The Quasi-Endowment is not subject to any legal guidance or restrictions governing the investment and expenditure of restricted endowments.

Strategic Opportunity & Risk Reserve (the "Reserve"):

The Reserve is intended to provide NEFA with an internal source of funds for periodic risk management and strategic risk-taking. The Reserve may be used for any purpose deemed a strategic opportunity or risk mitigation strategy by NEFA's Board of Directors and/or Executive Director, subject to Section III, Authorizations of Use.

Ordinarily, strategic opportunities will be those viewed as having good potential to be successful from both mission and business criteria. Examples of strategic opportunities include:

- Start-up, expansion or time-limited enhancement of program activities
- Episodic organizational capacity-building efforts, such as strategic planning, research & development, and investment in infrastructure
- Capital renovations

Risk management strategies shall ordinarily be those viewed as responding to an emergency situation beyond the control of Management, such as:

- Temporary shortfalls in the operating budget arising from an unexpected revenue loss or unanticipated expense
- Payment for repair or replacement of fixed assets

The Strategic Opportunity & Risk Reserve is not intended for use to eliminate an ongoing budget gap, or to fund permanent budget expansion.

II. FUNDING SOURCES & BALANCES

Both Funds will initially be created from NEFA's audited unrestricted operating net assets balance as of May 31, 2015. The Funds will be replenished and grown with surplus operating cash and/or through special fundraising earmarked by the Board of Directors or Executive Director.

Quasi-Endowment: NEFA will designate all unrestricted operating net assets not held in Reserve as a Quasi-Endowment. The Board expects to increase the balance of its quasi-endowment over time.

Strategic Opportunity & Risk Reserve: NEFA will endeavor to maintain a Reserve minimum balance equivalent to three months of average annual administrative expenses. Administrative expenses include all personnel, occupancy, general & administrative, and communications & development costs.

The target balances for each Fund will be reassessed annually as part of NEFA's annual budgeting process. The Board may decide by majority vote at any time to re-allocate funds between the Quasi-Endowment and Strategic Opportunity & Risk Reserve.

III. AUTHORIZATION OF USE

As part of the annual budgeting process, NEFA's Executive Director, in consultation with the Finance Committee, will identify and quantify priorities warranting the spending of the Quasi-Endowment and/or the Strategic Opportunity & Risk Reserve Funds. These priorities will be reflected in the proposed budget as the annual "endowment draw" and "reserve expenditure," respectively.

Quasi-Endowment: NEFA will take an annual draw toward operations of 3% to 5% of a three-year rolling average of the audited May 31st Quasi-Endowment balance. For years prior to the establishment of the Quasi-Endowment, a substitute Quasi-Endowment balance shall be used instead. This substitute balance shall be computed by reducing the audited May 31st unrestricted operating net assets balance by an amount equal to three months of average administrative expenses from the corresponding year's approved budget. Any expenditure in addition to this annual draw requires an affirmative vote by the majority of the Board.

Strategic Opportunity & Risk Reserve: The Executive Director may submit special requests to access Reserve funds that were not included for use in the annual budget, as specified below:

- Up to twenty-five percent (25%) of the Reserve balance may be authorized by the Executive Director after informing the Finance Committee.
- Up to fifty (50%) of the Reserve balance may be authorized by a majority of the Executive Committee.
- Any amount above 50% must be authorized by the Board via affirmative majority vote.

IV. FUND REPLENISHMENT

NEFA's Board and executive leadership will make significant efforts to replenish expenditures of its Funds, as follows:

Quasi-Endowment: Any expenditure that *exceeds* the annual, planned draw will be repaid within 12 months, or according to a board-approved repayment plan.

Strategic Opportunity & Risk Reserve: The Reserve will be restored to its target minimum balance of three months of average annual administrative expenses within 12 months of usage, or according to a board-approved repayment plan.

Replenishment of the Quasi-Endowment and Strategic Opportunity & Risk Reserve will be made with surpluses from operations, contributed revenue designated to one or more Funds, and/or Board-directed transfers of unrestricted net assets.

As part of the annual budget cycle, NEFA's Executive Director, in collaboration with the Finance Committee, will recommend a strategy for the Funds' replenishment. At the end of each fiscal year, the Finance Committee, in consultation with the Executive Director, will evaluate NEFA's financial performance and recommend to the Board the amount(s), if any, to be transferred to either or both savings vehicles.

V. FINANCIAL REPORTING & MONITORING

The Quasi-Endowment and Strategic Opportunity & Risk Reserve will be presented in all of NEFA's financial reports, internally and externally, in accordance with accounting standards. Transfers of funds into, and uses of funds from, the Quasi-Endowment and Reserve will be clearly reported.

NEFA's Executive Director will maintain records of the use of the Funds and plans for their replenishment. The Executive Director will provide regular reports to the Finance Committee of NEFA's progress to restore the Funds to their target minimum amounts.

VI. INVESTMENT

Quasi-Endowment and Reserve funds will be held in one or more appropriate accounts and invested at the discretion of executive and Board leadership, in accordance with NEFA's **Investment Policy**.

Finance & Audit Committee Report

FY16 Budget vs Actuals (as of 12.31.15)

EXPENSES	Approved Budget	Actual	% spent
Grants & Program Services			
New England Presenting & Touring	375,300	102,173	27%
Creative Economy & CreativeGround	54,700	19,790	36%
CCX Convening	51,835	39,854	77%
Public Art	138,317	23,908	17%
Creative City	398,382	99,061	25%
National Dance Project	2,333,360	1,286,664	55%
National Theater Project	1,218,993	745,510	61%
Center Stage	106,471	94,262	89%
Sponsored Projects (ArtistLink)	76,102	0	0%
subtotal	4,753,460	67%	2,411,222 51%
Administration			
Compensation & Benefits (includes market adjustment phase 1)	1,770,164	955,176	54%
General & Administrative	497,497	294,146	59%
Communications & Development	63,547	33,974	53%
subtotal	2,331,208	33%	1,283,295 55%
TOTAL EXPENSES	7,084,668	100%	3,694,517 52%
FUNDING USED (for above)			
Temporarily Restricted Funds	6,809,332	3,583,493	
Earned Revenue & Sponsorships	65,336	28,334	
Annual Fund	50,000	23,756	
Investment Income	50,000	5,000	
Reserves	110,000	53,934	
TOTAL FUNDING	7,084,668	3,694,517	
SURPLUS (DEFICIT)	0	0	



Finance & Audit Committee Report

Historical Balance Sheet (as of 12.31.15)

	12/31/2015 unaudited	5/31/15	5/31/14	5/31/13	5/31/12	5/31/11	5/31/10	5/31/09	5/31/08	5/31/07
ASSETS										
Cash*	7,147,605	849,822	252,991	139,614	764,233	592,206	106,334	789,896	202,600	420,391
Cash - fiscal agent	61,809	74,309	117,809	119,111	120,111	121,711	121,711	122,322	18,850	0
Short-term investments	908,123	6,726,827	7,277,904	5,218,038	5,408,614	0	0	0	815,153	1,175,564
Grants receivable	435,755	3,505,135	4,419,621	3,008,783	3,250,985	6,881,429	4,431,554	5,098,991	6,774,167	5,332,824
Other current assets	53,574	50,732	143,361	65,495	268,307	20,677	49,712	17,222	15,420	25,678
Total current assets	8,606,866	11,206,825	12,211,686	10,223,089	11,713,237	11,014,301	8,993,177	9,106,416	10,197,035	9,803,685
Investments	7,973,966	8,633,104	8,052,985	7,083,322	6,100,176	6,218,641	5,300,074	4,642,763	5,604,400	5,252,138
Grants receivable long-term	3,841,253	3,841,253	3,545,845	1,237,995	1,737,022	562,446	2,643,564	229,288	412,621	2,254,068
Fixed Assets	177,650	205,703	246,820	255,724	104,963	102,509	141,477	141,459	180,081	177,420
Security Deposit	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727
TOTAL ASSETS	20,612,462	23,899,612	24,070,063	18,812,857	19,668,125	17,910,624	17,091,019	14,132,653	16,406,864	17,500,038
LIABILITIES AND NET ASSETS										
Accounts payable and accrued expenses	182,000	178,625	163,594	211,733	214,138	203,483	335,681	345,131	132,572	93,824
Grants payable	1,807,102	2,161,488	2,584,274	2,530,527	2,610,688	2,705,397	2,441,039	2,638,338	2,798,125	2,261,052
Agency funds payable	61,809	74,309	117,809	119,111	120,111	121,711	121,711	122,322	774,261	780,831
Total liabilities	2,050,911	2,414,422	2,865,677	2,861,371	2,944,937	3,030,591	2,898,431	3,105,791	3,704,958	3,135,707
Unrestricted funds - operating	4,469,372	4,666,356	4,202,677	3,607,487	2,954,301	2,972,469	2,492,091	2,150,669	2,695,610	2,819,431
Unrestricted funds - fixed assets	177,650	205,703	246,820	255,724	104,963	102,509	141,477	141,459	180,081	177,420
Temporarily restricted funds - FFA Reserves	2,828,209	3,098,624	3,101,684	2,890,268	2,566,844					
Temporarily restricted funds	11,086,320	13,514,507	13,653,205	9,198,007	11,097,080	11,805,055	11,559,020	8,734,734	9,826,215	11,367,480
Total net assets	18,561,551	21,485,190	21,204,386	15,951,486	16,723,188	14,880,033	14,192,588	11,026,862	12,701,906	14,364,331
TOTAL LIABILITIES AND NET ASSETS	20,612,462	23,899,612	24,070,063	18,812,857	19,668,125	17,910,624	17,091,019	14,132,653	16,406,864	17,500,038

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

Finance & Audit Committee Report

Investment Summary (as of 12.31.15)

	12/31/2012	12/31/2013	12/31/2014	12/31/2015	YTD	FFA %	NEFA	Total	
Eagleclaw	1,872,268	2,286,599	2,453,255	2,435,502	-0.72%	100.0000%	2,435,502	0	2,435,502
Trillium - see Note 2	2,105,278	2,524,577	2,734,170	2,483,845	-3.88%	6.7074%	166,601	2,317,244	2,483,845
Walden - see Note 2	2,185,003	2,498,703	2,692,879	2,549,745	0.27%	6.6977%	170,774	2,378,971	2,549,745
Walden - Small Cap Innovations Fund	213,213	279,705	277,468	266,938	-3.79%	0.0000%	0	266,938	266,938
Boston Common Subtotal - see Note 3	202,269	245,034	227,736	223,274	-1.96%	0.0000%	0	223,274	223,274
						34.8382%	2,772,877	5,186,427	7,959,304
Weighted Market Benchmark:									
60% S&P 500/40% Barclay's US Govt Credit					0.89%				
Standard & Poors 500 Index					1.38%	34.8382%	848,485	1,587,017	2,435,502
Barclay's US Government/Credit Bond Index					0.15%	34.8382%	865,327	1,618,518	2,483,845
						34.8382%	888,284	1,661,461	2,549,745
Other Indices:						34.8382%	92,996	173,942	266,938
MSCI World Index (SM)					-0.87%	34.8382%	77,785	145,489	223,274
Russell 2000 Index					-4.41%				
MSCI EAFE Index					-0.81%				
	6,578,031	7,834,619	8,385,508	7,959,304	-1.56%		2,772,877	5,186,427	7,959,304

Portfolio Asset Allocation as of 12/31/2015				
	Cash	Fixed Income	Equities	Mutual Fund/Other
Eagleclaw	18.45%	12.15%	69.40%	0.00%
Trillium	4.00%	21.00%	75.00%	0.00%
Walden	2.01%	29.32%	68.67%	0.00%
Walden Sm Cap	0.84%	0.00%	0.00%	99.16%
Boston Common	0.31%	0.00%	0.00%	99.69%
ALL INVESTMENTS	7.57%	19.71%	66.60%	6.12%

Accrued interest not included in 12/31/15 portfolio values:

Eagleclaw - \$5,571.82

Trillium - \$3,589.19

Walden - \$5,500.71

Walden Small Cap Innvo. Fund - N/A

Schwab/Boston Common Intl Fund - N/A

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

Note 2 - On 12/15/15, the Investment Committee voted to redeem \$150,000 each from Trillium and Walden to reduce NEFA's exposure to investment risk. The YTD return % for Trillium and Walden were adjusted to factor in the redemptions. As a result of these redemptions, the FFA% for Trillium and Walden were adjusted from 6.33% to 6.7074% and 6.6977% respectively. The Investment Committee also voted to informally "unitize" the portfolio so the FFA% is consistent across all money managers using 12/31/15 values.

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

Finance & Audit Committee Report

Investment Summary (as of 1.31.16)

	12/31/2012	12/31/2013	12/31/2014	12/31/2015	1/31/2016	YTD
Eagleclaw	1,872,268	2,286,599	2,453,255	2,435,502	2,346,439	-3.66%
Trillium - see Note 1	2,105,278	2,524,577	2,734,170	2,483,845	2,354,830	-5.19%
Walden - see Note 1	2,185,003	2,498,703	2,692,879	2,549,745	2,494,216	-2.18%
Walden - Small Cap Innovations Fund	213,213	279,705	277,468	266,938	256,330	-3.97%
Boston Common - see Note 2	202,269	245,034	227,736	223,274	211,531	-5.26%
Weighted Market Benchmark (60% S&P 500/40% Barclay's US Govt Credit) :						-2.41%
<i>Standard & Poors 500 Index</i>					-4.96%	
<i>Barclay's US Government/Credit Bond Index</i>					1.41%	
Other Indices:						
<i>MSCI World Index (SM)</i>						-5.98%
<i>Russell 2000 Index</i>						-8.79%
<i>MSCI EAFE Index</i>						-7.23%
	6,578,031	7,834,619	8,385,508	7,959,304	7,663,346	-3.72%

	FFA	NEFA	Total
	34.8382%	65.1618%	100.0000%
Eagleclaw	\$817,457	\$1,528,982	\$2,346,439
Trillium	\$820,380	\$1,534,450	\$2,354,830
Walden	\$868,940	\$1,625,276	\$2,494,216
Walden - Sm Cap Innovations Fund	\$89,301	\$167,029	\$256,330
Boston Common	\$73,694	\$137,837	\$211,531
TOTAL	\$2,669,772	\$4,993,574	\$7,663,346
Eagleclaw Acc/Int	\$1,753	\$3,278	\$5,031
Trillium Acc/Int	\$1,637	\$3,062	\$4,699
Walden Acc/Int	\$1,476	\$2,762	\$4,238
TOTAL WITH ACC/INT	\$2,674,638	\$5,002,676	\$7,677,314

Portfolio Asset Allocation as of 01/31/2016				
	Cash	Fixed Income	Equities	Mutual Fund/Other
Eagleclaw	19.14%	12.53%	68.33%	0.00%
Trillium	4.27%	22.47%	73.26%	0.00%
Walden	2.06%	30.53%	67.41%	0.00%
Walden Sm Cap	0.88%	0.00%	0.00%	99.12%
Boston Common	0.33%	0.00%	0.00%	99.67%
ALL INVESTMENTS	7.88%	20.68%	65.37%	6.07%

Note 1 - On 12/15/15, the Investment Committee voted to a) redeem \$150,000 each from Trillium and Walden to reduce NEFA's exposure to investment risk; b) informally "unitize" the portfolio so the FFA% is consistent across all money managers using 12/31/15 values.

Note 2 - Due to dissolution of BC Int'l Social Index Fund, assets were transferred to BC International Fund. (BCAIX) in 2012.

MEMORANDUM

To: NEFA Board of Directors
From: Jane James, Trustees Committee Chair
Date: February 24, 2015
Re: Trustees Committee Report

Dear Board Members,

Since our last board meeting, the Trustees Committee has been hard at work following up on your nominations for future Directors. In December, we narrowed down our list of board prospects and identified a few top candidates to begin speaking with about the role. This winter, Cathy hit the road in Connecticut, Maine, Massachusetts, and Vermont, and was joined by NEFA Trustees for great conversations with several promising candidates.

On March 2, I will report on our work and share the names and bios of the committee's recommendations for the Class of 2019. I will also clarify the process and timeline for introducing and electing new members during the summer retreat. The following documents are included here for your review in advance of our discussion.

- Current Board Roster
- Board Composition and Recruitment Priorities (Revised)

Board Officers

July 2015 – June 2016

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

Class of 2016¹

State

Start Date

Current Term²

- Sandra Burton MA 1996 3-year extension
- Byron Champlin NH 2007 Third
- Amy Zell Ellsworth MA 2013 First
- Jane James NH 2007 Third
- Ted Landsmark MA 1996 3-year extension
- Jeremy Liu CA 2004 Third
- Betsy Theobald Richards NY 2013 First

Class of 2017

State

Start Date

Current Term

- Andrew Cornell MA 2008 Third
- Doug Keith ME 2014 First
- Larry Simpson MA 2006 2-year extension
- Carrie Zaslow RI 2014 First
- *Vacant Seat*
- *Vacant Seat*

Class of 2018

State

Start Date

Current Term

- Geoff Hargadon MA 2012 Second
- Ann Smith MA 2015 First
- Pamela Tatge CT 2015 First
- Ted Wendell MA 2015 First
- Marco Werman MA 2015 First
- *Vacant Seat*

SAA Executive Directors

July 2015 – June 2016

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

¹ Class years indicate the calendar year in which a member's current term ends

² Directors are elected to serve three-year terms and are eligible to serve up to three consecutive terms. All current terms are concluded at the close of the summer retreat. All new/renewed terms begin following the retreat.

Trustees Committee Report

Board Composition & Recruitment Priorities

Membership	<ul style="list-style-type: none"> • Current elected members (16/21) • State Arts Agency Directors (5/21)* ➤ Goal: 24 total members ❖ Priority: Recruit 4 new members for the Class of 2019
Demographics	<ul style="list-style-type: none"> • Gender • Race/Ethnicity • Next generation ➤ Goal: Better ratio of diversity in all areas
Geographic Distribution	<ul style="list-style-type: none"> • New England • Outside New England • Urban/Rural community members ➤ Goal: Additional members from rural areas ❖ Priority: New members from Connecticut, Maine, and Vermont
Arts Expertise	<ul style="list-style-type: none"> • Strategic/Leadership/National Impact • Interest in performing arts • Interest in visual & media arts • Practicing artists ➤ Goal: Recruit members with stature and influence in the field ❖ Priority: Seek out practicing artists with board potential
Social Impact	<ul style="list-style-type: none"> • Advocacy • Community Development • Creative Economy • Philanthropy ➤ Goal: Raise board expectations for giving/giving back ❖ Priority: Seek out prospects with philanthropic expertise and capacity ❖ Priority: Seek out prospects active in political or legislative advocacy at the federal level
General Expertise	<ul style="list-style-type: none"> • Business/Finance • Nonprofit/NGO Management • Law • Education • Civic • Real estate • Media • Technology • International/Global perspective ➤ Goal: Diversify professional expertise across the board
Throughline Considerations	<ul style="list-style-type: none"> • Ability to contribute personally to NEFA • Ability to connect NEFA to individual/corporate/foundation/public sources of investment • Leadership succession potential • Continue to develop a pool of prospects while honoring term limits in an effort to maintain vitality across the board

INSTITUTIONAL FUNDING

<u>Awarded Institutional Support</u>	<u>Award Date</u>	<u>Amount</u>	<u>Purpose</u>
Barr Foundation	2/3/2016	\$300,000	New England creative economy research Idea Swap 2015 Sponsorship Fund for National Projects (for NTP/NDP convening of military/veterans-related projects) NDP Regional Dance Development Initiative Chicago NDP Regional Dance Development Initiative Chicago
Eastern Bank Charitable Foundation	8/6/2015	\$5,000	
Doris Duke Charitable Foundation	8/4/2015	\$101,250	
John D. and Catherine T. MacArthur Foundation	8/3/2015	\$75,000	
The Reva and David Logan Foundation	6/12/2015	\$200,000	
AmazonSmile Foundation - 3 gifts		\$18.57	
		\$681,269	

<u>Pending Institutional Proposals</u>	<u>Request Date</u>	<u>Amount</u>	<u>Purpose</u>
The Boston Foundation	2/16/2015	\$31,800	Partnership with Arts and Business Council
The Richard H. Driehaus Foundation (Proposal Invited)	12/7/2015	\$25,000	NDP Regional Dance Development Initiative Chicago
		\$56,800	

<u>Upcoming Institutional Proposals</u>	<u>Request Date</u>	<u>Amount</u>	<u>Purpose</u>
Prince Charitable Trusts (LOI Submitted)	tbd	tbd	NDP Regional Dance Development Initiative Chicago
Bob Woodruff Foundation	tbd	tbd	LOI for NTP/NDP convening of military/veterans-related projects

FEDERAL GOVERNMENT

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

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

<u>Upcoming Federal Government Proposals</u>	<u>Request Date</u>	<u>Amount</u>	<u>Purpose</u>
Department of State, Bureau of Economic and Cultural Affairs	3/7/2016	\$1,300,000	Center Stage Season 4
		\$1,300,000	

STATE GOVERNMENT

<u>Awarded State Government Support</u>	<u>Award Date</u>	<u>Amount</u>	<u>Purpose</u>
Rhode Island State Council on the Arts	12/15/2015	\$15,000	FY16 Partnership
Massachusetts Cultural Council	9/1/2015	\$50,000	FY16 Partnership
Maine Arts Commission	7/31/2015	\$5,000	FY16 Partnership
		\$70,000	

Pending State Government Support

Connecticut Department of Educational & Cultural
Affairs, Office of the Arts
New Hampshire State Council on the Arts
Vermont Arts Commission

FY16 Partnership
FY16 Partnership
FY16 Partnership

CORPORATIONS**Awarded Corporate Support**

<u>Award Date</u>	<u>Amount</u>	<u>Purpose</u>
10/9/2015	\$500	Idea Swap 2015
8/6/2015	\$5,000	Idea Swap 2015
	\$5,500	

IN-KIND**Awarded In-Kind Support**

<u>Award Date</u>	<u>Amount</u>	<u>Purpose</u>
9/17/2015	\$250	Idea Swap 2015
6/2/2015	\$450	2015 Creative Communities Exchange
6/2/2015	\$1,000	2015 Creative Communities Exchange
		Photography for 2015 Creative
6/2/2015		Communities Exchange
	\$1,700	

INDIVIDUAL GIVING

Annual Fund - 47 gifts	\$61,296
Rebecca Blunk Fund - 42 gifts	\$14,325

TOTAL AWARDED	\$1,204,653
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TOTAL PENDING	\$56,800 +
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TOTAL UPCOMING REQUESTS	\$1,300,000 +
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MEMORANDUM

To: NEFA Board of Directors
From: Jane Preston, Deputy Director
Date: February 24, 2016
Re: New England Programs Strategic Planning and Program Updates

Dear Board of Directors,

At the board meeting on March 2, 2016, we will devote substantial time to discussion of the final findings and recommendations from strategic planning for New England programs facilitated by Chris Dwyer of RMC Research in Portsmouth, NH. Following the board retreat in July 2015, NEFA staff continued to work with Chris on further refinement of priorities identified by the board and in regional focus groups of artists and organizations around NEFA's New England Presenting and Touring programs. In addition, staff met with Chris in fall 2015 to analyze and synthesize survey responses and other input gathered from participants at NEFA's Creative Communities Exchange (CCX) in June 2015.

