



NEW ENGLAND FOUNDATION FOR THE ARTS

Board of Directors Meeting

October 27, 2016
11:30 AM - 3:30 PM

145 Tremont Street, 8th Floor
Boston, MA 02111

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Board of Directors Meeting

October 27, 2016

11:30 AM – 3:30 PM

NEFA, 8th Floor

Lunch will be provided at 11:30 AM

Board Meeting Agenda

11:30 AM – 12:00 noon	Lunch
12:00 – 12:15 PM	Call to Order & Welcome – <i>Larry Simpson</i> Executive Director's Report – <i>Cathy Edwards</i>
12:15 – 1:00 PM	Board Business <ul style="list-style-type: none">• Minutes for Approval – June 2016 Retreat – <i>Larry Simpson</i>• Finance & Audit Committee Report – <i>Geoff Hargadon</i>• Trustees Committee Report – <i>Jane James</i>• Development & Communications Committee Report – <i>Jane James</i>• Annual Appeal – <i>Larry Simpson</i>
1:00 – 1:30 PM	Upcoming Initiatives <ul style="list-style-type: none">• Strategic Planning Taskforce – <i>Larry Simpson, Cathy Edwards</i>• Accessibility Taskforce – <i>Anita Chan, Daniela Jacobson</i>
1:30 – 1:35 PM	Break
1:35 – 2:30 PM	Auditing NEFA – <i>Tom Muldoon & Caitlin Harvey, AAFCPAs</i> <i>A Walkthrough of NEFA's Financials</i>
2:30 – 2:35 PM	Break
2:35 – 3:30 PM	Moving Dance Forward – <i>Jane Preston, Sara Nash, Peter DiMuro</i> <i>Presentation and Discussion of Findings in Metris Arts Report</i>

Upcoming Meetings & Events

Wednesday, November 2, 2016 | **15th Annual Idea Swap** | 9:00 AM – 4:00 PM | Mechanics Hall, Worcester, MA
Wednesday, March 1, 2017 | **Board of Directors Meeting** | 11:30 AM – 3:30 PM | NEFA, Boston, MA
Sunday, March 26, 2017 | **Center Stage: Sanam Marvi Performance** | 7:30 PM | Sanders Theater, Cambridge, MA
Thursday – Friday, June 8 – 9, 2017 | **Creative Communities Exchange (CCX)** | New London, CT
Thursday – Friday, June 22 – 23, 2017 | **Board of Directors Retreat** | The Berkshires, MA



MEMORANDUM

To: NEFA Board of Directors
From: Cathy Edwards
Date: October 14, 2016
Re: Report to the Board

We had a busy and productive summer at NEFA, following on our June board retreat. Fall is upon us, and it is a beautiful time to be out in the New England region seeing the impact of our grant-making, attending our convenings, and providing workshops and information sessions to constituents and potential constituents. Staff is doing all of the above, and if you seek opportunities to engage with that work, please reach out to Steven and staff so we can facilitate.

Strategic Planning:

As we agreed at our June retreat, NEFA will embark on a strategic planning process in FY17, with the goal of updating our current plan (2014 - 2019), which was ratified in 2013. The Executive Committee has nominated a Strategic Planning Committee to steer this process, which will have several core components; including review of the completed evaluation and planning reports by Chris Dwyer (February 2016) and Metris Arts Consulting (October 2016), as well as a focus on equity, diversity, and inclusivity for NEFA. We will discuss this as part of our board meeting agenda.

Operations:

We have promoted Adrienne Petrillo, Dee Schneidman, Quita Sullivan and Sara Nash from of Program Managers to Program Directors. This was the result of a process in which we created a template of roles and responsibilities for staff working at the associate, coordinator, manager and director levels. Please join me in congratulating them and thanking them for their work to advance impact and reach in their varied program areas. We also welcomed Katharena Rentumis as our new Development Coordinator, and Nicholas Medvescek joined us as CreativeGround Website Administrator.

Our office space renovation was completed on time and under budget, but unfortunately our occupancy has been delayed due to building compliance issues related to new Boston Fire Department regulations and requirements of the Inspectional Services Department. We are working through these issues with our landlord, our architect, our construction manager, and the assistance of NEFA's legal counsel. I make special thanks to Anita Chan who has taken the lead on moving this project to its conclusion, and to Andrew Cornell who has been a valuable advisor to us as we move forward.