Chris presents the results of this eighteen month regional strategic planning process in the thoughtful and comprehensive final report enclosed here. As she states in her recommendations for next steps:

The next challenge for NEFA staff and board members will be to sort through the suggestions [detailed in the report] and determine which ones NEFA is best positioned to address.

We will move into this next phase of work at the board meeting, beginning with an overview/recap of the five major areas of findings and then focus on two sections of the report: serving New England artists and serving communities and the creative sector. We've asked Pam Tatge and Ann Smith to lead the discussion of these two topics with some practical reflections on their work with artists and communities, and we encourage all board members to join them in an active conversation. If you do not have time to read the full report prior to March 2, the executive summary provides an orientation to the planning activities and findings.

Additional updates on NEFA programs since the October 2015 board meeting follow below with links to full program information on the NEFA website. Please join me in congratulating the outstanding NEFA staff for the ongoing strength of the organization's work.

[New England States Touring \(NEST\)](#) received 22 applications from all six New England states for the December 1 quarterly deadline. State arts agency staff reviewed and made recommendations on these proposals, 17 of which were funded with grants totaling \$30,828.

The [Expeditions](#) program funds tours of regional, national and international artists planned collaboratively by three or more New England presenters from multiple states. We've just received 52 applications for 13 New England tours for the deadline on February 22. Grants will be decided by a review panel on April 14.

The [CreativeGround](#) website serves as the online marketplace for organizations applying to NEST to present New England artists as well as the region's creative economy directory with almost 30,000 profiles of artists, creative businesses, and cultural nonprofits. CreativeGround staff provide technical assistance to create and update profiles and demonstrate uses for this unique New England resource. NEFA is also planning to commission the third in our series of New England creative economy research reports presenting updated methodology and analysis of employment in the creative sector.

NEFA's [Fund for the Arts](#) held a grants workshop on February 18 to provide information about the upcoming April 4 application deadline. Colleagues from the National Park Service and the Boston Society of Landscape Architects discussed collaboration strategies related to FFA's grants for temporary and permanent public art with the artists and organization representatives in attendance.

NEFA's newest grants program [Creative City](#), which supports individual artists, artist collectives, and artistic collaborations in all disciplines who integrate public process into the creation or presentation of their work in the City of Boston, convened its inaugural cohort of grantees in January for learning exchange and technical assistance. The second round of Creative City received 35 eligible applications on February 12 that will be reviewed by a group of advisors on April 1.

NEFA's [National Dance Project \(NDP\)](#) made eight Touring Awards, selected from 64 applications at the November 2015 meeting of program advisors. This category of NDP grants provides U.S. and international dance artists with subsidy to support presentations of their work in multiple sites across the U.S. NDP's Production Grants, which fund both the creation and touring of new dance works has a March 1 deadline for the first of two stages of applications.

The [National Theater Project \(NTP\)](#) has a March 8 deadline for its first stage of creation and touring applications. The cohort of six artist grantees awarded in the summer of 2015 will meet at Arizona State University in late March to develop strategies around their projects and receive mentoring from with NTP program advisors. In addition, NTP will host a convening of regional artists and organizations in the Southwest to better understand their issues around development and presentation of new work.

In addition to the five contemporary music and theater ensembles from Algeria and Tanzania who will tour the U.S. in the third season of [Center Stage](#), NEFA's partnership with the U.S. Department of State, we recently announced that two ensembles from Pakistan, Sanam Marvi and Sounds of Kolachi, will tour in the U.S. from March through May 2017 with funding from the U.S. Embassy in Islamabad for Center Stage Pakistan.

As always, we welcome board members to contact staff for additional information about NEFA's grant programs and services.



Final Report

**NEFA's New England Programs:
Planning for the Future**

February 17, 2016



Final Report

NEFA's New England Programs: Planning for the Future

Submitted by:

M. Christine Dwyer
Senior Vice President
RMC Research Corporation
1000 Market Street, Building 2
Portsmouth, NH 03801
603-422-8888
cdwyer@rmcres.com

February 17, 2016



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Executive Summary

The New England Foundation for the Arts (NEFA) strives to build connections among artists, arts organizations, and funders, powering the arts to energize communities in New England, the nation, and the world. For decades, NEFA has played a leadership role in developing program models that connect high quality artists to audiences and building widespread understanding of the role that the arts play in fostering community vitality.

NEFA enters its 40th year of supporting the arts in New England with fresh perspectives based on information learned from artists and presenting organizations through a regional engagement process. NEFA's 2013 strategic plan called for an update of the portfolio of NEFA's regional New England programs¹ to ensure alignment with NEFA's current goals. As part of the portfolio review and planning, we conducted focus groups in each of the six New England states with artists and presenters.² Further, we gathered feedback about NEFA's work in the creative economy and with creative communities from participants in the June 2015 *Creative Communities Exchange* conference.

Through the process, we learned how important NEFA's New England programs continue to be for the region's artists, presenters, and communities. We also learned about the challenges currently facing New England's artists and presenters, requiring creative thinking about crafting new partnerships and initiatives to address emerging needs. With that information in hand, NEFA staff and Board have begun to craft the following ideas for **new initiatives** that seem to have high potential to meet unfulfilled needs and advance the arts in the region.

Knowledge building and making connections

There is high demand for artists and cultural organizers to develop skill and knowledge in many areas, including making connections, marketing and promotion, reaching new audiences, using technology, and sharing strategies. Artists seek professional development structures that facilitate meaningful connections among artists from different disciplines and with presenters. Small and rural presenting organizations seek training and support to take advantage of existing opportunities, e.g., collaborations, partnerships and mentoring.

¹ New England programs include *New England States Touring*, known as *NEST*, *Expeditions*, the *Presenter Travel Fund*, and the *Creative Communities Exchange*, known as *CCX*, the *New England Creative Economy Network*, known as *NECEN* and research reports and creative economy research

² Throughout the report we refer to presenters as those who hire artists and present them to communities—a function which can be carried out by many different types of organizations, including those arts presenters that are organized to primarily present touring artists as well as organizations such as theater groups that both produce and present. We also include cultural and other organizations that are not primarily presenters of touring artists, including museums, libraries, schools, and community centers. We intend a broad definition, recognizing that many different types of organizations are interested in presenting artists to local audiences.

Direct investments in artists

Artists seek support to develop new work. Direct access to resources enables artists to take advantage of creative opportunities and empowers them to reach artistic goals and impact New England communities. Board members favored providing artists with resources to develop new work with the expectation that grant opportunities would be open to diverse art forms and multiple communities throughout New England would be able to experience the work.

Engagement of more arts disciplines, especially visual, literary and media arts

Current touring programs are best suited for distributing work in the performing arts. Fully serving the interests of artists and audiences in other art forms will require new customized initiatives.

Research about the creative sector

State arts agencies and others value highly the role that NEFA plays in conducting research about employment in the creative sector, including learning more about the employment of artists in the region.

Adding functions to the *Creative Ground* platform

As *Creative Ground* is being used by artists and presenters in the region, they see possibilities for enhanced functionality to support existing and new NEFA programs, including connections between community development and the work of artists and presenters.

NEFA staff and Board will use the ideas developed through strategic planning to update the existing New England programs that have served the region well for several decades and work collaboratively with potential funders to craft new initiatives to serve the region for the decades to come.

I. Introduction: Strategic Planning Activities for the New England Programs

In August 2013 NEFA adopted an updated strategic plan to guide the regional organization from 2014-2019. The plan had three broad goals:

1. *Design and deliver an adaptive, leading portfolio of programs to support the creation and presentation of high quality art which honors traditions and breaks new ground; encourages the development of multiple generations of artists and participants with diverse origins and perspectives; and stimulates community engagement and cultural understanding.*
2. *Strengthen New England's and, by extension, the nation's cultural industry.*
3. *Ensure that NEFA has ample human and financial resources to fully support its mission.*

An immediate action step recommended in the 2013 plan was a review and update of the portfolio of NEFA's New England programs (NEP)³ to better align the programs with NEFA's current goals. See Appendix A for brief descriptions of NEFA's New England programs. In the summer of 2014, RMC Research was engaged to work with NEFA's staff and Board to conduct a systematic review of the New England programs to ensure the programs meet the goals of the strategic plan and the needs of the region's artists, presenters and other arts organizations, creative economy leaders, and communities, and to identify ways to improve and/or augment programs where necessary. This report documents the planning process and what was learned during various parts of the process as well as the outcomes of discussions about program modifications and new program initiatives.

SHAPING THE REVIEW AND PLANNING PROCESS

Several events and emerging ideas shaped the trajectory of the planning process, as illustrated in the timeline on the next page. Most important was the search for and transition to a new NEFA director; this planning process began at about the same time as the director search was initiated. The new director, Cathy Edwards, was named around the time the Board endorsed the goals for the New England programs. Prior to seeking field input, the planning process was paused to allow Edwards time to help shape the way field feedback would be gathered. Under her guidance, we pursued a state-by-state strategy to gather broad information about the needs and concerns of artists and presenters throughout the region—enlarging the original notion of gathering feedback about the current New England programs from selected audiences. See Appendix D for a list of focus group participants.

³ The New England Programs include *New England State Touring*, known as *NEST*, *Expeditions*, and the *Creative Communities Exchange*, known as *CCX*, the *New England Creative Economy Network*, known as *NECEN* and research reports and creative economy research.

Another important shift in direction occurred during the initial Board discussion about the New England programs. Board members had ideas for ways to improve the existing programs but when they recognized the potential restrictions of the National Endowment for the Arts (NEA) guidelines that shape New England programs, they became interested in and committed to finding ways to implement complementary new program ideas that might meet the evolving needs of New England communities, artists, and arts organizations, but which could not be funded with NEA dollars. Board members recognized that additional staff time and capacity would be required to undertake the new initiatives. Those new programs could be realized through creating and leveraging partnerships as well as new fundraising efforts. Finally, while we had originally planned to engage a focus group around the creative economy/community development area, we instead used the feedback gathered through the Creative Communities Exchange (CCX) conference in June 2015 to serve the same purpose.

Timeline of Strategic Planning Activities

Phase I Board and Staff Discussions	June 2014	Staff discussions about NEFA's CORE VALUES; suggestions for changes to NEP based on experience with operational and field concerns
	July 2014	Board discussion to provide information about NEP and gather initial reactions to staff comments; Board urges NEW program directions as well as adaptations of NEP where necessary
	Oct. 2014	Board reviews and endorses GOALS for NEP based on summaries of feedback
Phase 2 Gathering Input from Field	April-May 2015	Focus groups in six states –focus on needs related to presenting and touring (approximately 100 participants)
	June 2015	Feedback gathered from participants at CCX about resources and supports related to creative economy/community revitalization (responses from approximately 70 of the 250 participants)
	June 2015	Staff reviews focus group findings to identify new program options
Phase 3 Deliberations about Next Steps	July 2015	Board reviews focus group findings and discusses potential new program directions
	Aug. 2015	Board feedback solicited about potential new program directions
	Oct. 2015	Staff determine MODIFICATIONS within <i>NEST</i> and <i>Expeditions</i> programs
	Nov. 2015	Staff identifies potential opportunities for NEXT STEPS for creative economy research, CCX, NECEN

How NEFA Works:

*makes connections, builds relationships,
develops and shares knowledge*

NEFA Supports:

*the creative process, live experiences,
opportunities for underserved
populations and communities, arts with
sense of place, and art with intentional
values for audiences and communities.*

Two key documents. At several points in the planning process, we synthesized key discussion points into principles and goals to help guide subsequent discussions. Two documents from the initial stage of the planning process are fundamental: NEFA's core values and broad goals for modifying New England programs. The set of core values (see Appendix B) describes hallmarks

of the ways NEFA works: making connections, building relationships, and developing and sharing knowledge; and what NEFA supports: the creative process, live experiences, opportunities for underserved populations and communities, art with a sense of place, and art with intentional values for audiences and communities.

The goals for NEP modifications with examples of implications (see documents in Appendix C) were presented at the October 2014 Board meeting and were positively received. These documents represent the collective thinking at the time about the need for specific program modifications and options for responding. Broadly, the goals seek to:

- Create opportunities for an increasingly wide range of New England artists, including those who represent varied art forms;
- Work with a wide and diverse range of organizations that bring artists to communities, including non-traditional organizations as well as known arts presenters;
- Develop better strategies for increasing participation and access to reach new audiences;
- Make connections among NEFA's programs to create greater opportunities;
- Support tour planning processes to ensure success and wider reach;
- Increase the visibility of artists, presenters and NEFA;
- Broaden the participation of other sectors in creative economy and community development work, including leveraging connections with other types of regional associations and funders;
- Increase the participation by the creative sector in community planning and development; and
- Highlight NEFA's and the region's profile nationally as a vital creative economy to continue to attract resources to the region.

ORGANIZATION OF REPORT

This report is a summary of the information we gleaned from the field during Phase 2 of the planning process and the subsequent staff and Board deliberations about the possible directions suggested by the feedback. The information gathered from the field which was rich and wide-ranging is presented in four sections:

- II. Serving New England's Artists
- III. Bringing Artists to New England Communities
- IV. Knowledge Building and Making Connections
- V. Serving Communities and the Creative Sector

In a final chapter we present recommendations for future action that collectively we have derived in response to the field input. The chapter also includes comments on the changing context in New England that was a common theme in discussions, perspectives that were shared about NEFA's unique position to accomplish important goals, and thoughts about how to move forward.

NOTES ABOUT DEFINITIONS

Presenter or presenting organization. Throughout the report we refer to presenters as those who hire artists and present them to communities—a function that can be carried out by many different types of organizations, including arts presenters that are organized to primarily present touring artists as well as organizations such as theater groups that both produce and present. We also include cultural and other organizations that are not primarily presenters of touring artists, including museums, libraries, schools, and community centers. We intend a broad definition, recognizing that many different types of organizations are interested in presenting artists to local audiences.

Touring. We use the term touring to refer to distribution of all forms of art work, recognizing that the term is often associated with the performing arts but can be applicable to many forms. Note: NEA guidelines that govern the use of touring funds are generally limited to inter-state tours—a limitation that was frequently noted by field participants.

Art forms. We recognize that NEFA's grantmaking has most frequently been associated with the performing arts of theater, music and dance; however, in this report we refer to diverse forms beyond the performing arts and including visual arts, media and film, literary arts, and cross-disciplinary work.

II. Findings: Serving New England's Artists

In this section, we highlight information relevant to meeting the needs of artists in the region, beginning with the broadest picture of concerns and suggestions and then addressing more specific ideas about modifying NEFA's existing New England programs. One of NEFA's major goals for gathering feedback from artists was to address the goal of encouraging and supporting an even wider range of New England artists, including continually increasing connections to artists from diverse communities (i.e. artists from all ethnic/racial backgrounds and traditions, emerging as well as established artists) and artists who work at both large and small scale as well as in many different forms, including art forms that typically have not been supported in NEFA's grantmaking (e.g., visual arts, film, literary arts).

Artists were well-represented across the six state focus groups; about one-third of all participants identified as artists. As one would expect, the artists included dancers, theater artists, musicians, photographers, and songwriters, and the group also included a magician, puppeteer, writers, installation artists, and performance artists. Most of the artists are already experienced in touring and connecting with communities in varied ways; some are more locally based but interested in expanding their work to new communities. The group included solo artists as well as small ensembles and artists who represent other artists. In the conversations, other participants also spoke to the needs of artists, including the many large and small presenters who added information about the concerns of the artists who they frequently present or would like to present.

WHAT WE LEARNED ABOUT NEEDS AND CONCERNS OF ARTISTS

In broad terms, artists are most interested in: (1) support for development of new work, including funding opportunities that artists can directly access; (2) professional development and access to information and tools that will help them take full advantage of opportunities already available in the region; and (3) building relationships with presenters and other arts organizations to ensure organizations are knowledgeable about artists based in the region.

Details of the conversations about artists' needs are aligned with the initial goals that NEFA's staff and Board set forth for improvements to the New England programs, and also suggest some potential future directions. The items below represent priority issues that were raised across several of the focus groups and/or by a number of individuals within groups.

- Artists believe there are very few resources available to New England artists for the **development and incubation of new work**. Artists who have been working in small venues

often need support to develop or adapt work for larger venues. The landscape has changed over the past decade and artists are feeling the effects of the decline in state arts agency support for development of work, e.g., artist fellowships that enabled some artists to develop new work. Artists noted that other NEFA programs (e.g., *National Dance Project* and *National Theater Project*) support both development and refinement as well as distribution of work, and believe the same combination would greatly benefit the arts in New England, making regional artists more competitive within other opportunities. Some artists raised the related issue of artists applying directly for funding instead of the current practice of limiting eligibility for grants to presenting organizations (see more below).

- Artists believe there are very few resources available to New England artists for **professional development**. Emerging artists say they could benefit from mentoring by more experienced artists to assist in learning about presenting in the region. One information need that artists are calling for is guidance in navigating the funding systems in the region.
- Touring artists described their needs for modest **operating support** (beyond fee support for a performance). They often find it difficult to fit their needs into fixed grant criteria and expressed the desire to “state their case” for funding by describing the unique combination of their work and its purpose, how they work, the intended audiences, and the characteristics of their locales.
- Both artists and presenters are clear that artists in New England are increasingly engaged in **cross-disciplinary work**, for example, combining installations or other visual arts with performances. Artists in New England are experimenting with media in all formats. Some artists are mixing traditions with newer forms. Artists and presenters want to be sure that grant opportunities are open to performing, literary, visual, and media arts and in various combinations.
- **Artists desire more equity in the collaborative relationships required for planning tours.** Some artists feel existing grantmaking processes and criteria leave them disadvantaged in the relationship with organizations that hire and present artists and when grantmakers only fund institutions, they are further disadvantaged. Within the current NEFA grant programs that do not fund artists directly, artists gave examples of associated problems: partnerships that fell through at the last minute after they had invested a lot of effort in preparing the groundwork for grants; being left out of the communication loop, including not being notified in a timely way even about a successful grant. Both artists and small presenters can be overwhelmed in attempting to work out collaborations for touring, especially when multiple venues/sites are required.

- Artists strongly desire the opportunity to learn more about presenting organizations and **build relationships with organizations that hire and present artists**, especially in casual circumstances and via a variety of venues. They desire multiple opportunities to make connections with organizations throughout the region. While artists value online platforms, they feel that there is no substitute for personal introductions that open the door for future contacts.

SUGGESTIONS FROM FOCUS GROUPS

Participants in the focus groups brought forth suggestions for NEFA (and others such as SAAs and private funders) to consider in response to their concerns. In some cases, they commented on and expanded ideas that NEFA staff and Board had already identified as possible modifications to New England programs.

1. **Development of work.** While participants realize that NEFA can only do so much by way of commissioning or supporting new work, they suggest that NEFA could be a catalyst for collaborations with other funders to support development of new work by New England artists. In addition to NEFA raising private funds for direct grants to artists, suggestions also included NEFA raising funds to assist experienced arts organizations, including producing organizations and others, to provide commissions with ongoing development support to artists. There was some discussion that new work development grant opportunities should not be overburdened with fixed expectations about touring.
2. **Residencies.** Some artists who are experienced in the traditional model of touring in the region believe that single-event presentations no longer are satisfying to them or to local communities. They are interested in longer and/or repeated residencies in communities to allow for deeper and/or more extensive engagements. Some artists want to rethink how they are engaging with communities.
3. **Visual arts, media/film, literary arts.** There was general agreement that the current touring guidelines and models don't fit well the art forms outside the performing arts. While acknowledging that some combinations might work within current guidelines, e.g. several venues presenting an installation combined with a performance artist, most felt that new tailored program initiatives are needed to distribute visual arts, media/film, and literary arts throughout the region. If NEFA invests in the development of work (see #1 above) this could support artists working in all disciplines.
4. **Professional development.** There were lots of ideas for ways to meet the professional development needs of the region's artists, especially those who are young, emerging, and/or

new to the region, located in rural areas, and/or operate as solo artists. Suggestions include a mentoring program that would pair experienced with less experienced artists; webinars designed to explain funding and performance opportunities; and a “help desk” to provide advice and information. Participants who were familiar with NEFA’s Regional Dance Development Initiative (RDDI) praised the model as a template from which to build future professional development efforts, especially for its benefit of building sustainable partnerships of artists and presenters.

5. **Direct funding of artists in current NEP programs.** There were different opinions about whether NEFA’s current grant funding opportunities should be made available directly to artists (rather than the practice of providing the grants directly to institutions). Some who favored direct funding believe that some artists are in an excellent position to organize and identify opportunities to bring their work to the public; others don’t want artists to have the burden of proposal preparation and reporting. Yet others valued the role that presenting organizations play in vetting artists for their own communities, and note that many artists may have difficulty gaining access to venues. (Direct funding to artists in new initiatives is discussed further in Section VI.)

III. Findings: Bringing Artists to New England’s Communities

In this section, we provide information that is parallel to the previous section, highlighting information relevant to meeting the needs of organizations in the region that hire and present artists. As in the previous section, we begin with the broadest picture of concerns and suggestions and then address more specific ideas about modifying NEFA’s existing New England programs. One of NEFA’s major goals for gathering feedback from presenting organizations was to address the goal of encouraging applications from a wide range of New England organizations, including, small, new and rural organizations, and providing assistance and support for robust tour development by facilitating collaborations among tour partners.

Presenting organizations were very well-represented in the six state focus groups; about two-thirds of all participants identified themselves as representatives of presenting or producing organizations. Presenters included several of the region’s major performing art centers and university presenters as well as contemporary art centers/galleries, film festivals, book festivals, small town opera houses, theaters, and community centers. Smaller presenters were the dominant members of several of the groups. In the focus groups, artists also spoke to the concerns relevant to organizations that present them.

WHAT WE LEARNED ABOUT NEEDS AND CONCERNS OF PRESENTING ORGANIZATIONS

In broad terms, presenting organizations, especially the smaller ones, are most interested in help to take advantage of the opportunities already available in the region.

Details of the conversations about presenter's needs were well aligned with the initial goals that NEFA staff and Board set forth for improvements to the New England programs, and also suggest some potential future directions. The items below represent priority issues that were raised across several of the focus groups and/or by a number of individuals within groups.

- Smaller presenting organizations find **grant preparation** a challenge. They often weigh the possibilities of getting a grant with the investment of time required to be successful, and if successful, the stresses involved on a small organization in managing grants. These concerns are especially true of the small organizations who may have only one or a part-time paid staff member.
- The typical grant **timelines** don't fit well the schedule constraints of small presenting organizations which may not be able to make commitments very far in advance—this was especially a concern with respect to *Expeditions* grants, and also true in cases when short-term opportunities arise. Small organizations do have the advantage, however, of being able to be nimble and opportunistic.
- In a similar way, committing to raising **matching** dollars in advance can be a barrier in addition to raising the required amount of the match itself.
- Presenting organizations are very interested in **multi-venue tours** but the level of advance preparation and collaboration required to put together a successful tour can be difficult especially when presenters and artists are geographically distant.
- Small presenting organizations are especially interested in presenting artists who are **located closer** to them, believing that that will afford a better opportunity to build audiences for artists which they can then sustain over time.

SUGGESTIONS FROM FOCUS GROUPS

Participants in the focus groups brought forth suggestions for NEFA (and others such as SAAs and private funders) to consider in response to their concerns. In some cases, they commented on and expanded ideas that NEFA staff and Board had already identified as possible modifications to New England programs.

1. **Matching funds.** Participants in focus groups had a variety of ideas for how to help small organizations raise matching funds for grants. First, while no one suggested eliminating matching requirements, they believe that different circumstances, e.g., a rural organization in an underserved area or a pilot opportunity, might call for a match less than 50 percent of the fee (recognizing that the suggestion may not be feasible within current NEA guidelines). Second, the match might be generated from a “door split” rather than advance commitment. Third, there may be alternatives for what could be considered match, e.g., various types of in-kind support. Finally, similar to the suggestion made by some artists, some of the match might be credited toward grant administration.
2. **Large presenter-small presenter “piggyback” tours.** There was a lot of interest from both large and small presenting organizations about finding ways to “add on” venues to tours supported by the *Expeditions* program which mostly involves larger presenters. For example, while a small organization wouldn’t necessarily be in the position to host the full presentation of an artist ensemble, there may be a way for a nearby small organization to host a complementary activity, e.g., a master class, work-in-progress showing, one portion of a performance, and so forth. The intention would be to help smaller organizations build their audiences in a low-cost, low-burden manner without detracting from the primary tour venues. This approach could partly respond to the interest in creating more nimble opportunities.
3. **Collaborations between large and small organizations.** In addition to the ideas above, there was lots of interest in building relationships among large and small organizations with the belief that NEFA staff have the knowledge to assist in facilitating those relationships. Everyone recognized that such relationships require special incentives and commitment from large arts organizations to build the regional arts ecology. They won’t simply happen and be sustained without external encouragement and support. Participants believe that NEFA could take a proactive role, making suggestions for mentor presenters to be matched with new and/or smaller presenters who are stepping up to take on more challenging events. They also suggested that NEFA could potentially help to form partnerships among organizations that could

be incentivized for the initial presentation but then sustained independently. This concept could also apply to partnerships among smaller organizations, e.g., setting up a partnership among three to four compatible small organizations located throughout the region for a mini-tour circuit.

4. **Short-term/opportunistic grants.** Everyone recognizes the amount of advance planning required for major touring projects with multiple venues; clearly, those grants require planning well in advance of the tour schedule. However, participants would also like to see other types of shorter term grant opportunities that allow them to take advantage of emerging circumstances (e.g., one site on a touring circuit falls through and other venues are available) or take a risk on new artists.
5. **Knowledge building.** All presenting organizations, but especially smaller presenters feel they are “out of the loop” in terms of knowledge of artists in the region. It is difficult for them to preview a range of artists since they are often not part of the networks that help larger presenters do their jobs. Suggestions were support for travel, showcases, technological opportunities to be introduced to artists who might be right for their venues, and support for participating in the existing regional networking/conferencing opportunities to see artists. Many are daunted by the amount of information on *Creative Ground* and would value curatorial structures and functions to help them locate artists of interest to their communities.
6. **Special funding and incentives.** Much like the discussion in Section II, in order to become competitive, small, rural, non-traditional, and first-time applicants may need special consideration, which could come in the form of separate funding pools within existing grant opportunities, additional points added to criteria, and/or special competitions. Special funding might combine planning grants plus touring support with mentoring assistance for tour planning; further, such funding could be targeted to New England artists on tour. When first-time applicants are not successful in grant competitions, it is important that to reach out to them to ensure that they receive feedback and support.

IV. Findings: Knowledge Building and Making Connections

In this section, we provide information that cuts across the interests of artists and presenting organizations about support for networking, promotion, and creating visibility to potential audiences.

WHAT WE LEARNED ABOUT NEEDS AND CONCERNS IN THE KNOWLEDGE BUILDING AND MAKING CONNECTIONS WITH PEERS, PARTNERS, AND AUDIENCES

Both artists and small organizations want to make themselves more visible to each other and to the region's audiences but are hampered by lack of marketing resources, including professional "know how." They are keenly aware of their needs for information to help them make more connections, especially to potential audiences.

The items below represent priority issues that were raised across several of the focus groups and/or by a number of individuals within groups.

- Many of those in the focus groups—**both artists and small presenters—feel somewhat isolated** and unsure how to create and/or enter broader networks to build relationships that they perceive could be helpful in furthering their professional goals. They are seeking more and deeper connections to cultural actors throughout the region and believe that NEFA is an ideal intermediary for making those introductions. Small organizations are often not members of the existing networks through which they could be introduced to a variety of artists in the region. Artists are also interested in learning more about how to make connections outside the region as well as in New England, through other regional arts organizations, for example.
- Artists and arts organizations are most concerned about **building audiences that can be sustained**. The survival of arts organizations depends on meeting the interests of local audiences and, at the same time expanding their current audiences' artistic interests and continually seeking to engage new audiences. Artists' perspectives are even more complicated: they need to develop a following, local and non-local, build relationships with their audiences (often at a distance) and also cultivate relationships with organizations that can be sustained over time. Many factors affect the success of this objective: relationship-building between artists and presenters is fundamental; adequate investment in marketing poses a challenge to artists and presenters; frequency of contact/communication between audiences and artist is key.

Current *NEST* guidelines are designed to promote touring across state borders; the effect is that the distance between artist and audience is necessarily greater, making it more difficult to build audiences. Both organizations and artists believe that support for presenting artists located geographically closer to home audiences would offer a better opportunity to build the interest of audiences over the long term.

- Presenters frequently noted that some **artists' communications and marketing approaches do not serve the work well**. They believe that some artists could learn to talk about their work more effectively which would enable them to better connect with presenters and facilitate promotion to potential audiences. In the focus groups, artists also acknowledged the communication gap with presenting organizations, and were dismayed by the lack of opportunities to showcase their work for presenters which they believe essential to promotion and relationship building.
- **Lack of familiarity** with New England-based artists was cited as a barrier, especially by small presenting organizations who may lack the resources to do much in the way of marketing and promotion. The need is exacerbated by the resource limitations that artists experience, meaning that they may not have invested in the type and quality of promotional materials that will attract audiences. Presenting organizations noted that the more isolated and rural the community, the greater need for well-known artists to attract audiences.
- Both artists and presenting organizations recognize that **technology** (via *Creative Ground* or similar platforms) **can play a role in providing background information**, but at this point are not satisfied that technology alone is a viable way to facilitate connections and create opportunities. They see potential in *CreativeGround* to meet more of their needs through interactive options such as bulletin boards, message postings, sorting functions (e.g., a menu of presenters who specialize in/are interested in presenting a particular form), and so forth.

SUGGESTIONS FROM FOCUS GROUPS

Participants in the focus groups brought forth suggestions for NEFA (and others such as the SAAs and private funders) to consider in response to their concerns. Some of the ideas will require new external funding.

1. Facilitating relationships. Participants expressed a great deal of interest in NEFA taking a more active role in making connections between artists and potential presenters of their work. They have a lot of confidence in NEFA's "honest broker" role and value the deep knowledge of NEFA staff. Participants like the *Idea Swap*, desire even more showcases, and especially want informal, more casual opportunities where artists might meet representatives of presenting organizations. Participants had ideas about how to accomplish these objectives such as invitational "get acquainted" webinars for small groups of artists and organizations, curated and facilitated by NEFA staff. Or, even more directly, several suggested that NEFA curate different types of current touring "artist rosters" that might highlight groups of artists engaged in related

work, e.g., a roster of a small set of diverse regional artists whose work is related by theme or form.

2. Building marketing capacity. Participants understood the challenges associated with finding resources to dedicate to marketing, recognizing that a substantial investment at the organizational level is required to make a difference. But most agreed that there is a need for more professional development to build marketing capacity, including ways to understand return on investment, build cooperative marketing campaigns, reach targeted audiences, and use social media effectively to increase visibility. Presenting organizations and artists both believe it would benefit artists if there was a “safe” way for expert consultants as well as presenters to provide feedback to artists about their promotional strategies, media, and materials.

3. Connecting familiar and lesser known artists. Participants in focus groups suggested several ideas to develop audience interest. One idea is to support small organizations to present a local artist on the same program as an out-of-state artist, giving exposure to local artists and at the same time expanding audiences’ horizons with new opportunities. Another idea is to offer smaller and rural organizations an occasional subsidized opportunity to present artists with name recognition to build local audience affinity with the venue.

4. Add functionality to *Creative Ground*. Participants were familiar with the technology platform and many had tried to use it to locate and make possible connections. They believe the platform could be enhanced with features that would make it easier to use for marketing and encourage best practices in promotion. For example, an enhanced search function might allow artists to create profiles of the type of presenter they think would be interested in their work. Further, when new artists add profiles to *Creative Ground*, presenters might receive automatic alerts. Periodically, the platform could highlight a cluster of artists such as small dance ensembles that are *NEST*-supported.

V. Findings: Serving Communities and the Creative Sector

In this section, we highlight information about addressing the needs and interests of a wide range of individuals in the region who are engaged in community revitalization through the creative sector. Most of the ideas in this section were provided by the participants in the June 2015 *Creative Communities Exchange (CCX)* gathering in Keene, NH attended by 250 individuals from the entire region; they were asked to reflect on the types of resources and support that would help them further the goals of integrating the arts into other sectors of economic and community life in New England. Given this

context for gathering information, we sought broad ideas from the conference participants rather than asking them to react to specific NEFA programs. NEFA staff's goals are to engage all types of communities, broaden participation from sectors beyond the arts while engaging artists and arts organizations in other sectors, and expand efforts beyond economic vitality to all types of community revitalization.

At the CCX conference, participants were asked directly about their needs and ideas for support. They also provided suggestions in their feedback about individual sessions and via conference evaluations. We have supplemented the ideas from CCX participants with suggestions that have come from past discussions among NEFA staff and Board members.

WHAT WE LEARNED ABOUT NEEDS AND CONCERNS RELATED TO CREATIVE ECONOMY RESEARCH, EVENTS, AND NETWORKS

In broad terms, the ideas for future support are in three categories: (1) the creation of tools and processes to facilitate cross-sector community collaborations that include a robust role for the arts; (2) building capacity of the arts community to support work in community revitalization; and (3) continuing to quantify and highlight the creative sector in New England in new ways.

The needs and interests were very wide ranging, reflecting both the relative “new-ness” of integrating arts with other sectors to achieve community outcomes and the broad spectrum of individuals and organizations interested in these goals. As would be expected, the ideas from the CCX participants expanded well beyond prior discussions among internal staff and Board. Understandably, many more needs have been identified than could possibly be addressed within NEFA's current New England programs. The needs and interests listed below represent the major themes that were raised by a number of individuals.

- As any CCX agenda illustrates, there are many possibilities for community revitalization initiatives that involve the arts, ranging from integration of new immigrants and engaging public housing residents in community activities to addressing tensions among neighborhoods. In fact, the **options can seem almost overwhelming** to community leaders interested in exploring what might work in their own contexts. Leaders are typically looking for “quick wins” and they want to learn from others how to maximize efficiency and achieve success: *How to get started? Who to involve? What's a reasonable expectation? What are the communities to learn from? Are there sources of funding?*

- NEFA’s network and conference gatherings have demonstrated that people from all over New England are energized by examples of cross-sector collaborations that include the arts. They have also learned that **cross-sector collaborations can be challenging** for a variety of reasons, including overcoming the communication barriers that arise when people with different professional perspectives begin to work together toward common goals. Each sector has its own terminology, priorities, standards, methodologies, opportunities, and incentive structures. Obviously, people of good will in many communities have overcome those barriers and carried out admirable initiatives that have contributed to community developments—and they have lessons to share with others about getting through the “rough patches.”
- Leaders who are embarking on revitalization initiatives that involve the arts will face skeptics who are **not convinced of the value of applying the arts** in different sectors. They want to be able to articulate expected outcomes with confidence, drawing upon examples of successes in other communities. Arts leaders especially want to be able to articulate the value of the arts in reaching a variety of outcomes associated with community revitalization, e.g., safer communities, economic vitality, creation of more viable public space, and so forth.
- Arts strategies can play a special role in the **processes associated with cross-sector collaboration**, i.e. strategic planning, engaging reluctant participants, dealing with difficulty issues, relationship-building. Communities have used visual arts participation, storytelling, theater and performance in many ways to further community outcomes. Participants wanted more ideas for using arts strategies in their community work.
- In some cases, individuals need external **support to figure out the best way to engage other sectors**. For example, members of the arts community may not have had experience in working with particular sectors, e.g., transportation providers, health care, or subgroups within the community. In some cases, external facilitation may be helpful to bring together leaders from different sectors into productive dialogue.

Two other needs come from previous discussions with NEFA staff and Board members, particularly the State Agency directors, about needs and interests relative to information about the creative sector in New England:

- **State arts agency leaders rely on NEFA’s creative economy research and creative sector employment information** which they have used in advocacy with their state legislators to support allocations to the arts. For years, they have looked to NEFA as one of the major sources of data about the creative sector, especially the nonprofit sector, and they especially value trend

information which facilitates comparisons over time. State arts agency leaders are eager to have additional data about artist employment to augment data about the creative sector occupations and industries.

- While past data about the economic impact of the creative sector has been valuable for advocacy, NEFA staff and leaders are interested in **ways to maximize data use**, especially given the effort required to analyze and report the information. *How can economic impact data can be used for purposes beyond general advocacy, e.g., planning new activities, spotlighting best practices, etc.? Beyond state arts agencies, who are other potential users of the economic impact data?*

SUGGESTIONS FROM CCX CONFERENCE PARTICIPANTS

CCX participants raised some suggestions for NEFA and others to consider in response to the needs and interests they expressed. We have augmented suggestions from the CCX participants with additional ideas that might address some of the needs. We believe that the ideas and topics identified below offer a menu of options that could be incorporated and disseminated over time within familiar NEFA mechanisms such as NECEN networking meetings, webinars, blogs/monographs, and future CCX gatherings.

Toolkit Resources to Support Communication and Initiative Development

- 1. Organizing structure.** Community development/revitalization through the arts represents a blend of ideas emanating from a variety of sources and different sectors of the economy. There isn't a single well-known or widely shared framework to guide planning discussions. To further this field, NEFA could work with other leaders in the field of community revitalization to develop a taxonomy of cross-sector initiatives that incorporate or are led by the arts sector. Such a tool would help members of the field expand their ideas about what is possible and serve as a structure for organizing other resources such as community profiles and provide a structure for strands within conferences.
- 2. Compilation of existing resources.** There are many possibilities for documents, tip sheets, and other reference documents to fill in information gaps. For example, arts organizations might benefit by information about working with other sectors, perhaps in the form of a short introduction to the functions of planning departments and economic development agencies/corporations. Of special interest would be information about funding mechanisms that members of the arts community might not be familiar with (e.g., tax increment financing, tax

credits, special assessment districts). Another type of support would be a resource pool or speaker's bureau of experienced individuals who can assist other communities.

3. Models of effective strategies. Members of the arts community are eager for definitive research that illustrates the value of incorporating the arts in community revitalization strategies. They're looking for a small number of "sure fire" credible examples that can be used in local advocacy. In other fields it is sometimes the practice to convene panels of experts to create authoritative syntheses of outcomes from varied studies. Such meta-analyses produce generalizations about the types of strategies that are most likely to produce desired outcomes.

4. Outcomes and measures. Local community practitioners are eager to document and assess the results of their initiatives but rarely have the resources to engage professional evaluation support. Any community profiles (see below) that are developed should clearly describe intended and attained outcomes (e.g., increased retail activity, improved sense of belonging to community, positive views of neighborhood), and methods used for assessment. Another option is a menu of types of outcomes that are common to cross-sector collaborations in communities along with suggestions for approaches to measurement and examples of documentation formats, survey examples, and secondary data sources (e.g., property valuation records).

Municipalities, counties, regions, and states (as well as the federal agencies) collect data on a regular basis that could be of value in both understanding opportunities and gaps and also in tracking the results of initiatives. Examples include county employment data by industry, commercial property valuations by neighborhood, building permits, retail sales, accommodation and food service sales, homeownership by population group, and so forth. A useful reference would be a catalog of types of extant data sources and potential ways to use the information in conjunction with community revitalization projects that integrate the arts.