We are forming an Accessibility Committee to advise on NEFA's work and ensure both compliance with accessibility laws, and proactive reach to ensure NEFA's programs are accessible and that we are modeling best practices to our constituents. We will discuss this as part of our board meeting agenda.

Finance:

NEFA's audit for FY16 is complete and was a clean audit. You will have the opportunity to communicate directly with NEFA's auditors from AAFCPAs when they report to you as part of the board meeting agenda. The Finance & Audit Committee will also report to you on this work as part of our board agenda, and a change to our Endowment and Reserve Policy.

Governance:

After a successful orientation of new board member Taylor Ho Bynum at NEFA in August, all four of our new members are now beginning their terms, and are beginning active service on committees. As you will hear, the Trustees Committee is beginning to recruit new trustees to join us in FY18.



Executive Director's Report

Fundraising:

The Development & Communications Committee is gearing up to enhance our Annual Fund appeal and to plan the creation of an Advisory Council. NEFA's development department has submitted several critical proposals for support of our ongoing activities, including to the National Endowment for the Arts, and the Doris Duke Charitable Foundation. You will hear more during the Development and Communications report.

Communications:

With so many activities underway, we devote significant energy to communicating about NEFA opportunities and learnings, with our constituents and potential constituents, with thought-leaders and with partners. I want to especially acknowledge the magnitude of media we generated on behalf of our Creative City program this past summer, when so many projects were visible to the public. We are planning to spend time at the March board meeting sharing learning and impact from Creative City.

Program Initiatives:

Jane Preston's program report updates you on the full scope of our program activity for the first months of FY17.

I am especially excited that our new Creative City initiative had a very successful summer, with many artists realizing their projects, and the establishment of a fruitful partnership with the Arts & Business Council.

The #CreativesCount artist survey and New England Creative Employment Report is underway! The report will be completed and made public at our Creative Communities Exchange (CCX), taking place in New London, CT on June 8-9, 2017. The #CreativesCount survey is open until November 18, please help us circulate the word to your networks.

Our newest fund, the New England Dance Fund, is now active, supporting opportunity funds for New England choreographers. This shows great signs of success, and we are making grants to artists from a wide range of aesthetics, New England communities, and with diverse goals. Special thanks to Amy Ellsworth and the Aliad Fund for their support of this initiative.

Following up on last fall's meeting with the Minister of Culture from Quebec, we are piloting a New England - Quebec partnership in November 2016. This partnership is launched with a cohort of artists and presenters from each region attending CINARS in Montreal, and Idea Swap in Worcester, MA, together in November.

The Metris Arts Consulting "Moving Dance Forward" report has been completed and NEFA staff has already given presentations of the Metris findings to the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and at The Boston Foundation and the Grantmakers in the Arts conference. We will be giving more presentations in the months to come, including to the National Endowment for the Arts. Sara Nash will report to you as part of our board meeting business.

NEFA has realized our Center Stage portfolio of international tours throughout New England and the U.S. this fall. Artists from Pakistan will be touring in spring 2017. Our relationship with colleagues at the U.S. Department of State is strong, and I was excited to be invited to represent NEFA at a State Luncheon hosted by Vice President Biden and Secretary of State Kerry, on October 18.

Last of all NEFA's annual Idea Swap will be taking place in Worcester, MA one week after our meeting—so please join us on November 2 if you are interested. It's always an enlightening and inspiring day as we hear what artists and projects our constituents are planning to bring to communities all over New England in the year to come.



Finance & Audit Committee Report

MEMORANDUM

To: NEFA Board of Directors
From: Geoff Hargadon
Date: October 14, 2016
Re: Finance & Audit Committee Report

Dear Board Members,

In August, the Finance & Audit Committee met with NEFA's audit managers, Alexander Aronson Finning CPAs. I'm happy to share NEFA received a clean audit. The published financial statements are included with your materials.

As this was our first audit since enacting the board approved Endowment & Reserve Policy, we were able to test this work with our auditors and solicit their feedback on the policy. They offered comments on the some of the policy's language and the structure of our "Strategic Opportunity & Risk Reserve." In conversation with our consultant Rebecca Thomas, we went back to the policy and devised an amendment that would address the concerns of the auditors. That amendment was presented to and approved by the Executive Committee on September 22, 2016. Both the amendment and the revised policy are included for your information.