Research and Data Analysis

5. NEFA-produced analyses/reports. NEFA has a track record of providing foundational reports about the creative economy in New England that have provided descriptive and trend information. Conducting the appropriate analyses and producing definitive reports is a time-consuming and expensive undertaking so NEFA staff are seeking ways to collect information efficiently (e.g., using *Creative Ground* profiles as an opportunity for updating organizational information and artist employment information) and reaching out to other researchers (e.g., NEA, AFTA as well as regional work) to ensure that NEFA's work complements analyses that others are carrying out. To enable advocates to work with information about trends in the region, essential information includes periodic updates on creative sector occupations and

industries by state, including additional information about artists. In addition to including more information about artists in economic profiles, broader information about artists in the region could be useful—who they are, where they are, how they define their work, and how they distribute their work.

New England Examples

6. Practical profiles. Community members want to learn from other communities; of course, in-person exchanges are always best but not an efficient way to reach many communities. The most useful profiles will provide details about start-up, implementation, and results along with practical tips and tools that others can use (e.g., how to do asset mapping, methods of gathering input, sources of funding). Most useful would be a variety of examples that illustrate the instrumental value of the arts within different sectors and in varied community contexts. It is always helpful to learn about the strategies that others have used to overcome obstacles and make course corrections. The raw material for a number of community profiles already exists from past CCX gatherings; tagging and organizing information into profiles would make them more useful.

7. Creative clusters. It's clear that New England has many geographic areas of creative economic activity—clusters of interconnected creative businesses, suppliers, and associated organizations in a particular field. Some clusters are well-known (e.g., the jewelry design and manufacturing industries in Rhode Island) but other clusters may not be obviously components of the creative economy. Identifying and making visible cluster information is one way to transform the uses of information collected through creative economy reports. Ideas include: mapping creative clusters throughout New England; creating profiles of particular clusters and the creative industries within them, including linkages among artists, industries, and nonprofit organizations. Trends showing cluster growth and decline over time would provide information about opportunities for investment.

8. Training and exchanges. Participants in the CCX gathering expressed interest in additional learning opportunities which could take many forms—webinar series, peer-to-peer structured exchanges, informal virtual or in-person discussions. Areas for potential professional development: cross-sector leadership development seminars; peer-to-peer structured visitations to learn directly about initiatives in context; introductory sessions built around any of the resources discussed in above, e.g. a webinar that presents financing options that have been used to develop initiatives or a series of sessions that are built around profiles of operational initiatives with the opportunity to engage with local leaders; and relevant practical skills-based

training aimed especially at arts professionals (e.g., methods for gathering input from community members through surveys and interviews; use of social media for engagement).

9. Broadening participation in NEFA-sponsored activities. NEFA staff continue to be interested in finding ways to expand the roles and leadership of other sectors in CCX and NECEN activities; for example, it might be possible to co-sponsor exchanges in conjunction with other sectors, e.g., a transportation/arts-focused gathering.

VI. Recommendations for Next Steps

We encouraged field practitioners to be wide-ranging in their discussions of needs and solutions, and not limit themselves to their understanding of what NEFA might be able to accomplish within current resources. Indeed we hope that some of the ideas will be taken up by state and local arts agencies as well as private funders. The next challenge for NEFA staff and Board members will be to sort through the suggestions and determine which ones NEFA is best positioned to address. Some of the ideas that emerged through focus groups and staff and Board discussions are possible to execute within the existing New England programs by making modest adjustments to guidelines, providing additional information, and augmenting examples.⁴ Other ideas are possible to execute only with additional funding because the NEA guidelines governing the use of grant funds may not currently permit the desired change nor would the current NEA funding be adequate to support the new ideas.

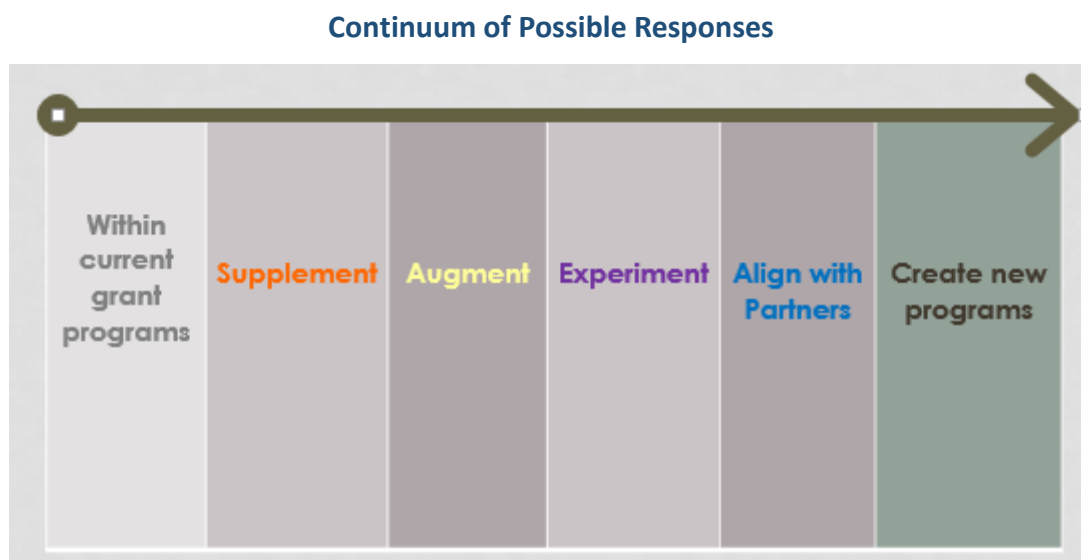
Because we framed the focus groups as opportunities to learn about the needs of artists and presenting organizations throughout the region and asked CCX participants about desired resources and supports, we opened up conversations that extended well beyond modifications of current New England programs. The resulting richness of information led to several different types of syntheses:

- a set of options to consider for new programs aimed at both individual artists and organizations; and
- directions for creative economy/community revitalization initiatives, including ideas to supplement existing strategies and pilot new ideas.

In considering the options, we were mindful of the changing context in the region that affects needs and choices, NEFA's position in the cultural landscape, and the range of ways to respond to needs, including the possibility of raising additional funds for new programs.

⁴ Examples of such modifications include outreach to varied networks; providing examples within guidelines of visual arts, film and media, and literary arts; supporting the addition of venues once tours are confirmed.

Approaches to meeting needs. In considering ways to respond to the many ideas that were raised, we were mindful of the need to be realistic about resources and capacity. But we also recognize that there are different levels of response ranging from simple modest changes to the creation of completely new program initiatives. The continuum below illustrates the different levels of response:



While we originally started with the intention of making modest alternations within current grant programs, Board and field input led us to thinking about possible responses along the full continuum, including raising additional resources for creating new program initiatives. Discussions of *NEST* and *Expeditions* led to suggestions for both making modifications within the current grant program as well as creating new programs. Discussions about creative economy/community development initiatives centered on ideas for experimentation or variation within the existing programs as well as alignment with the work of others.

Changing regional and national contexts. Several themes were raised repeatedly during focus groups as well as staff and Board discussions that explain the urgency of particular needs and give shape to priorities. The landscape nationally and in New England has changed in many ways since the New England programs were first conceived. A few highlights: the audiences for the arts have been changing: the region's population has become much more diverse through in-migration, immigration and refugee resettlement, and rural areas, especially in the northern states, are experiencing rapidly declining populations. Technology has affected the way that audiences consume culture; in some cases, younger audiences who have had less exposure to arts education may not have developed an appetite for live performances. Artists and presenters find it increasingly challenging to locate financial support as state arts agencies have reduced support for touring and presenting. Since the 2008 recession, some funders

have prioritized funding for human service agencies and education, making it more difficult for artists to access resources for development of new work.

NEFA's position. From focus group participants we heard about their expectations of NEFA and its unique position to respond to the needs of the cultural field. As a regional organization, NEFA can provide an independent perspective and foster partnerships. Participants placed high value on NEFA as a collaborator and partner and have confidence in NEFA's processes to determine quality. NEFA has a track record of developing successful program models (e.g., *RDDI*, *CCX*, *Building Communities through Culture*) that have worked in the region and beyond. Arts organizations trust the NEFA brand. They also believe that NEFA staff are knowledgeable about and can help others focus on best practices. It isn't surprising then that there is a strong interest in having NEFA staff more actively involved in making connections on their behalf and curating showcase opportunities.

OPTIONS FOR NEW PROGRAMS FOR ARTISTS AND PRESENTERS

In June 2015, we met with NEFA staff and then subsequently with the NEFA Board to work with the findings from focus groups to identify priorities for feasible ways to address the greatest needs. Below are those ideas with the highest potential to meet unfulfilled needs and advance the arts in the region.

Professional development for artists. There is high demand among artists for opportunities to develop skill and knowledge in many areas including making connections with presenters, marketing and promotion, reaching new audiences, using technology, and sharing strategies with other artists. Artists especially like the idea of professional development structures that facilitate meaningful connections among artists from different disciplines and with presenters. Board members expressed enthusiasm about supporting cohorts of artists through leadership development opportunities that would combine professional development with networking and mentoring. NEFA has a track record of developing and executing professional development/engagement models and is well respected in this role.

Artist grants. Artists described the dearth of support for development of new work. Board members also favored providing artists with resources to develop new work with the expectation that grant opportunities would be open to diverse art forms and multiple communities throughout New England would have the opportunity to experience the work. Some Board members raised the idea of supporting New England artists through expanding work in the public realm, building on NEFA's history of supporting public art programs in specific geographies (e.g., through *Fund For the Arts*, the *Creative City* initiative, the *Northern Forest* project) and extending the work in the region. With an increased number

of New England communities engaged in connecting arts with varied community endeavors, the potential interest in public art has been expanded.

Engagement of more arts disciplines, especially visual, literary and media arts. There is strong interest and commitment to encouraging artists working in these forms to participate in NEFA's existing programs and recognition that the current language and the traditions of NEFA's grant programs may communicate otherwise. The Board would like to see changes that would facilitate broader participation, including rethinking touring models to make distribution of work more compatible with forms beyond performing arts. Cutting across these ideas is Board commitment to Native artists. Board members want to find a way to support Native artists through existing and new grant programs.

Support for presenter cohorts. A consistent thread in conversations was the unique position of smaller and rural presenting organizations that may not be able to take advantage of existing opportunities. One option is incentivizing larger presenters to collaborate with smaller presenters around tours, e.g. facilitate "piggybacking" onto planned tours. Another is support to engage small presenters with existing networks, e.g., Network of Ensemble Theaters, to facilitate connections with artists and with other presenters who are planning tours. Sponsored showcase opportunities could facilitate artists-presenter and presenter-presenter connections.

Opportunity grants. The mechanism of short-term small scale "opportunity" grants was suggested by both artists and presenters. Many of the ideas offered in this report could be addressed through such opportunistic grants. An artist might come across a potentially catalytic professional development opportunity or be able to extend a community residency to augment development of a new work. A small presenter might be willing to take a risk on an unfamiliar artist with some grant support for audience development and/or marketing.

OPTIONS FOR SUPPLEMENTING CREATIVE ECONOMY/COMMUNITY DEVELOPMENT INITIATIVES

In November 2015 we met with staff to review the feedback from CCX participants and ideas collected over time about next steps for the collection of activities that NEFA undertakes to support creative sector development in communities. Mindful of resources and capacity, we identified the ideas listed below as most appropriate for NEFA to prioritize:

- **Research.** NEFA's long term planning for periodic updates of creative economy research, including the census survey of artists in the region, remains very important to constituents.
- **Enhancing *Creative Ground*.** As focus group participants' comments suggest, *Creative Ground* is being used by artists and presenters in the region as intended, and they see even more possibilities with enhanced functionality to support existing NEFA programs, including making

connections between community development and the work of artists and presenters. NEFA staff will need to review the various ideas suggested throughout this report and determine what is feasible within the platform. We did not set out to gather feedback on *Creative Ground* because it is a relatively new innovation which is still early in implementation but it is encouraging that the field is engaging with *Creative Ground* and offering ideas for enhancements.

- **Organizing framework.** A body of work has evolved from the early days of the creative economy work which is now better described as community revitalization involving the creative sector. NEFA can play a role in developing a framework and the terminology to describe and catalog various efforts. Such a framework could serve the functions of organizing an inventory of community profiles (see below), providing the structure for strands within CCX, and facilitating analyses of patterns of outcomes.
- **Community profiles.** As the popularity of CCX shows, there's strong interest in collections of stories of how the creative sector affects positive outcomes in communities. Desirable qualities of cases include practical "how to" details, including getting started, financing, public engagement strategies, and short and long term outcomes and methods of evaluation. Presenters who have been featured at past CCX conferences represent the starting point for a collection of such profiles.
- **NECEN experiments.** In the near future, several suggestions from CCX participants might be piloted within NECEN to test the field's interest in different approaches to sharing information. Examples that could be integrated with current programming: structured peer-to-peer visits to featured communities facilitated by NEFA staff or network volunteers; a series of interactive webinars that feature the type of presentations provided at CCX conferences targeted to particular audiences such as rural/isolated communities; in-depth skills training in select topics (e.g., use of social media for developing community support; methods for gathering community input) potentially offered within a fee-for-service model.
- **Leadership development.** Twenty years ago NEFA initiated *Building Communities through Culture* which combined leadership development for a cohort of arts and community leaders with incentives to develop community projects involving the creative sector. It would be valuable to understand the paths that leaders subsequently took within their communities and to understand the lasting effects of the project work they developed. The information would help to determine how a similar leadership development program might be shaped for current times.

CONCLUDING THOUGHTS

This strategic planning report is completed at the time when the country celebrates major milestones in public funding of the arts. The National Endowment for the Arts has just celebrated its half-century anniversary and NEFA enters its 40th year of supporting the arts in New England. With *Creativity Connects*, the NEA has launched a national conversation about the best ways to support artists going forward into the next half-century, including identifying ways the arts connect with the other sectors of American life. NEFA's investigation of the ways to best support artists and presenting organizations is timely, and will contribute to the national conversation.

While we set out to identify potential changes to NEFA's New England programs to keep them relevant to a changing region, we learned that those programs in their current configuration play an important role for artists, presenters, and communities. But we also learned that New England's artists and presenters are facing challenges that require expanded attention to capacity development. While they look to NEFA to address at least some of those needs, we recognize that it will take additional resources and partnerships to do so. NEFA has a track record of carefully designing responses to field needs (e.g., the *Regional Dance Development Initiative*, *Building Communities through Culture*, *National Theater Project*, *Creative Communities Exchange*) that attract funders and meet field needs, providing a solid platform for designing future initiatives.

For several decades, NEFA has assumed a leadership role in building understanding of the role that the arts play in fostering community vitality, including making important contributions to the region's economy. Through the strategic planning process, we have affirmed the widespread appeal of NEFA's work in connecting arts to other sectors of community and economic development and heard many ideas about ways to complement and deepen current activities.

It will be important for NEFA's staff and Board members to develop consensus around the priorities that are best suited for a regional organization to tackle, and also to encourage the region's funders and intermediaries to take up other opportunities as suggested by the findings in this report.

Attachment A: Description of New England Programs

APPENDIX A: DESCRIPTION OF NEW ENGLAND PROGRAMS

NEST (New England States Touring) . . . Funds presentations of New England-based performing artists from outside the presenting organization's state.

NEST grants are awarded to nonprofit organizations (nonprofit organization, school, or government entity) through a competitive selection process to present artists from another New England state. Criteria for selection favor grantees that incorporate cross-sector collaborations and feature related activities to meaningfully engage audiences. Grants are available in amounts of up to 50% of the artists' fees, and typically range from \$400 to \$4,000. Annually NEFA awards 50-60 NEST grants to organizations in the six New England states

Expeditions grants . . . Provide funding for touring of high quality artists with innovative projects

Expedition Touring grants are awarded to New England nonprofit organizations (nonprofit organizations, schools, or government entities) through a competitive selection process. Each grant must include at least three New England nonprofit organizational partners in geographically separate communities from at least two states. Each partner must include public performances and community engagement activities. Expeditions Touring grants provide up to 50% of artist fees (max. \$10,000 per partner). Criteria for selection: individual strength of each partner application; collective strength of the tour; level of artistic quality and creativity; and evidence of collaborative planning with featured artists. Competitiveness enhanced by cross-sector connections and engagement of underserved populations. Annually NEFA funds approximately 10 tours, typically comprised of 3-4 presenters. NEFA also provides two to four planning grants annually for Expeditions Touring to build interest among presenters, designed to lead to an application for Expeditions Touring support.

Presenter Travel Fund . . . Supports travel costs for programming and curatorial staff for research.

Through the Fund, NEFA offers nonprofit organizations in the region a way to see artistic work at festivals, showcases and conferences so they may make decisions about work to present in their own communities. The goal is to expand the knowledge of the region's programmers and increase the diversity of artists they present. The Travel Fund supports up to 50% of total expenses, including registration fees. Grants typically range from \$500 to \$700.

New England Creative Communities Network (NECEN) and Exchange (CCX).... Gathers creative community catalysts throughout New England to share resources, ideas, practical information, and actionable tools that can be executed in their own communities and spotlights the efforts of NE communities.

Every other year, NEFA hosts creative and cultural leaders from different sectors for networking and workshops led by their peers at the Creative Communities Exchange (CCX). The workshops highlight successful initiatives in the creative economy such as downtown revitalization, space development, and marketing. At each CCX, two creative economy initiatives receive a creative

APPENDIX A: DESCRIPTION OF NEW ENGLAND PROGRAMS

economy award. Each CCX is co-hosted by a different New England community. NEFA also hosts the New England Creative Economy Network with periodic meetings to discuss creative economy priorities and strategies. The Network is a less formal way to create opportunities for sharing resources and spotlighting creative economy projects. NEFA spotlights creative economy initiatives on its website and through Creative Ground.

Attachment B: NEFA Core Values

NEFA Core Values: The NEFA Approach

Below is a working list of core values that inform NEFA's work. This list speaks to aspirations as well as fully realized characteristics of current work. While any one NEFA activity might not incorporate all the core values, ideally the mix of programs and services exemplifies the set of values.

HOW NEFA WORKS

1. Connections. NEFA staff strive to make connections of all types: artists with other artists, with arts organizations, and with communities; arts organizations with other organizations; national programs with New England artists; and so forth. Touring connects artists with audiences/new communities. NEFA recognizes that meaningful peer-to-peer connections often require facilitation and structure. NEFA seeks to carry out initiatives in conjunction with collaborators and partners.

2. Relationship building. NEFA staff believe in building and nurturing long-term relationships with artists, arts organizations, and communities. One implication is attention to creating new opportunities for artists/organization that have received support, building on an artist's work, extending and deepening engagements.

3. Knowledge base. NEFA staff have developed depth of knowledge in the fields of program emphasis. NEFA staff look for opportunities to share and apply practical craft knowledge.

WHAT NEFA SUPPORTS

4. Creative process. When NEFA invests in the development of artists and the creation of work, staff place priority on risk-taking, interdisciplinary work, and/or innovations. Staff also understand that communities have different thresholds for what represents risk in presentation of artists. The premium on making connections means that NEFA programs frequently connect creation with touring.

5. Live experience. NEFA values and prioritizes live arts experiences for audiences.

6. Reaching the underserved. NEFA staff recognize that the definition of underserved will vary by activity and time, and that different access points are needed to serve a diversity of populations. NEFA strives to increase the diversity of artists and organizations who receive grants and services with the goal of representing the demographics and traditions found in the region. In touring, NEFA strives to serve underserved communities, i.e. those with limited access to live arts experiences.

7. Sense of place. NEFA staff are cognizant of how the uniqueness of place/sense of place informs many creative works. One implication is supporting art in atypical settings, encompassing a broader understanding of what is meant by an "arts presenter."

8. Intentionality. NEFA staff expect that grants/services should reflect clear expectations about connections to community and engagement of audiences and communities. NEFA staff favor experiences that have a clear and obvious value.

NEFA Board Report: Proposed
Attachment C: Modifications for New England Programs

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

October 14, 2014

The recent NEFA Strategic Plan called for a review and update of the New England Programs with the goal of better aligning the programs with NEFA's current goals. This document includes the proposed goals for NEP modifications that will be tested with representatives from NEFA's constituencies over the next few months for: NEST (New England States Touring); Expeditions; the Creative Communities Exchange, New England Creative Network and Creative Ground; and the Creative Economy research program.

Proposed ideas for modifications have come from a variety of sources:

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

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

Note that most of the suggested ideas can be accomplished with the current resources of the New England programs, but in a few cases, the ideas suggested would require additional funds for innovative programs (as suggested in the July Board discussion).

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

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

Creative Communities Exchange, Creative Economy Network, Creative Ground	
Purpose: Catalyze sharing across communities.	Goals for Improving and Updating CCX, NECEN, Creative Ground
<p>NEFA gathers creative community catalysts to share resources, ideas, practical information, and actionable tools in areas such as downtown revitalization, space development, and marketing.</p> <p>Every other year, NEFA hosts creative and cultural leaders from different sectors for networking and workshops led by their peers at the Creative Communities Exchange (CCX).</p> <p>At each CCX, two creative economy initiatives receive a creative economy award.</p> <p>NEFA also hosts periodic meetings through the New England Creative Economy Network to discuss creative economy priorities and strategies in a less formal way.</p> <p>Creative Ground is the newest effort to spotlight and connect the people and places of the New England creative economy through online profiles.</p>	<ol style="list-style-type: none"> 1. Increase the involvement of non-arts sectors in the Exchange and Network to bridge sectors. 2. Create and leverage connections with regional groups and associations from outside the arts sector, e.g., regional planning commissions, regional transportation entities. 3. Attract more diverse types of communities/neighborhoods (e.g., culturally specific areas, urban and rural, economically challenged communities) to participate in the CCX and NECEN activities. 4. Highlight New England's profile nationally as a vital creative economy and attract resources to the region. 5. Increased participation by creative sector in community planning and development.
Examples of Ideas to be Tested with Field	
<ul style="list-style-type: none"> • Engage other funders in CCX and NECEN support as well as sponsors from other sectors. • Feature workshops/exchanges led by non-arts sectors. • Create materials featuring strategies from other sectors and revitalization strategies in underserved communities. • Find ways to feature/spotlight community revitalization that goes beyond economic outcomes. • Conduct needs assessments of communities that have not participated in CCX, NECEN. • Provide grants to pilot/replicate ideas from exchanges. • Engage communities in Idea Swap to identify potential artist partners. 	

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

Attachment D: Focus Group Participants

APPENDIX D FOCUS GROUP PARTICIPANTS

Location	Artists	Organizations
Connecticut April 29, 2015	Adele Myers and Dancers (Hamden, CT) Bohemian Quartet (South Woodstock, CT) HartBeat Ensemble (Hartford, CT) Judy Dworin Performance Project (Hartford, CT) Shakesperience Productions, Inc. (Waterbury, CT) The Seth Lepore Project (Easthampton, MA)	Artists Collective Inc. (Hartford, CT) Artspace New Haven (New Haven, CT) CityStage & Symphony Hall (Springfield, MA) Real Art Ways (Hartford, CT) Springfield College (Springfield, MA)
Massachusetts May 1, 2015	Flamenco Dance Project (Newtonville, MA) Jean Appolon Expressions (Cambridge, MA) Liars & Believers (Cambridge, MA)	3S Artspace (Portsmouth, NH) Boston Asian American Film Festival (Boston, MA) Boston Book Festival (Cambridge, MA) Boston University Arts Initiative (Boston, MA) Cultural Org. of Lowell/CASE City of Lowell (Lowell, MA) FOLK New England (Cambridge, MA) Massachusetts Cultural Council (Boston, MA) Multicultural Arts Center (Cambridge, MA)
New Hampshire May 6, 2015	Absolutely Magic/Andrew Pinard (Bradford, NH) Akwaaba Ensemble (Manchester, NH) Dahlia Nayar (Northampton, MA) Jeff Warner (Portsmouth, NH)	Arts Alliance of Northern New Hampshire (Littleton, NH) Capitol Center for the Arts (Concord, NH) Celebrity Series of Boston (Boston, MA) Colonial Theatre (Bethlehem, NH) Fairfield University, Quick Center for the Arts (Fairfield, CT) Franklin Opera House (Franklin, NH) International Festival of Arts & Ideas (New Haven, CT) Jean's Playhouse (Lincoln, NH) Massachusetts College of Liberal Arts, Berkshire Cultural Resource Center (North Adams, MA) New Hampshire State Council on the Arts (Concord, NH) Keene State College, Redfern Arts Center (Keene, NH) St. Kieran Community Center for the Arts (Berlin, NH) The Music Hall (Portsmouth, NH) Vermont Performance Lab (Guilford, VT) Wesleyan University, Center for the Arts (Middletown, CT) Williams College, '62 Center (Williamstown, MA) The Yard (Chilmark, MA)

APPENDIX D FOCUS GROUP PARTICIPANTS

Location	Artists	Organizations
Maine May 7, 2015	Figures of Speech Theatre (Freeport, ME) Hio Ridge Dance (Denmark, ME) Ice Dance International (Kittery, ME) Michael Wingfield (Portland, ME) Sara Juli (Falmouth, ME) Terra Moto/Marty Pottenger (Portland, ME)	Bay Chamber Concerts (Rockport, ME) Celebration Barn (South Paris, ME) Denmark Arts Center (Denmark, ME) Mayo Street Arts (Portland, ME) SPACE Gallery (Portland, ME)
Vermont May 20, 2015	Bryce Dance Company (Burlington, VT) Melissa Richmond (Claremont, NH) Lida Winfield (Burlington, VT)	Bennington College (Bennington, VT) Chandler Center for the Arts (Randolph, VT) Court Street Arts (Haverhill, NH) Dartmouth College, Hopkins Center for the Arts (Hanover, NH) Lebanon Opera House (Lebanon, NH) Middlebury College, Mahaney Center for the Arts (Middlebury, VT) Paramount Theatre (Rutland, VT) Plymouth State University, Silver Center for the Arts (Plymouth, NH) Vermont Arts Council (Montpelier, VT) West Claremont Center for Music and the Arts (Claremont, NH)
Rhode Island May 21, 2015	ali kenner brodsky & co. (Dartmouth, MA) Betsy Miller and Dancers (Pawtucket, RI) Dan Butterworth (Pascoag, RI) Sydney Skybetter (Providence, RI) elephant JANE dance (Wakefield, RI) Everett (Providence, RI) Fusionworks Dance Company (Lincoln, RI) New Inca Son (Jamaica Plain, MA) Pendragon (Pawtucket, RI) Puerto Rican Institute for Arts (Warwick, RI) RaceDance (New London, CT) RPM Voices of Rhode Island (Providence, RI)	Clouds Hill Victorian House Museum (East Greenwich, RI) College of the Holy Cross (Worcester, MA) Common Fence Music (Middletown, RI) Rhode Island College, Performing Arts Series (Providence, RI) Rhode Island State Council on the Arts (Providence, RI) The Steel Yard (Providence, RI) Tomaquag Museum (Exeter, RI)

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
<u>Expeditions Touring - 1 Grant</u>									
Funds New England nonprofit organizations to present performing artists from around the world.									
City Mosaic Inc.	Springfield	MA	Double Edge Theatre	Ashfield	MA	\$10,000	n/a	6/1/2016	9/30/2016
TOTAL			Number of Grants:			1	\$10,000		
<u>New England States Touring (NEST) - 49 Grants</u>									
Funds New England nonprofit organizations to present New England performing artists.									
3S Artspace	Portsmouth	NH	Sara Juli	Falmouth	ME	\$1,000	n/a	3/25/2016	3/27/2016
3S Artspace	Portsmouth	NH	Asher Woodworth	Portland	ME	\$600	n/a	4/8/2016	4/9/2016
Arts Alliance of Northern New Hampshire	Littleton	NH	Mouli Pal	Wilmington	MA	\$1,798	n/a	11/16/2015	12/18/2015
Arts Alliance of Northern New Hampshire	Littleton	NH	Los Sugar Kings	Framingham	MA	\$2,690	n/a	10/19/2015	10/23/2015
Arts Alliance of Northern New Hampshire	Littleton	NH	Zili Misik	Jamaica Plain	MA	\$3,400	n/a	3/14/2016	3/18/2016
Arts Alliance of Northern New Hampshire	Littleton	NH	Wondertwins	Boston	MA	\$4,000	n/a	2/1/2016	6/30/2016
Arts Council of Tamworth	Tamworth	NH	Motoko	Amherst	MA	\$2,000	n/a	11/2/2015	11/6/2015
Arts Council of Tamworth	Tamworth	NH	Veronica Robles	Saugus	MA	\$2,520	n/a	5/18/2016	5/20/2016
Bates Dance Festival	Lewiston	ME	ali kenner brodsky & co.	Dartmouth	MA	\$2,655	n/a	6/24/2016	7/15/2016
Bates Dance Festival	Lewiston	ME	Junichi Fukuda	Portsmouth	NH	\$2,610	n/a	7/16/2016	8/7/2016
Bates Dance Festival	Lewiston	ME	elephant JANE dance	Wakefield	RI	\$3,600	n/a	6/24/2016	7/16/2016
Berkshire Museum	Pittsfield	MA	Junk Music	Manchester Center	VT	\$720	n/a	2/13/2016	2/14/2016
Boston Center for the Arts	Boston	MA	Asher Woodworth	Portland	ME	\$600	n/a	3/31/2016	4/2/2016
Burlington Discover Jazz Festival	Burlington	VT	Jimmy Greene Quartet	Newtown	CT	\$1,750	n/a	6/5/2016	6/5/2016
Charlestown Working Theater	Charlestown	MA	Strange Attractor	Newport	RI	\$3,600	n/a	3/6/2016	3/13/2016
Charlestown Working Theater	Charlestown	MA	theatre KAPOW	Manchester	NH	\$2,800	n/a	5/15/2016	5/22/2016
Common Fence Music	Middletown	RI	Zili Misik	Jamaica Plain	MA	\$600	n/a	9/1/2015	3/1/2016
Court Street Arts at Alumni Hall	Haverhill	NH	Jean Appolon Expressions	Boston	MA	\$1,050	n/a	5/6/2016	5/7/2016
Cultural Organization of the Arts	East Greenwich	RI	Bohemian Quartet	South Woodstock	CT	\$720	n/a	3/9/2016	3/9/2016
Davisville Middle School, North Kingstown	North Kingstown	RI	Burlington Taiko	Burlington	VT	\$1,897	n/a	1/12/2016	6/17/2016
Mahoosuc Arts Council	Bethel	ME	Junk Music	Manchester Center	VT	\$1,960	n/a	1/12/2016	1/13/2016
Mayo Street Arts	Portland	ME	John Bell and Trudi Cohen	Cambridge	MA	\$400	n/a	9/5/2015	9/5/2015
Music on the Hill	East Greenwich	RI	Miller-Porfiris Duo	Canton Center	CT	\$2,000	n/a	5/30/2016	6/11/2016
Ocean State Theatre Company	Warwick	RI	Bonnie Duncan	Jamaica Plain	MA	\$400	n/a	4/9/2016	4/9/2016
Piti Theatre Company	Shelburne Falls	MA	PuppetKabob	Milton	VT	\$400	n/a	3/19/2016	3/20/2016
Pontine Theatre	Portsmouth	NH	John Bell and Trudi Cohen	Cambridge	MA	\$400	n/a	9/8/2015	11/24/2015
Puppet Showplace Theater	Brookline	MA	Crabgrass Puppet Theatre	West Brattleboro	VT	\$540	n/a	10/10/2015	10/12/2015
Puppet Showplace Theater	Brookline	MA	No Strings Marionette Company	Randolph	VT	\$480	n/a	10/3/2015	10/4/2015

Programs Update
FY16 Grants to Date

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Puppet Showplace Theater	Brookline	MA	Perry Alley Theatre	Strafford	NH	\$585	n/a	12/28/2015	12/30/2015
Puppet Showplace Theater	Brookline	MA	PuppetKabob	Milton	VT	\$600	n/a	2/13/2016	2/15/2016
Puppet Showplace Theater	Brookline	MA	Sandglass Theater	Putney	VT	\$450	n/a	3/3/2016	3/6/2016
Puppet Showplace Theater	Brookline	MA	PuppetKabob	Milton	VT	\$450	n/a	3/10/2016	3/13/2016
Redfern Arts Center at Keene State College	Keene	NH	Mister G	Whately	MA	\$640	n/a	2/26/2016	2/27/2016
RI Latino Arts	Providence	RI	Surcari	Hartford	CT	\$1,000	n/a	9/18/2015	9/18/2015
Royall House and Slave Quarters	Medford	MA	Tammy Denease Richardson-Williams	East Hartford	CT	\$1,000	n/a	10/1/2015	10/3/2015
Saint Anselm College, Dana Center for the Humanities	Manchester	NH	Ensemble Chaconne	Somerville	MA	\$1,200	n/a	4/20/2016	4/20/2016
Sandglass Theater	Putney	VT	John Bell and Trudi Cohen	Cambridge	MA	\$1,600	n/a	9/10/2015	9/13/2015
SPACE Gallery	Portland	ME	Debo Band	Jamaica Plain	MA	\$1,100	n/a	10/21/2015	10/22/2015
SPACE Gallery	Portland	ME	Sara Juli	Falmouth	ME	\$1,000	n/a	10/21/2015	10/25/2015
SPACE Gallery	Portland	ME	Asher Woodworth	Portland	ME	\$600	n/a	12/11/2015	12/12/2015
Temple Stream Theater Association	Temple	ME	John Bell and Trudi Cohen	Cambridge	MA	\$400	n/a	9/6/2015	9/8/2015
The Community Art Center	Cambridge	MA	Akwaaba Ensemble	Manchester	NH	\$2,600	n/a	12/1/2015	4/29/2016
The Dance Complex	Cambridge	MA	Sara Juli	Falmouth	ME	\$1,000	n/a	4/8/2016	4/10/2016
The University of Vermont Lane Series	Burlington	VT	Blue Heron and A Far Cry	Jamaica Plain	MA	\$3,200	n/a	1/30/2016	1/31/2016
UMass Fine Arts Center	Amherst	MA	Split Knuckle Theatre Company	New Haven	CT	\$3,200	n/a	10/14/2015	10/16/2015
Vermont Performance Lab	Guilford	VT	Aretha Aoki	Northampton	MA	\$1,823	n/a	3/1/2016	5/1/2016
Wesleyan University, Center for the Arts	Middletown	CT	Los Sugar Kings	Framingham	MA	\$400	n/a	5/7/2016	5/7/2016
West Claremont Center for Music and the Arts	Claremont	NH	Ensemble Aubade	Somerville	MA	\$1,140	n/a	10/3/2015	10/3/2015
West Claremont Center for Music and the Arts	Claremont	NH	Burlington Taiko	Burlington	VT	\$2,775	n/a	9/19/2015	10/10/2015
TOTAL			Number of Grants:			49	\$73,953		
New England Presenter Travel - 28 Grants									
Funds nonprofit organizations for investigating new or unfamiliar artists.									
Academy of Music Theatre	Northampton	MA	n/a	n/a	n/a	\$700	APAP	1/16/2016	1/18/2016
AS220	Providence	RI	n/a	n/a	n/a	\$700	Association of Performing Arts Presenters Confrence	1/14/2016	1/21/2016
Berkshires Jazz, Inc	Pittsfield	MA	n/a	n/a	n/a	\$400	Jazz Connect 2016, WInter Jazz Fest 2016	1/13/2016	1/15/2016
Connecticut College - Onstage Series	New London	CT	n/a	n/a	n/a	\$650	APAP Conference	1/14/2016	1/17/2016

Programs Update
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Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Connecticut College - Onstage Series	New London	CT	n/a	n/a	n/a	\$700	International Theatre eXchange	9/29/2015	10/4/2015
Connecticut Songwriters Association	Mystic	CT	n/a	n/a	n/a	\$650	Singer-Songwriter Conference	3/24/2016	3/27/2016
Flynn Center for the Performing Arts	Burlington	VT	n/a	n/a	n/a	\$600	2016 APAP Conference	1/14/2016	1/18/2016
Hopkins Center for the Arts	Hanover	NH	n/a	n/a	n/a	\$500	Dublin Theatre Festival	9/30/2015	10/4/2015
Kingdom County Productions	Barnet	VT	n/a	n/a	n/a	\$500	Under the Radar--APAP	1/13/2016	1/18/2016
Lebanon Opera House	Lebanon	NH	n/a	n/a	n/a	\$700	Performing Arts Exchange	9/28/2015	10/1/2015
Litchfield Jazz Festival/Camp	Litchfield	CT	n/a	n/a	n/a	\$600	J.E.N.-Jazz Education Network	1/6/2016	1/9/2016
MCLA Berkshire Cultural Resource Center	North Adams	MA	n/a	n/a	n/a	\$450	Time-Based Art Festival	9/10/2015	9/18/2015
Northeastern University, Center for the Arts	Boston	MA	n/a	n/a	n/a	\$450	Alliance of Artists Communities Annual Conference	10/13/2015	10/16/2015
Portland Ovations	Portland	ME	n/a	n/a	n/a	\$600	APAPNYC	1/15/2016	1/19/2016
Portland Ovations	Portland	ME	n/a	n/a	n/a	\$500	IPAY Showcase 2016	1/27/2016	1/30/2016
Prescott Park Arts Festival	Portsmouth	NH	n/a	n/a	n/a	\$700	International Folk Alliance Conference	2/17/2016	2/23/2016
Prescott Park Arts Festival	Portsmouth	NH	n/a	n/a	n/a	\$500	East Coast Music Week	4/8/2016	4/13/2016
Puppet Showplace Theater	Brookline	MA	n/a	n/a	n/a	\$450	Puppeteers of America National Puppetry Festival	8/12/2015	8/16/2015
Redfern Arts Center at Keene State College	Keene	NH	n/a	n/a	n/a	\$500	Alliance of Artists Communities Annual Conference	10/13/2015	10/16/2015
Redfern Arts Center at Keene State College	Keene	NH	n/a	n/a	n/a	\$700	International Theatre eXchange/Dublin Theatre	9/30/2015	10/4/2015
Sandglass Theater	Putney	VT	n/a	n/a	n/a	\$322	National Puppetry Festival	8/10/2015	8/16/2015
Strange Attractor	Newport	RI	n/a	n/a	n/a	\$700	Puppeteers of America	8/10/2015	8/16/2015
The Yard	Chilmark	MA	n/a	n/a	n/a	\$700	Dublin Theatre Festival	10/1/2015	10/5/2015
UMass Fine Arts Center	Amherst	MA	n/a	n/a	n/a	\$700	National Performance Network	12/10/2015	12/15/2015
UMass Fine Arts Center	Amherst	MA	n/a	n/a	n/a	\$700	Edinburgh Festival Fringe	8/4/2015	8/15/2015
UMass Fine Arts Center	Amherst	MA	n/a	n/a	n/a	\$500	APAP 2016	1/13/2016	1/18/2016
University of Saint Joseph, The Carol Autorino Center	West Hartford	CT	n/a	n/a	n/a	\$585	Performing Arts Exchange Annual Conference	9/28/2015	9/30/2015
University of Saint Joseph, The Carol Autorino Center	West Hartford	CT	n/a	n/a	n/a	\$650	National Peformance Network Annual Meeting	12/11/2015	12/15/2015
University of Saint Joseph, The Carol Autorino Center	West Hartford	CT	n/a	n/a	n/a	\$400	APAP/NYC 2016 Conference	1/15/2016	1/19/2016
TOTAL			Number of Grants:			28	\$16,107		
Creative City - 9 Grants presentation.									

Programs Update
FY16 Grants to Date

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Anna Myer	Chelsea	MA	Anna Myer and Dancers	Cambridge	MA	\$10,000	Invisble	9/1/2015	6/5/2016
Castle of our Skins	Jamaica Plain	MA	Castle of our Skins	Jamaica Plain	MA	\$3,000	Night Songs	8/25/2014	1/15/2016
Cedric Douglas	Quincy	MA	Cedric Douglas	Quincy	MA	\$10,000	Up Walls: A Festival of Street Art	10/1/2015	8/31/2016
Denise Delgado The Free School for Writing	Jamaica Plain	MA	Denise Delgado The Free School for Writing	Jamaica Plain	MA	\$10,000	Bodega Signs & Wonders (working title) Free School for Writing	11/1/2015	9/30/2016
Jorge Santiago Arce	Roxbury	MA	Jorge Santiago Arce	Roxbury	MA	\$10,000	Cultural Plenazo-Bombazo Festival	6/1/2016	8/3/2016
Lina Maria Giraldo	Roslindale	MA	Lina Maria Giraldo	Roslindale	MA	\$10,000	City Journalist	9/15/2015	12/15/2015
Lisa Link	Boston	MA	Lisa Link, Brad Bleidt, Suamy Ventura	Boston	MA	\$9,000	InTransit: Voice & Vision	11/1/2015	9/30/2016
The Makanda Project	Milton	MA	The Makanda Project	Milton	MA	\$6,500	The Makanda Project free community concerts	10/1/2015	9/30/2016
Wen-Ti Tsen	Cambridge	MA	Wen-Ti Tsen	Cambridge	MA	\$10,000	"Home Town: Re-presenting Boston's Chinatown as Place of People - Then and Now""	9/15/2015	6/30/2016
TOTAL			Number of Grants:			9	\$78,500		
National Dance Project Production - 18 Grants									
Funds artists for developing new dance work that will tour nationally.									
Ann Carlson	Palo Alto	CA	Ann Carlson	Palo Alto	CA	\$45,000	Doggie Hamlet	8/24/2015	3/31/2017
Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$45,000	They Rose at Dawn	6/1/2015	10/23/2015
Aspen Santa Fe Ballet	Aspen	CO	Aspen Santa Fe Ballet	Aspen	CO	\$45,000	Silent Ghost	11/2/2014	4/16/2016
d. Sabela grimes	Encino	CA	d. Sabela grimes	Encino	CA	\$45,000	ELECTROGYNOUS	1/1/2014	6/30/2016
Dance Theatre of Harlem	New York	NY	Dance Theatre of Harlem	New York	NY	\$45,000	Francesca Harper/DTH 2016 New Work	12/1/2014	9/30/2016
Emily Johnson/Catalyst	Minneapolis	MN	Emily Johnson/Catalyst	Minneapolis	MN	\$40,000	Then a Cunning Voice and A Night We Spend Gazing at Stars	9/1/2015	6/1/2017
Jess Curtis/Gravity	San Francisco	CA	Jess Curtis/Gravity	San Francisco	CA	\$45,000	The Way You Look (at me)	7/1/2015	10/31/2016
Jody Kuehner	Seattle	WA	Jody Kuehner	Seattle	WA	\$40,000	one great, bright, brittle altogetherness	7/1/2015	12/31/2016
Mark Morris Dance Group	Brooklyn	NY	Mark Morris Dance Group	Brooklyn	NY	\$45,000	Layla and Majnun	1/1/2015	9/26/2016
Michael Sakamoto	Iowa City	IA	Michael Sakamoto	Iowa City	IA	\$30,350	Soil	6/28/2012	8/31/2016
Morgan Thorson	Minneapolis	MN	Morgan Thorson	Minneapolis	MN	\$45,000	Still Life	1/1/2015	1/1/2016
Moving Theater	New York	NY	Gerard & Kelly	Brooklyn	NY	\$45,000	MODERN LIVING	4/1/2015	1/9/2016
Pick Up Performance Co(S.), David Gordon	New York	NY	Pick Up Performance Co(S.), David Gordon	New York	NY	\$37,000	Live Archiveography	7/1/2015	7/1/2016
Pomegranate Arts	New York	NY	Lucinda Childs Dance Company	New York	NY	\$45,000	Lucinda Childs: The Sun Roars Into View	3/1/2016	7/1/2016

Programs Update
FY16 Grants to Date

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$45,000	CITIZEN	1/1/2014	12/31/2016
Sidra Bell Dance New York	White Plains	NY	Sidra Bell Dance New York	White Plains	NY	\$45,000	MÖNSTER OUTSIDE-Sidra Bell Dance New York in Collaboration with New Tide	7/1/2015	11/30/2016
The Joyce Theater	New York	NY	Malpaso	Vedado, Havana	Cuba	\$45,000	New Work by Aszure Barton	6/20/2016	7/17/2016
zoe juniper	Seattle	WA	zoe juniper	Seattle	WA	\$40,000	Clear & Sweet	10/1/2014	9/30/2017
TOTAL			Number of Grants:			18	\$772,350		
National Dance Project General Operating Support - 17 Grants									
Awarded to U.S. based NDP Production Grant Recipients.									
Ann Carlson	Palo Alto	CA	Ann Carlson	Palo Alto	CA	\$12,000	n/a	n/a	n/a
Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$12,000	n/a	n/a	n/a
Aspen Santa Fe Ballet	Aspen	CO	Aspen Santa Fe Ballet	Aspen	CO	\$12,000	n/a	n/a	n/a
d. Sabela grimes	Encino	CA	d. Sabela grimes	Encino	CA	\$12,000	n/a	n/a	n/a
Dance Theatre of Harlem	New York	NY	Dance Theatre of Harlem	New York	NY	\$12,000	n/a	n/a	n/a
Emily Johnson/Catalyst	Minneapolis	MN	Emily Johnson/Catalyst	Minneapolis	MN	\$12,000	n/a	n/a	n/a
Jess Curtis/Gravity	San Francisco	CA	Jess Curtis/Gravity	San Francisco	CA	\$12,000	n/a	n/a	n/a
Jody Kuehner	Seattle	WA	Jody Kuehner	Seattle	WA	\$12,000	n/a	n/a	n/a
Mark Morris Dance Group	Brooklyn	NY	Mark Morris Dance Group	Brooklyn	NY	\$12,000	n/a	n/a	n/a
Michael Sakamoto	Iowa City	IA	Michael Sakamoto	Iowa City	IA	\$12,000	n/a	n/a	n/a
Morgan Thorson	Minneapolis	MN	Morgan Thorson	Minneapolis	MN	\$12,000	n/a	n/a	n/a
Moving Theater	New York	NY	Gerard & Kelly	Brooklyn	NY	\$12,000	n/a	n/a	n/a
Pick Up Performance Co(S.), David Gordon	New York	NY	Pick Up Performance Co(S.), David Gordon	New York	NY	\$12,000	n/a	n/a	n/a
Pomegranate Arts	New York	NY	Lucinda Childs Dance Company	New York	NY	\$12,000	n/a	n/a	n/a
Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$12,000	n/a	n/a	n/a
Sidra Bell Dance New York	White Plains	NY	Sidra Bell Dance New York	White Plains	NY	\$12,000	n/a	n/a	n/a
zoe juniper	Seattle	WA	zoe juniper	Seattle	WA	\$12,000	n/a	n/a	n/a
TOTAL			Number of Grants:			17	\$204,000		
National Dance Project Touring - 8 Projects Selected									
Touring Award; additional projects developed without Production Grant support are also selected to receive Touring Awards. Touring Awards are disseminated via Presentation Grants made directly to presenters.									
Baker & Tarpaga Dance Project	Philadelphia	PA	Baker & Tarpaga Dance Project	Philadelphia	PA	n/a	Declassified Memory Fragment		
Batsheva Dance Company	Tel Aviv	Israel	Batsheva Dance Company	Tel Aviv	Israel	n/a	Last Work		
Cie Hervé Koubi	Brive la gailarde	Correze, France	Cie Hervé Koubi	Brive la gailarde	Correze, France	n/a	What The Day Owes To The		
Dahlia Nayar	Northampton	MA	Dahlia Nayar	Northampton	MA	n/a	2125 Stanley Street		

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Luke Murphy	Brooklyn	NY	Luke Murphy	Brooklyn	NY	n/a	On Triumph and Trauma		
Nora Chipaumire	Brooklyn	NY	Nora Chipaumire	Brooklyn	NY	n/a	portrait of myself as my father		
Rosy Simas Danse	Minneapolis	MN	Rosy Simas	Minneapolis	MN	n/a	Skin(s)		
Trisha Brown Dance Company	New York	NY	Trisha Brown Dance Company	New York	NY	n/a	"Trisha Brown: In Plain Site" National Tour		
TOTAL			Number of Projects:			8	\$0		
National Dance Project Presentation - 37 Grants									
Funds nonprofit organizations for presenting projects that received National Dance Project Touring Awards.									
ADI	Brentwood	MD	Chris Schlichting	Minneapolis	MN	\$1,000	Stripe Tease	9/28/2015	10/3/2015
Alabama Dance Council	Birmingham	AL	CONTRA-TIEMPO	Culver City	CA	\$5,000	Agua Furiosa	1/23/2017	1/29/2017
Appalachian State University	Boone	NC	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	4/20/2016	4/22/2016
Auditorium Theatre of Roosevelt University	Chicago	IL	Dance Theatre of Harlem	New York	NY	\$6,000	New Ballet by Francesca Harper	11/18/2016	11/20/2016
Cape Fear Community College	Wilmington	NC	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	4/11/2016	4/13/2016
Center for the Art of Performance at UCLA	Los Angeles	CA	CONTRA-TIEMPO	Culver City	CA	\$1,000	Agua Furiosa	12/1/2015	2/29/2016
Charleston Gaillard Center	Charleston	SC	Dance Theatre of Harlem	New York	NY	\$5,000	Francesca Harper/DTH 2016	10/4/2016	10/6/2016
Coker College, Department of Dance	Hartsville	SC	CONTRA-TIEMPO	Culver City	CA	\$4,500	Agua Furiosa	4/14/2016	4/19/2016
Dance Place	Washington	DC	Cleo Parker Robinson Dance	Denver	CO	\$11,465	Bamboula	3/10/2016	3/15/2016
Dance Place	Washington	DC	Christopher K. Morgan & Artists	Rockville	MD	\$3,712	Pohaku	3/15/2016	3/21/2016
DANCECleveland	Cleveland	OH	Camille A. Brown & Dancers	Jamaica	NY	\$2,500	Black Girl: Linguistic Play	11/13/2015	11/15/2015
Flickinger Center	Alamogordo	NM	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	10/31/2016	11/1/2016
Fusebox Festival	Austin	TX	David Neumann	Thornwood	NY	\$7,500	I Understand Everything Better	4/4/2016	4/7/2016
Fusebox Festival	Austin	TX	Beth Gill	Ridgewood	NY	\$8,750	Untitled	4/12/2017	4/15/2017
GALA Hispanic Theatre	Washington	DC	CONTRA-TIEMPO	Culver City	CA	\$6,000	Agua Furiosa	2/10/2016	2/15/2016
Great Plains Theatre Conference (GPTC)	Omaha	NE	David Neumann	Thornwood	NY	\$7,500	I Understand Everything Better	5/28/2016	7/4/2016
Highways Performance Space and Gallery	Santa Monica	CA	Sean Dorsey Dance	San Francisco	CA	\$7,000	The Missing Generation	5/23/2016	5/29/2016
Kelly Strayhorn Theater	Pittsburgh	PA	Cleo Parker Robinson Dance	Denver	CO	\$10,600	Bamboula	3/21/2016	3/27/2016
MAK Center for Art and Architecture L.A.	West Hollywood	CA	Moving Theater	New York	NY	\$4,400	Modern Living	6/1/2016	6/30/2016
Maui Arts & Cultural Center	Kahului	HI	Christopher K. Morgan & Artists	Rockville	MD	\$9,500	Pohaku	4/10/2016	4/15/2016
National Hispanic Cultural Center Foundation	Albuquerque	NM	CONTRA-TIEMPO	Culver City	CA	\$4,500	Agua Furiosa	11/3/2016	11/5/2016
New Mexico Tech Performing Arts Series	Socorro	NM	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	10/25/2016	10/28/2016
North Carolina State University	Raleigh	NC	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	4/6/2016	4/9/2016
ODC Theater	San Francisco	CA	Christopher K. Morgan & Artists	Rockville	MD	\$3,500	Pohaku	6/3/2016	6/3/2016

Programs Update
FY16 Grants to Date

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Redfern Arts Center at Keene State College	Keene	NH	a canary torsi l yanira castro	Brooklyn	NY	\$8,500	Court/Garden	3/26/2016	3/31/2016
Seattle Theatre Group	Seattle	WA	Dance Theatre of Harlem	New York	NY	\$6,000	Francesca Harper/DTH 2016	3/9/2017	3/12/2017
The Chocolate Factory Theater	Long Island City	NY	David Neumann	Thornwood	NY	\$3,000	I Understand Everything Better	1/10/2016	1/15/2016
The Chocolate Factory Theater	Long Island City	NY	Beth Gill	Ridgewood	NY	\$8,750	Untitled	5/1/2016	5/29/2016
The Fisher Center for Performing Arts at Bard College	Annandale-on-Hudson	NY	Beth Gill	Ridgewood	NY	\$8,750	Untitled	10/3/2016	10/16/2016
The Glass House	New Canaan	CT	Moving Theater	New York	NY	\$5,000	Modern Living	5/1/2016	5/31/2016
The Institute of Contemporary Art	Boston	MA	a canary torsi l yanira castro	Brooklyn	NY	\$7,500	Court/Garden	4/6/2016	4/10/2016
The Kitchen	New York	NY	Ralph Lemon/Cross Performance	New York	NY	\$10,000	Scaffold Room	10/30/2015	11/10/2015
The Orpheum Theatre	Memphis	TN	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	2/18/2016	2/19/2016
The Ringling	Sarasota	FL	David Neumann	Thornwood	NY	\$10,000	I Understand Everything Better by David Neumann /Advanced Beginner Group	3/9/2016	3/12/2016
UMass Fine Arts Center	Amherst	MA	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	10/4/2016	10/6/2016
Washington Performing Arts Society	Washington	DC	Dance Theatre of Harlem	New York	NY	\$7,000	Francesca Harper/DTH 2016	10/14/2016	10/15/2016
Wexner Center for the Arts	Columbus	OH	Beth Gill	Ridgewood	NY	\$8,750	Untitled	4/3/2017	4/9/2017

TOTAL **Number of Grants:** **37** **\$206,677**

National Theater Project Creation & Touring - 6 Grants

Funds artists for developing and touring collaborative, devised theater projects.

Andrew Ondrejcek and the Office of the Interior	Brooklyn	NY	Andrew Ondrejcek and the Office of the Interior	Brooklyn	NY	\$65,000	Elijah Green	6/1/2013	4/30/2016
Junebug Productions	New Orleans	LA	Junebug Productions	New Orleans	LA	\$65,000	Gomela/To Return: Movement of our Mother Tongue	9/1/2014	11/30/2016
Marc Bamuthi Joseph	San Francisco	CA	Marc Bamuthi Joseph	San Francisco	CA	\$55,000	/peh-LO-tah/	1/1/2015	10/20/2016
Martha Redbone, Aaron Whitby, Roberta Uno/Blackfeet Productions	Brooklyn	NY	Martha Redbone, Aaron Whitby, Roberta Uno/Blackfeet Productions	Brooklyn	NY	\$70,000	Bone Hill	9/1/2014	9/1/2017
Stein Holum Projects	Brooklyn	NY	Stein Holum Projects	Brooklyn	NY	\$40,000	The Wholehearted	7/8/2012	9/30/2016
Taylor Mac/Nature's Darlings	New York	NY	Taylor Mac/Nature's Darlings	New York	NY	\$75,000	A 24-Decade History of Popular Music	9/1/2011	10/29/2016

TOTAL **Number of Grants:** **6** **\$370,000**

National Theater Project Capacity Building - 6 Grants

Supports the improvement of organizational systems and operations, as well as touring infrastructure for current and alumni NTP grantees.

Aaron Landsman	Brooklyn	NY	Aaron Landsman, Mallory Catlett, Jim Findlay	Brooklyn	NY	\$7,500	City Council Meeting	9/1/2010	11/3/2012
American Records	West New York	NJ	American Records	West New York	NJ	\$15,000	ReEntry	3/20/2010	9/13/2011

Programs Update
FY16 Grants to Date

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Andrew Schneider	New York	NY	Andrew Schneider	New York	NY	\$6,000	YOUARENOWHERE	7/14/2014	12/23/2015
Lisa Fay and Jeff Glassman Duo	Urbana	IL	Lisa Fay and Jeff Glassman Duo	Urbana	IL	\$8,000	Folding Time: An Origami of the Everyday	1/10/2015	10/31/2016
Murielle Borst-Tarrant/SilverCloud Singers	Jersey City	NJ	Murielle Borst-Tarrant/SilverCloud Singers	Jersey City	NJ	\$9,000	DON'T FEED THE INDIANS (A Divine Comedy Pageant)	9/1/2013	11/30/2016
Wilhelm Bros. & Co.	Minneapolis	MN	Wilhelm Bros. & Co.	Minneapolis	MN	\$7,000	Clandestino	6/3/2012	9/18/2016
TOTAL			Number of Grants:			6	\$52,500		
National Theater Project Presentation - 34 Grants									
Funds nonprofit organizations for presenting any project that received a National Theater Project Creation & Touring Grant.									
Art in the Fields	Fleetwood	PA	Progress Theatre	Prairie View	TX	\$3,000	The Burnin'	9/8/2016	9/13/2016
ArtsEmerson: The World On Stage	Boston	MA	Double Edge Theatre	Ashfield	MA	\$7,500	Grand Parade of the Twentieth Century	4/30/2015	5/3/2015
Celebrity Artist Series	Bloomsburg	PA	Aion Productions, LLC	Durham	NC	\$2,500	The Clothesline Muse	2/18/2016	2/20/2016
Center Theatre Group	Los Angeles	CA	Young Jean Lee's Theater	Brooklyn	NY	\$27,500	Straight White Men	11/20/2015	12/20/2015
City of Greeley	Greeley	CO	Working Group Theatre	Beacon	NY	\$3,250	Out of Bounds	3/21/2016	3/22/2016
Community Performance Series at Potsdam College Foundation	Potsdam	NY	Working Group Theatre	Beacon	NY	\$2,500	Out of Bounds Presentations in Potsdam, NY	3/10/2016	3/11/2016
FirstWorks	Providence	RI	Cloud Eye Control	Los Angeles	CA	\$8,000	Cloud Eye Control "Half Life"	11/15/2015	11/22/2015
Gallagher Bluedorn Performing Arts Center	Cedar Falls	IA	Working Group Theatre	Beacon	NY	\$2,125	Out of Bounds	2/23/2016	2/23/2016
Governors State University Center for Performing Arts	University Park	IL	Working Group Theatre	Beacon	NY	\$2,125	Out of Bounds	2/25/2016	2/25/2016
Honolulu Museum of Art	Honolulu	HI	Progress Theatre	Prairie View	TX	\$4,000	The Burnin'	2/15/2016	3/2/2016
Hopkins Center for the Arts	Hanover	NH	Lucidity Suitcase Intercontinental	Philadelphia	PA	\$12,000	Red-Eye to Havre de Grace	3/27/2016	4/3/2016
Lied Center of Kansas	Lawrence	KS	Working Group Theatre	Beacon	NY	\$5,000	Out of Bounds	3/24/2016	3/26/2016
Living Arts of Tulsa	Tulsa	OK	Cloud Eye Control	Los Angeles	CA	\$2,500	Half Life	9/6/2015	9/13/2015
Macomb Center for the Performing Arts	Clinton Township	MI	Working Group Theatre	Beacon	NY	\$3,000	Out of Bounds	3/17/2016	3/17/2016
New York Theatre Workshop	New York	NY	Byron Au Yong and Aaron Jafferis	Seattle	WA	\$25,000	STUCK ELEVATOR by Byron Au Yong and Aaron Jafferis	8/3/2015	8/22/2015
NJPAC	Newark	NJ	Working Group Theatre	Beacon	NY	\$3,750	Out of Bounds	3/3/2016	3/4/2016
North Iowa Area Community College	Mason City	IA	Working Group Theatre	Beacon	NY	\$3,000	Out of Bounds	2/21/2016	2/22/2016
North Shore Center for Performing Arts Foundation	Skokie	IL	Working Group Theatre	Beacon	NY	\$3,125	Out of Bounds	2/29/2016	3/1/2016
Parker Arts	Parker	CO	Working Group Theatre	Beacon	NY	\$4,000	Out of Bounds	2/3/2016	2/4/2016
Peak Performances, Montclair State University	Montclair	NJ	Double Edge Theatre	Ashfield	MA	\$10,000	The Grand Parade (of the Twentieth Century)	1/27/2016	2/8/2016
Portland Institute for Contemporary Art	Portland	OR	Early Morning Opera	Los Angeles	CA	\$8,000	The Institute of Memory (TIME)	9/2/2015	9/14/2015

Programs Update
FY16 Grants to Date

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
REDCAT	Los Angeles	CA	Early Morning Opera	Los Angeles	CA	\$4,327	TIME (The Institute of Memory	5/24/2015	5/31/2015
Shea's Performing Arts Center	Buffalo	NY	Working Group Theatre	Beacon	NY	\$3,250	Out of Bounds	3/14/2016	3/16/2016
Springfield Public Schools	Springfield	MA	Double Edge Theatre	Ashfield	MA	\$15,000	The Grand Parade of the 20th Century in Springfield	10/25/2015	10/30/2015
The Public Theater	New York	NY	Early Morning Opera	Los Angeles	CA	\$8,000	The Institute of Memory (TIME)	1/6/2016	1/17/2016
The Smith Center	Las Vegas	NV	Working Group Theatre	Beacon	NY	\$8,000	Out of Bounds	1/25/2016	1/29/2016
Turner World Around Consulting	Utica	MS	Progress Theatre	Prairie View	TX	\$5,000	The Burnin'	3/9/2016	3/13/2016
University Musical Society	Ann Arbor	MI	Young Jean Lee's Theater	Brooklyn	NY	\$7,500	Straight White Men	1/18/2016	1/24/2016
University of Illinois, Krannert Center for Performing Arts	Urbana	IL	VisionIntoArt	New York	NY	\$25,000	Aging Magician	3/29/2016	4/3/2016
Vail Valley Foundation/Vilar Performing Arts Center	Avon	CO	Working Group Theatre	Beacon	NY	\$3,250	OUT OF BOUNDS	2/1/2016	2/2/2016
Walker Art Center	Minneapolis	MN	VisionIntoArt	New York	NY	\$25,000	Aging Magician	2/29/2016	3/6/2016
Westhampton Beach Performing Arts Center	Westhampton Beach	NY	Working Group Theatre	Beacon	NY	\$4,250	Out of Bounds	3/7/2016	3/7/2016
Z Space	San Francisco	CA	Theater Mitu	New York	NY	\$10,000	JUREZ: A Documentary	7/13/2015	7/26/2015
Zeiterion Theatre	New Bedford	MA	Working Group Theatre	Beacon	NY	\$2,250	Out of Bounds	3/9/2016	3/10/2017
TOTAL			Number of Grants:			34	\$262,702		

National Theater Project Presenter Travel - 7 Grants

Funds travel for nonprofit organizations to view projects that received a National Theater Project Creation & Touring Grant.

Hi Arts NYC/ Hip Hop Theater Festival	New York	NY	Complex Movements	Detroit	MI	\$210	Beware of the Dandelions	12/4/2015	12/7/2015
National Black Theatre Festival	New York	NY	Carpetbag Theatre	Knoxville	TN	\$272	Zora! Festival	1/29/2016	1/30/2016
National Black Theatre, Inc.	New York	NY	Carpetbag Theatre	Knoxville	TN	\$875	ZORA! Festival of Arts and Humanities	1/29/2016	1/31/2016
Shoshona Currier	Chicago	IL	Early Morning Opera	Los Angeles	CA	\$665	TBA	9/10/2015	9/13/2015
The Public Theater	New York	NY	Early Morning Opera	Los Angeles	CA	\$319	May 28th Institute of Memory performance	5/28/2015	5/29/2015
Tricia Khutoretsky	Minneapolis	MN	Complex Movements	Detroit	MI	\$658	Beware of the Dandelions	11/21/2015	11/23/2015
Z Space	San Francisco	CA	Early Morning Opera	Los Angeles	CA	\$885	world premiere performance	5/28/2015	5/29/2015
TOTAL			Number of Grants:			7	\$3,884		

NEFA Special Projects - 6 Grants

NEFA awards a small number of program-related special projects grants each year.

Chicago Dancemakers Forum	Chicago	IL	n/a	n/a	n/a	\$30,000	RDDI Chicago	6/1/2015	12/31/2015
Connecticut Department of Economic and Community Development, Office of the Arts	Hartford	CT	n/a	n/a	n/a	\$1,000	LEAD conference	8/2/2015	8/6/2015
Creative Portland Corporation	Portland	ME	n/a	n/a	n/a	\$2,500			

Programs Update

FY16 Grants to Date

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Massachusetts Cultural Council	Boston	MA	n/a	n/a	n/a	\$1,000	LEAD Conference	8/4/2015	8/7/2015
Olneyville Housing Corporation	Providence	RI	n/a	n/a	n/a	\$2,500	Square One Initiative		
Vermont Arts Council	Montpelier	VT	n/a	n/a	n/a	\$1,000	LEAD Conference	8/3/2015	8/7/2015
TOTAL			Number of Grants:			6	\$38,000		
Rebecca Blunk Fund - 2 Grants									
Awards \$5,000 annually to New England artists in unrestricted grants intended to support professional development and the creation of new work.									
Elizabeth James-Perry	Dartmouth	MA	Elizabeth James-Perry	Dartmouth	MA	\$2,500	Rebecca Blunk Fund Awardee	10/26/2015	10/26/2016
Sokeo Ros	Providence	RI	Sokeo Ros	Providence	RI	\$2,500	Rebecca Blunk Fund Awardee	10/26/2015	10/25/2016
TOTAL			Number of Grants:			2	\$5,000		
GRAND SUMMARY			Number of Grants*:			228	\$2,093,673		

**Includes 8 NDP Touring Awards*

Below are selected upcoming NEFA supported performances and events through July 2016, including events in each New England state, as well as New Jersey, New York and California. NEFA staff would be happy to accompany you to any of these events – or to initiate connections should you wish to attend on your own. Please note, staff will share additional opportunities as future grants are awarded.

Connecticut

April 1, 2016	
Artist: Wu Man & the Shangai Quartet Title: <i>Wu Man & The Shanghai Quartet</i> Presenter: Wesleyan University, Center for the Arts Location: Middletown, CT Website: www.wesleyan.edu/cfa NEFA Program: Expeditions Touring	Description: Wesleyan's Center for the Arts, in partnership with Wesleyan's College of East Asian Studies and Music Department, will bring world renowned pipa artist Wu Man and the highly respected Shanghai Quartet to Wesleyan to perform on April 1, 2016. <i>A Night in Ancient & New China</i> showcases the musicianship of these artists, the richness of their shared heritage, and their skill at crossing and blurring the lines between Eastern and Western classical music.
April 9, 2016	
Event: Native Arts in New England Gathering Presenter: NEFA and Northeast Indigenous Arts Alliance (NIAA) Venue: Mashantucket Pequot Museum & Research Center Location: Mashantucket, CT	Description: The agenda will include updates about NIAA activities, opportunities for artists, including CreativeGround and NEFA grant programs, and networking time among participants. Invitations have been issued to Native artists, state arts agency folk staff, and anyone interested in issues related to Native arts in New England.
May 7, 2016	
Artist: Los Sugar Kings Presenter: Wesleyan University, Center for the Arts Location: Middletown, CT Website: http://www.wesleyan.edu/cfa NEFA Program: New England States Touring (NEST)	Description: Feet to the Fire: Riverfront Encounter is an environmental arts festival that explores sustainability and the Connecticut River using the arts as a catalyst. The festival's diverse programming will bring over 3,000 people of all ages together to learn about the rich culture, history and science of the river. Boston-based Cuban roots, rock, and reggae fusion quartet Los Sugar Kings will give one of five main stage world music performances.
June 11-12, 2016	
Artist: Projet In Situ Title: <i>Promenade Mobile</i> Presenter: International Festival of Arts & Ideas Location: New Haven, CT Website: www.artidea.org NEFA Program: Expeditions Touring	Description: <i>Promenade Mobile</i> is a 90-minute experimental site work created by Project In Situ. The work combines theatricality, movement, visual installation, technology, and community involvement. Audiences go on a choreographed journey using audio and text instructions received via a smartphone. They are guided to public and private spaces where they engage with the sites in a variety of ways. Local people who live and work in these spaces provide additional narrative material.

June 15, 2016	
Artist: Maria Schneider Title: <i>Winter Morning Walks</i> Presenter: International Festival of Arts & Ideas Location: New Haven, CT Website: www.artidea.org NEFA Program: Expeditions Touring	Description: The International Festival of Arts and Ideas presents four-time Grammy award winning jazz composer and artist Maria Schneider. In <i>Winter Morning Walks</i> , which features poetry by Ted Kooser and soprano Dawn Upshaw, Schneider weaves an evocative and multidimensional soundscape of emotion and overwhelming beauty.

Maine

March 31, 2016	
Artist: Wu Man & the Shanghai Quartet Title: <i>A Night in Ancient and New China</i> Presenter: Portland Ovations Location: Portland, ME Website: www.portlandovations.org NEFA Program: Expeditions Touring	Description: Heralded “a force of nature” by <i>Gramophone</i> , pipa virtuoso Wu Man inspires composers from Tan Dun to Terry Riley and is a founding member of Yo-Yo Ma’s Silk Road Project. The Shanghai Quartet is one of the world’s leading chamber music ensembles, known for their passionate musicality and dazzling technique. Their brilliant program features a suite of traditional Chinese folk songs arranged by violinist Yi-Wen Jiang, solo pipa works, one of the great string quartets of the 18th century, and a world premiere by one of China’s most renowned composers, Zhao Jiping, best known for the films, <i>Raise the Red Lantern</i> and <i>Farewell, My Concubine</i> .

May 14-15, 2016	
Artist: Double Edge Theatre Title: <i>The Odyssey</i> Presenter: College of the Atlantic Location: Bar Harbor, ME Website: https://www.coa.edu/ NEFA Program: Expeditions Touring	Description: Remarkable sets and murals harmonize with music, poetry, and daring aerials. Reflected by the movement of the audience to scenes set at different locations over the farm, Odysseus’ story shows us the destination is not as important as the experience of the journey.

July 9, 2016	
Artist: Ali Kenner Brodsky & Co. Presenter: Bates Dance Festival Location: Lewiston, ME Website: www.batesdancefestival.org NEFA Program: New England States Touring (NEST)	Description: Ali Kenner Brodsky & Co. members will conduct a three-week creative residency during the 2016 Bates Dance Festival to develop and share new work, perform on the DanceNOW faculty and artist concert, and offer a master class.

July 9, 2016	
Artist: elephant JANE dance Presenter: Bates Dance Festival Location: Lewiston, ME Website: www.batesdancefestival.org NEFA Program: New England States Touring (NEST)	Description: The Bates Dance Festival will host a three-week residency for Heidi Henderson/elephant JANE dance to include a performance as part of the DanceNOW concert, 15 classes, one workshop, rehearsals, meals and housing.

July 12-16, 2016	
Artist: Dorrance Dance Presenter: Bates Dance Festival Location: Lewiston, ME Website: www.batesdancefestival.org NEFA Program: Expeditions Touring	Description: Dorrance Dance will conduct a one week residency at the Bates Dance Festival in July, which will include two performances with talkbacks; a free, public Show & Tell lecture/demonstration; a master class for teens and one for the general public; and an Inside Dance lecture and program notes by resident scholar Debra Cash.

July 29, 2016	
Artist: Kate Weare Company Title: <i>Unstruck Sound</i> Presenter: Bates Dance Festival Location: Lewiston, ME Website: www.batesdancefestival.org NEFA Program: NDP Presentation	Description: The Bates Dance Festival will host Kate Weare Company (KWC). The engagement will include two performances of <i>Unstruck Sound</i> and an excerpted version of <i>Dark Lark</i> in the Schaeffer Theatre.

Massachusetts

March 3-6, 2016	
Artist: Sandglass Theater Title: <i>Kasper and Fritz</i> Presenter: Puppet Showplace Theater Location: Brookline, MA Website: www.puppetshowplace.org NEFA Program: New England States Touring (NEST)	Description: Puppet Showplace Theater will present Sandglass Theater for a three-day run of <i>Kasper and Fritz</i> as part of the Puppets Around the World series in the spring. Sandglass Theater will offer post-show discussions and demonstrations after each performance of this example of a traditional German Puppenspiel.

March 9, 2016	
Artist: Working Group Theatre Title: <i>Out of Bounds</i> Presenter: Zeiterion Theatre Location: New Bedford, MA Website: www.zeiterion.org NEFA Program: NTP Presentation	Description: The Z will present Working Group Theatre's <i>Out of Bounds</i> , a theatrical performance that examines the topic of cyber bullying. There are two performance components, from two perspectives: A full-length performance for students grades 5–9 told from a student's perspective and a public performance told from a parent's perspective. The engagement also includes a cast-led workshop for students that uses drama as a tool for conversation, collaboration and prevention.

March 10-12, 2016	
Artist: Strange Attractor Title: <i>Sans Everything</i> Presenter: Charlestown Working Theater Location: Charlestown, MA Website: www.charlestownworkingtheater.org NEFA Program: New England States Touring (NEST)	Description: Strange Attractor is presenting a new original devised play using Shakespeare's <i>As You Like It</i> as primary source material, in collaboration with Philadelphia's Lightning Rod Special. <i>Sans Everything</i> follows a spaceship of botanists compelled to perform <i>As You Like It</i> for reasons they cannot fathom. Set so far in the future that Shakespeare has been forgotten, <i>Sans Everything</i> imagines a world without stories and the dangerous results of bringing them back. This performance marks the premiere of this piece, following a weekend in Providence at the AS220 Black Box.

March 10-13, 2016	
Artist: Puppetkabob Title: <i>Under Night Sky</i> Presenter: Puppet Showplace Theater Location: Brookline, MA Website: www.puppetshowplace.org NEFA Program: New England States Touring (NEST)	Description: Puppet Showplace will present Puppetkabob for a four-day run of <i>Under Night Sky</i> as part of the Puppets Around the World Series in March. These three days will include six performances, each followed by post-show discussions and Q&A sessions.
March 11-12, 2016	
Artist: Cie Hervé KOUBI Title: <i>Ce Que Le Jour Doit A La Nuit (What The Day Owes To The Night)</i> Presenter: World Music/CRASHarts Location: Boston, MA Website: www.worldmusic.org NEFA Program: NDP French-US Exchange in Dance (FUSED)	Description: World Music/CRASHarts will present the Boston debut of Compagnie Hervé KOUBI March 10-13, 2016. French choreographer Hervé Koubi's latest work <i>Ce Que Le Jour Doit A La Nuit (What The Day Owes To The Night)</i> melds urban and contemporary dance with powerful imagery for a group of 12 all male Algerian and African dancers. Drawing from his Algerian roots to create this dance, Koubi traces his own path of twisted entanglements through a complex weave of motion. The company has toured in France, Europe and Russia and is poised to share its inspired choreography with North American audiences.
March 18, 2016	
Artist: Various Title: <i>Night Songs</i> Presenter: Castle of our Skins Location: Roxbury Crossing, MA Website: http://www.castle-of-our-skins.com NEFA Program: Creative City	Description: Art songs both old and new explore the depth of Black poetry in song. Works for strings, voice, and piano by Ethan Frederick Greene, Dorothy Rudd Moore, and H. Leslie Adams intertwine with world premieres by LJ White, Frank S. Li, and Samuel Beebe. The power of Black poetry is illuminated through song.
March 20, 2016	
Artist: Puppetkabob Title: <i>The Snowflake Man</i> Presenter: Piti Theatre Company Location: Shelburne Falls, MA Website: www.ptco.org NEFA Program: New England States Touring (NEST)	Description: Sarah Frechette's troupe Puppetkabob will headline the 7th annual SYRUP: One Sweet Performing Arts Festival in Shelburne Falls, MA with her award-winning show <i>The Snowflake Man</i> . She will also offer a "Pop-Up Puppet" workshop for children and accompanying adults on-stage directly after her performance as well as play a small role in our new local-history inspired musical <i>Olde Coleraine</i> earlier in the day.
April 1-2, 2016	
Artist: Asher Woodworth Title: <i>Boring Angel: the plastic practitioner</i> Presenter: Boston Center for the Arts Location: Boston, MA Website: www.bcaonline.org NEFA Program: New England States Touring (NEST)	Description: <i>Boring Angel: the plastic practitioner</i> is a multi-disciplinary performance by dancer/choreographers Asher Woodworth and Hana van der Kolk, featuring visual, light, and sound design by Ethan Kiermaier. <i>Boring Angel</i> stems from embodied research into the notion that non-human entities, rather than being determined by their relationship to human beings, exist utterly on their own terms, exerting an influence on human projects and behavior.

April 3, 2016	
Artist: Wu Man / Shanghai Quartet Title: <i>A Night in Ancient and New China</i> Presenter: Wellesley College Concert Series Location: Wellesley, MA Website: www.wellesley.edu/music/concertseries NEFA Program: Expeditions Touring	Description: Wellesley College Concert Series is excited to present <i>A Night in Ancient and New China</i> as a featured event in the 2015-2016 Concert Series. Wu Man is a world renowned and highly respected woman in music, who has appeared at Wellesley in years past. This project with the Shanghai Quartet is perfect as it showcases the pipa, and traditional/classical Chinese works, as well as the acclaimed Shanghai Quartet with both Eastern and Western classical works.
April 8-9, 2016	
Artist: a canary torsi I yanira castro Title: <i>Court/Garden</i> Presenter: The Institute of Contemporary Art/Boston Location: Boston, MA Website: www.icaboston.org NEFA Program: NDP Presentation	Description: The Institute of Contemporary Art/Boston (ICA) will present <i>Court/Garden</i> by the company a canary torsi. Formed in 2009 by choreographer Yanira Castro, this company creates installation-based performances and invites audiences to participate in the work. A spectacle in three acts, <i>Court/Garden</i> takes as its inspiration the imperial ballets of Louis XIV's court, the spectatorship of the proscenium stage, and the presentation of video feeds. Each act is staged within a specific audience/performer relationship, shifting the experience to ask, Who is the court? Who will be king for a day?
April 9, 2016	
Artist: Sara Juli Title: <i>Tense Vagina: an Actual Diagnosis</i> Presenter: The Dance Complex Location: Cambridge, MA Website: www.dancecomplex.org NEFA Program: New England States Touring (NEST)	Description: <i>Tense Vagina: an Actual Diagnosis</i> is about motherhood and its beauty, challenges, horror, isolation, humor and its identification as one of the largest influences on the human experience. This evening length solo piece, created and performed by performance artist Sara Juli will use her trademark humor, movement, song, text and audience participation to peel a layer back and reveal all that is awesome and all that sucks about being a mother.
April 9, 2016	
Artist: Taylor Mac Title: <i>A 24-Decade History of Popular Music (Acts III & IV)</i> Presenter: MASS MoCA Location: North Adams, MA Website: http://www.massmoca.org/ NEFA Program: NTP Presentation	Description: The inimitable theater artist presents a work-in-progress performance of the latest installment from his 24-Decade History of Popular Music, an outrageously entertaining romp through 240 years of American culture as seen through music—from Tin Pan Alley to disco and beyond. The decades du jour are 1836-1896.
May 19-20, 2016	
Artist: Projet In Situ Title: <i>Promenade Mobile</i> Presenter: Mass MoCA Venue: Mass MoCA Location: North Adams, MA Website: http://www.massmoca.org/ NEFA Program: Expeditions Touring	Description: <i>Promenade Mobile</i> is a 90-minute experimental site work created by Projet In Situ. The work combines movement, mobile phone technology, and community involvement. It is an unconventional performance experience where audiences arrive and, rather than enter a theater, go on a choreographed journey of a neighborhood or city center.

May 20, 2016	
Artist: theatre KAPOW Title: <i>Raining Aluminum</i> Presenter: Charlestown Working Theater Location: Charlestown, MA Website: charlestownworkingtheater.org NEFA Program: New England States Touring (NEST)	Description: The Charlestown Working Theater will present theatre KAPOW's <i>Raining Aluminum</i> , an original piece based on the parallel storylines of the 1917 explosion in Halifax, Nova Scotia (and the subsequent American relief efforts) and Halifax's involvement in Operation Yellow Ribbon (the Canadian initiative to handle the diversion of civilian airline flights on 9/11). The project includes three performances, a training by KAPOW artistic leaders, a guest panel, and three post-performance gatherings.

June 1-7, 2016	
Artist: Eiko Otake Title: <i>A Body in Places</i> Presenter: The Yard Location: Martha's Vineyard, MA Website: dancetheyard.org NEFA Program: NDP Presentation	Description: Central to this piece, Eiko Otake's first solo project, is a drive to explore non-traditional venues and to respond to the innate characteristics of each specific place. At the core of each variant is Eiko alone, projecting and exploring solitude, gaze, fragility and intimacy.

June 11-18 2016	
Artist: Bridgman Packer Dance Title: <i>Truck/ SHAPeshift/ Voyeur</i> Presenter: Jacob's Pillow Dance Festival Location: Various (MA) Website: www.jacobspillow.org NEFA Program: Expeditions Touring	Description: Jacob's Pillow will present Bridgman Packer Dance in a special two-part engagement during the 2016 Festival season. Part one includes a week of performances featuring the mobile production <i>Truck</i> in four sites in Berkshire County, including the Pillow. A second week of performances will follow later in the season featuring <i>SHAPeshift</i> and <i>Voyeur</i> in the Doris Duke Theatre.

June 2016	
Artist: Double Edge Theatre Title: <i>Double Edge Theatre's Traveling Spectacle Tour</i> Presenter: Charlestown Working Theater Location: Boston, MA Website: www.charlestownworkingtheater.org NEFA Program: Expeditions Touring	Description: Each summer, the Massachusetts-based, internationally renown Double Edge Theatre produces an extraordinary theatrical spectacle that draws massive audiences to their home in Ashfield, MA. Now the company is creating a touring version of the Spectacle, bringing its unique process and performance to other New England locales. Charlestown Working Theater will work in partnership with ArtsEmerson and the City of Boston to present this exciting performance to the Boston Common.

New Hampshire

March 14-18, 2016	
Artist: Zili Misik Event: Zili Misik in Concert Presenter: Arts Alliance of Northern NH Location: Conway, NH Website: http://www.aannh.org NEFA Program: New England States Touring (NEST)	Description: Kera Washington, ethnomusicologist and band leader for Zili Misik, will spend five days in residence in northern New Hampshire, offering assemblies and workshops on the music of the African Diaspora and its relation to music around the globe. She will take audiences on a trip through history, exploring the roots of the music, its journey across the Atlantic, and the changes that resulted. In addition to programs for students, she will offer an educator workshop and a series of community events. On Friday, nine Zili Misik musicians will join her for two exciting culminating performances, energetic public programs that will bridge cultures, generations and continents.

March 30, 2016	
Artist: a canary torsi yanira castro Title: <i>Court/Garden</i> Presenter: Redfern Arts Center at Keene State College Location: Keene, NH Website: www.keene.edu/art/redfern NEFA Program: NDP Presentation	Description: A spectacle in 3 acts, <i>Court/Garden</i> is a new dance and live music performance by a canary torsi. <i>Court/Garden</i> will be performed at the Redfern Arts Center on March 30, 2016. The entire CG team will be in residence, March 26-31, 2016 working with Redfern's team to prepare the piece for its performance in Keene, NH.
April 1-2, 2016	
Artist: Sara Juli Title: <i>Tense Vagina: an actual diagnosis</i> Presenter: 3S Artspace Location: Portsmouth, NH Website: www.3sarts.org NEFA Program: New England States Touring (NEST)	Description: <i>Tense Vagina: an actual diagnosis</i> is about motherhood – its beauty, challenges, isolation, humor and identification as a major influence on the human experience. This evening length solo piece, created and performed by Sara Juli, uses humor, movement, song, text and audience participation to reveal all that is awesome and all that sucks when it comes to being a mother. <i>Tense Vagina</i> focuses on the parts of motherhood that are taboo and not often discussed.
April 1-2, 2016	
Artist: Lucidity Suitcase Title: <i>Red-Eye to Havre de Grace</i> Presenter: Hopkins Center for the Arts Location: Hanover, NH Website: www.hop.dartmouth.edu NEFA Program: NTP Presentation	Description: The Hopkins Center will present two public performances of Lucidity Suitcase's <i>RED-EYE TO HAVRE DE GRACE</i> in the Moore Theater. Each performance will be followed by an audience discussion.
April 19, 2016	
Artist: Maria Schneider Orchestra Presenter: Hopkins Center, Dartmouth College Location: Hanover, NH Website: www.hop.dartmouth.edu NEFA Program: Expeditions Touring	Description: The Hopkins Center will offer an artist residency including public and educational performances and workshops by Grammy-winning composer/big band leader Maria Schneider, featuring a Hop-commissioned work funded by the National Endowment for the Arts. The project extends an important relationship with Schneider, celebrating her leadership in forging an independent career path and providing essential jazz teaching and access to rarely-heard live big band performance.
May 6, 2016	
Artist: Jean Appolon Expressions Title: <i>ANGAJE</i> Presenter: Court Street Arts at Alumni Hall Location: Haverhill, NH Website: www.courtstreetarts.org NEFA Program: New England States Touring (NEST)	Description: Court Street Arts at Alumni Hall will bring Jean Appolon Expressions' production of <i>ANGAJE</i> to the stage and expand the organization's offerings of dance programming to the region. JAE is a Haitian contemporary dance company directed by Jean Appolon. Combining Modern technique and Haitian folkloric dance, JAE inspires and educates audiences about Haitian culture, traditions and current issues. JAE will give a public performance and community dance workshop at Court Street Arts.

May 18-20, 2016	
Artist: Verónica Robles Presenter: Arts Council of Tamworth Location: Chocorua, NH Website: artstamworth.org NEFA Program: New England States Touring (NEST)	Description: Arts Council of Tamworth brings Mexican singer and dancer Verónica Robles and her mariachi band to Tamworth. Adults and kids alike will have a chance to see and learn a variety of Mexican dances. The residency will culminate in a concert with Veronica and her mariachi band on Friday, May 20 at The Barnstormers Theatre.

Rhode Island

March 9, 2016	
Artist: Bohemian Quartet Event: East Greenwich School Residency Presenter: Cultural Organization of the Arts Location: East Greenwich, RI Website: http://coa-eg.org/ NEFA Program: New England States Touring (NEST)	Description: The Bohemian specializes in Eastern European folk music, particularly of the Romany or “Gypsy” tradition. Students in two upper elementary schools will attend a performance by the Bohemian Quartet, followed by an interactive lecture/demonstration in which the performers will talk about the music in its cultural context and demonstrate the musical idioms as a group.

April 9, 2016	
Artist: Bonnie Duncan Title: <i>Lollipops for Breakfast</i> Presenter: Ocean State Theatre Company Location: Warwick, RI Website: www.OceanStateTheatre.org NEFA Program: New England States Touring (NEST)	Description: Ocean State Theatre Company, located in Warwick, RI, will present dancer and puppeteer, Bonnie Duncan and her newest show, <i>Lollipops for Breakfast</i> , a marvelous confection of friendship, invention, and adventure. The musical performance will include accompaniment by two professional musicians. Following the performance, the artist will participate in a question and answer session and families will be invited to meet the puppets, puppeteer and musicians and take photographs.

June 2-11, 2016	
Artist: Miller-Porfiris Duo Presenter: Music on the Hill Location: Warwick and Cranston, RI Website: www.musiconthehillri.org NEFA Program: New England States Touring (NEST)	Description: Music on the Hill's 2016 Chamber Music Festival will offer seven concerts in June. Miller-Porfiris Duo's will perform in five concerts, plus educational and outreach concerts. The Duo is an essential element of Music on the Hill's ensemble of musicians.

June 8, 2016	
Artist: Burlington Taiko Title: <i>Shadows from the Silk Road</i> Presenter: Davisville Middle School, North Kingstown Location: North Kingstown, RI Website: nksd.net NEFA Program: New England States Touring (NEST)	Description: As part of the seventh grade Social Studies curriculum, seventh graders from Davisville Middle School and Wickford Middle School will “travel” the Silk Road” by producing and performing large scale theater productions for their peers and community.

Vermont

April 20, 2016	
Artist: Maria Schneider Orchestra Presenter: Flynn Center for the Performing Arts Location: Burlington, VT Website: www.flynncenter.org NEFA Program: Expeditions Touring	Description: Grammy-winning composer/bandleader Maria Schneider brings her 22-piece band to the Flynn Center for a ticketed evening performance that will feature a new work co-commissioned by the Flynn. Ms. Schneider and her orchestra will also offer a number of other activities, including a big-band master class at the University of Vermont, a panel discussion with legal professionals and artists regarding intellectual property rights, and a library discussion about Robert Henri's book <i>The Art Spirit</i> .
May 4, 2016	
Artist: Alonzo King LINES Ballet Title: <i>Biophony</i> Presenter: Flynn Center for the Performing Arts Location: Burlington, VT Website: www.flynncenter.org NEFA Program: NDP Presentation	Description: Alonzo King Lines Ballet will present its new work with master bio-acoustician Bernie Krause and composer Richard Blackford. The piece will feature new compositions, or "biophonies," from Krause and Blackford that use natural soundscapes to accompany King's highly expressive dancers. Known as one of the visionaries in today's ballet world, Alonzo King is renowned for connecting with audiences through a sense of shared humanity.
May 15, 2016	
Artist: Eiko Otake Title: <i>A Body In Places</i> Presenter: Flynn Center for the Performing Arts Location: Burlington, VT Website: www.flynncenter.org NEFA Program: NDP Presentation	Description: Eiko Otake's first solo work, <i>A Body In Places</i> , was inspired by <i>A Body in Fukushima</i> , a photo exhibition by William Johnston featuring images of Eiko in radiation-affected Fukushima. The performance piece will not be on the Flynn stage but in a non-traditional space in Burlington to be determined in collaboration with the artist. Eiko's performance will respond to the unique characteristics of the space, while exploring the elements of solitude, gaze, fragility, and intimacy.
June 5, 2016	
Artist: Jimmy Green Quartet Presenter: Burlington Discover Jazz Festival Location: Burlington, VT Website: www.discoverjazz.com NEFA Program: New England States Touring (NEST)	Description: One of the most respected saxophonists in jazz, Greene has appeared on over 75 recordings and toured with Harry Connick, Jr., Horace Silver, Kenny Barron and the like. His visit to Vermont will include a public performance in the FlynnSpace, a "Meet the Artist" interview moderated by jazz writer Bob Blumenthal, and filming as part of Discover Jazz on Vermont PBS television series.

California

March 19, 2016	
Artist: Trajal Harrell Title: <i>The Ghost of Montpellier Meets the Samurai</i> Presenter: Cal Performances Location: Berkeley, CA Website: www.calperformances.org NEFA Program: NDP Presentation	Description: University of California, Berkeley will offer a comprehensive residency surrounding Trajal Harrell's performance of <i>The Ghost of Montpellier Meets the Samurai</i> at Cal Performances. This residency will go beyond two performances of Harrell's newest work to include direct engagement activities with UC Berkeley students, a symposium with artists Savion Glover and Robert Battle that is free and open to the Bay Area community, and additional community events.
June 3, 2016	
Artist: Christopher K. Morgan & Artists Title: <i>Pohaku</i> Presenter: ODC Theater Location: San Francisco, CA Website: www.odctheater.org NEFA Program: NDP Presentation	Description: ODC Theater presents <i>Pohaku</i> by Christopher K. Morgan & Artists as part of the 2016 Walking Distance Dance Festival-SF. <i>Pohaku</i> (the Hawaiian word for stone) is a dance theater piece inspired by the work of Morgan's late cousin, hula master John Kaimikaua (1959-2006) and Morgan's own multi-racial Hawaiian, Asian, and Caucasian identity. ODC Theater will partner with Epiphany Productions to create a series of local site-specific dances on a 6-8 block stretch of Mission Street--these performances will occur throughout the day and be free to the public.

New Jersey

March 3, 2016	
Artist: Working Group Theatre (OUT OF BOUNDS) Title: <i>Out of Bounds</i> Presenter: NJPAC Location: Newark, NJ Website: www.njpac.org NEFA Program: NTP Presentation	Description: <i>Out of Bounds</i> is an in-depth look at cyber-bullying and how teenagers today must navigate the world during the age of social media. It features the stories of children stuck on the outside and the adults who feel powerless to protect them. This performance will be part of NJPAC's 2015-16 SchoolTime performance series.
April 16, 2016	
Artist: Limón Dance Company Title: <i>70th Anniversary Tour</i> Presenter: Stockton University Location: Gallowa, NJ Website: http://stocktonpac.org NEFA Program: NDP Presentation	Description: The Limón Dance Company is the living legacy of dance-theater developed by José Limón and his mentors, Doris Humphrey and Charles Weidman, whose innovative works revolutionized the American dance. After Limón's death in 1972, the Company pioneered the idea that it was possible to survive the death of its founder, setting an example for the entire dance field. The Company is renowned for its technical mastery and dramatic expression and demonstrates the timelessness of José Limón's works.

New York

March 7, 2016	
Artist: Working Group Theatre Title: <i>Out of Bounds</i> Presenter: Westhampton Beach Performing Arts Center Location: Westhampton Beach, NY Website: whbpac.org NEFA Program: NTP Presentation	Description: The Westhampton Beach Performing Arts Center will present <i>Out of Bounds</i> as part of its School Day Performance Series. One hot topic. Two perspectives. Cyber bullying is examined in two performances – one from a 14-year old bullied girl's point of view and one from the bullied girl's mother's. This piece ignites important conversations between teens, parents, teachers, and administrators.
March 10, 2016	
Artist: Eiko Otake Title: <i>A Body in Places</i> Presenter: Danspace Project Location: New York, NY Website: www.danspaceproject.org NEFA Program: NDP Presentation	Description: Danspace Project presents PLATFORM 2016: <i>A Body in Places</i> as a multi-week engagement of artist Eiko Otake's first solo performance project. <i>A Body in Places</i> draws upon Eiko's current research into global environmental, artistic and humanitarian issues, including the cataclysmic 2011 tsunami and subsequent nuclear meltdown in Fukushima, Japan.
March 10-19, 2016	
Artist: Andrew Ondrejcek Title: <i>Elijah Green</i> Presenter: The Kitchen Location: New York, NY Website: http://www.thekitchen.org/ NEFA Program: NTP Presentation	Description: Inspired by the paintings of Pieter Bruegel and August Strindberg's <i>A Dream Play</i> , <i>ELIJAH GREEN</i> follows a divine spirit as it wanders through contemporary life. Despite unremarkable existences, the stories of the characters layer into a portrait of the interconnectivity of all humans, with each individual both the center of the world and part of something they cannot comprehend.
May 18-28, 2016	
Artist: Beth Gill Title: <i>Untitled</i> Presenter: The Chocolate Factory Theater Location: Long Island City, NY Website: www.chocolatefactorytheater.org NEFA Program: NDP Presentation	Description: Bessie Award winning choreographer Beth Gill, with long-time design collaborators Thomas Dunn and Jon Moniaci, returns to the Chocolate Factory for a new site-specific performance installation inspired by archetype, the imagination and the subconscious. A symbiotic pair with a mysterious and ever-present bond, a lone heroic female, and a glowing, otherworldly presence inhabit a dreamlike, sensory-rich world that draws the audience into an immersive act of witnessing.

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

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

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

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

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

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

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

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

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

Jeremy Liu is an artist and recently completed his tenure as Executive Director of the Asian Community Development Corporation (ACDC) - a community-based, not-for-profit developer of affordable housing and vibrant and healthy neighborhoods for all. By addressing housing, economic and leadership development needs, ACDC improves the quality of life for Asians and Asian Americans and the communities where they live and work. For over 15 years he has worked for and with communities of color, seniors, and youth, to creatively confront issues of social and environmental equity, affordable housing, and community empowerment. He has written and

lectured in the U.S. and abroad about participatory planning, technology, and the community development role for arts and culture, and has served as a consultant to several arts-based community development projects in Asia. His work has been recognized by the Artadia Award, MacArthur Foundation/HASTAC, Ford Foundation/ESC, Neighborworks America, and others. He is currently a Barr Fellow. In 2009, he began work as the Executive Director of the East Bay Asian Local Development Corporation in Oakland, California.

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

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

Julie Richard is the Executive Director at the Maine Arts Commission. She most recently held the position of president & CEO of the West Valley Arts Council in the West Valley of Phoenix, Arizona. Before that she was the executive director of the Metropolitan Arts Council in Greenville, South Carolina. She is noted for her ability to take organizations to the next level and has done that wherever she has worked. Julie earned BS degrees in Psychology and Music (Voice) and a MA in Business (Arts Administration) all from the University of Wisconsin-Madison. Previous positions include managing director of Tulsa Opera in Tulsa, Oklahoma; managing director of Syracuse Opera in Syracuse, New York; executive director of the Cayuga Community College Foundation in Auburn, New York; and director of external relations at the Frank Lloyd Wright Preservation Trust in Oak Park, Illinois. She has extensive experience in development, strategic planning, arts education and organizational development. Julie was a member of Valley Leadership's Class XXXI and a past chair and member of the National Arts Education Council for Americans for the Arts. She was most recently a member of the WESTMARC Board of Directors, the City of Avondale's Municipal Arts

Committee, the AZ Citizens/Action for the Arts Board of Directors, and the City of Surprise's Arts & Culture Board. She was also on the research committee for AZ Town Hall. Her past board service includes the Greenville Convention and Visitors Bureau, South Carolina Arts Alliance, the Greater Greenville Chamber of Commerce, Leadership Greater Syracuse, Junior League of Syracuse, and the National Society of Fund Raising Executives (CNY Chapter).

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

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

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

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

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

Edward (Ted) Wendell has been involved in the investment management business since 1985 when he began supporting Hakan Castegren, founder of the Northern Cross investment philosophy. In 2003, he became a founding partner and portfolio manager for Northern Cross, LLC. Wendell is a graduate of Harvard College and holds an MA in mathematics from the University of Washington. Prior to his years in Investment Management, Wendell held appointments as Head of Admissions and Dean of Students at Marlboro College in Marlboro, VT and now serves as a Trustee on the college's board. Ted is determined to make a difference in his hometown of Milton, MA and the surrounding region. He has been hard at work as a Trustee for both the Milton Land Conservation Trust and his

alma mater, Milton Academy. From 2004-2009, Wendell co-chaired the Advisory Board for the American Repertory Theatre. He currently serves as Director and Treasurer for the Poverty Alleviation Fund and as a member of the Founders Council for ArtsEmerson. Ted serves as chair of the NEFA Investment Committee.

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

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



Board of Directors Contact List

February 2016

Alexander Aldrich*

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

Sandra Burton

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

Byron O. Champlin, Secretary

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

Andrew Cornell, Vice Chair

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

Amy Zell Ellsworth

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

Geoff Hargadon

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

Jane James

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

Douglas Keith

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

Ted Landsmark

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

Jeremy Liu

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

Ginnie Lupi*

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

Kristina Newman-Scott*

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

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



Board of Directors Contact List

February 2016

Julie Richard*

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

Betsy Theobald Richards

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

Randall Rosenbaum*

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

Lawrence Simpson, Chair

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

Ann Smith

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

Pam Tatge

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

Ted Wendell

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

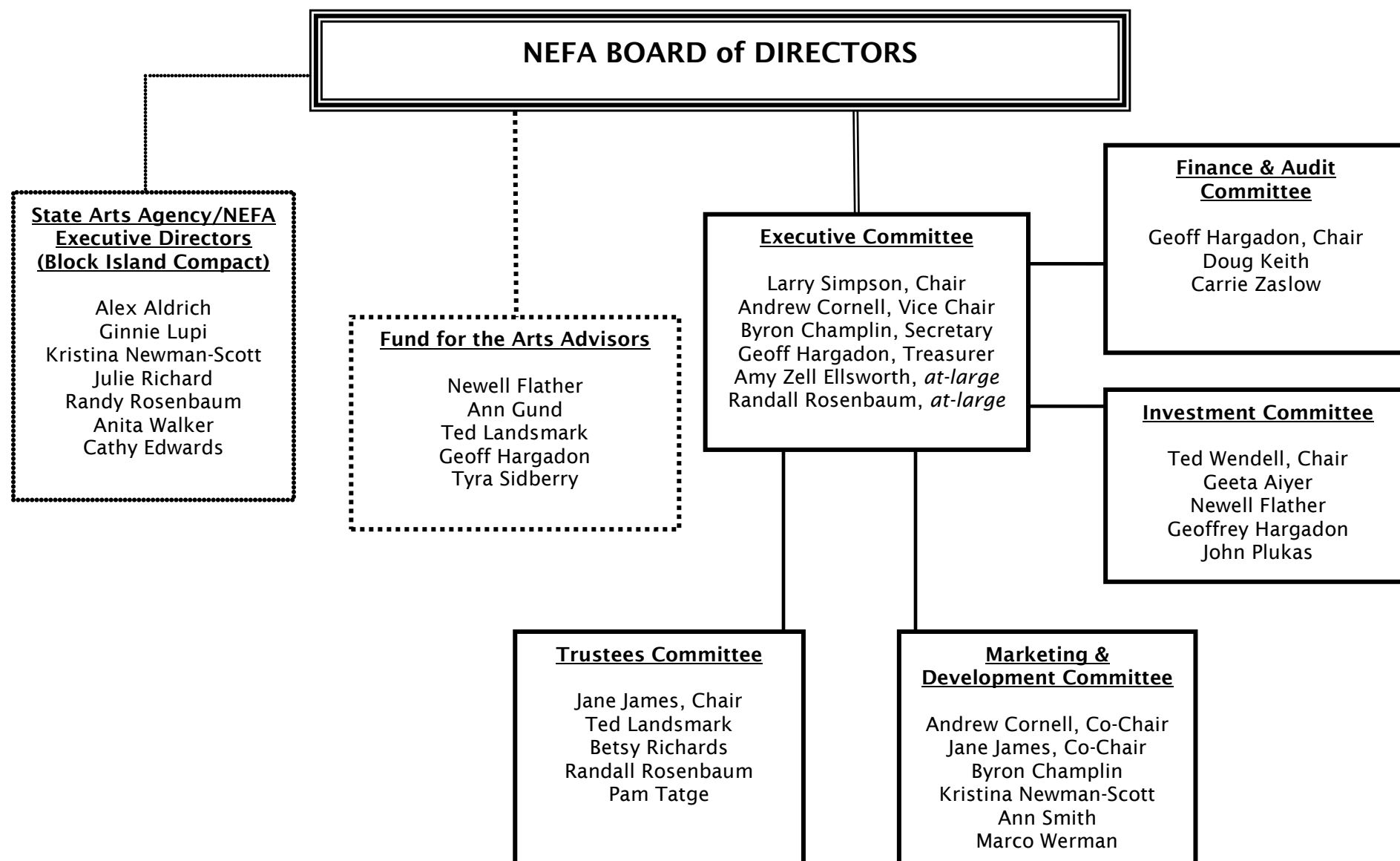
Marco Werman

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

Carrie Zaslow

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

*State Arts Agency Executive Director



BOARD OF DIRECTORS

EXECUTIVE DIRECTOR
Cathy Edwards

DEPUTY DIRECTOR
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DIRECTOR OF FINANCE & ADMINISTRATION
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Research Manager

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**Program Manager
Presenting &
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**Program Manager,
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National Dance
Project**

Sara Nash

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Kimberly Szeto

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**Communications
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Ann Wicks

**Website
Administrator,
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Allie Fiske

**Program
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Coordinator,
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ADA Coordinator**

Daniela Jacobson

**Program
Coordinator,
National
Theater Project**

Meena Malik

**Program
Coordinator,
National
Dance Project**

Kristin Gregory

**Grants
Coordinator,
National
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Cheri
Opperman

**Program
Coordinator,
Public Art &
Creative City**

Summer
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**Development
Coordinator**

Deidra
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Wendy Shesler

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Tracey Mullane

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Steven Fenton