During our discussion, it came up that a presentation from the organization's auditors is considered an industry best practice. With that in mind, we invited our partners, Tom Muldoon and Caitlin Harvey, to joins us at our fall board meeting. They will offer a walkthrough of NEFA's documents to explain how and what to look for when you are reviewing audited financials. We expect this will be an interesting and informative session for NEFA Board and staff.

Next up for the Finance & Audit Committee will be to perform a risk assessment of NEFA's financial and fundraising portfolio. We look forward to reporting on that ongoing work in the year to come.

Best regards,

Geoff Hargadon
Board Treasurer & Chair, Finance & Audit Committee



Finance & Audit Committee Report

Endowment & Reserve Policy Amendment

MEMORANDUM

To: NEFA Board of Directors
From: Executive Committee
Date: October 14, 2016
Re: Endowment & Reserve Policy Amendment

The Executive Committee of the Board of Directors of the New England Foundation for the Arts (NEFA), on behalf of NEFA, amends its Endowment & Reserve Policy (approved March 2, 2016) as follows:

A) Section II. Funding Sources & Balances shall be replaced in its entirety by the following:

II. FUNDING SOURCES & BALANCES

Both Funds will initially be created from NEFA's audited unrestricted operating net assets balance as of May 31, 2015 at \$4,666,356. The Funds may be replenished and grown with operating surplus and/or through special fundraising earmarked by the Board of Directors or Executive Director.

Quasi-Endowment: NEFA will designate an amount equal to \$4,110,918 as a Quasi-Endowment. The Board expects the balance to increase/decrease based on the performance of its underlying investments with the overall expectation that it will increase over time.

Strategic Opportunity & Risk Reserve: NEFA will designate an amount equal to \$370,292 as the Strategic Opportunity & Risk Reserve. NEFA will endeavor to maintain a Reserve minimum balance equivalent to two months of average annual administrative expenses. Administrative expenses include all personnel, occupancy, general & administrative, and communications & development costs.

Amounts not designated as Quasi-Endowment or Strategic Opportunity & Risk Reserve shall remain in unrestricted operating net assets, free of designation, to serve as NEFA's working capital.

B) Section IV Fund Replenishment, under Strategic Opportunity & Risk Reserve, the number "three" shall be replaced by "two" for purposes of maintaining the target minimum balance.

This amendment to the Endowment & Reserve Policy was approved by unanimous vote of the NEFA Executive Committee on September 22, 2016.



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



Finance & Audit Committee Report

Endowment & Reserve Policy
Approved 3.2.16; Revised 9.22.16

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 at \$4,666,356. The Funds may be replenished and grown with operating surplus and/or through special fundraising earmarked by the Board of Directors or Executive Director.

Quasi-Endowment: NEFA will designate an amount equal to \$4,110,918 as a Quasi-Endowment. The Board expects the balance to increase/decrease based on the performance of its underlying investments with the overall expectation that it will increase over time.

Strategic Opportunity & Risk Reserve: NEFA will designate an amount equal to \$370,292 as the Strategic Opportunity & Risk Reserve. NEFA will endeavor to maintain a Reserve minimum balance equivalent to two months of average annual administrative expenses. Administrative expenses include all personnel, occupancy, general & administrative, and communications & development costs.

Amounts not designated as Quasi-Endowment or Strategic Opportunity & Risk Reserve shall remain in unrestricted operating net assets, free of designation, to serve as NEFA's working capital.

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.



Finance & Audit Committee Report

Endowment & Reserve Policy
Approved 3.2.16; Revised 9.22.16

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 two 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**.



21 East Main Street
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September 22, 2016

To the Board of Directors and Management of
New England Foundation for the Arts, Incorporated:

We have audited the financial statements of New England Foundation for the Arts, Incorporated (NEFA) for the year ended May 31, 2016, and have issued our report thereon dated September 22, 2016. Professional standards require that we provide you with information about our responsibilities under generally accepted auditing standards, *Government Auditing Standards* and the Uniform Guidance, as well as certain information related to the planned scope and timing of our audit. We have communicated such information in our letter to you dated June 13, 2016. Professional standards also require that we communicate to you the following information related to our audit.

Required Communications

Qualitative Aspects of Accounting Practices

Management is responsible for the selection and use of appropriate accounting policies. The significant accounting policies used by NEFA are described in Note 2 to the financial statements. During fiscal year 2016, NEFA's Board of Directors voted to create a Board-designated endowment, as such accounting policies governing endowments were adopted. No other new accounting policies were adopted and the application of all existing policies was not changed during fiscal year 2016. We noted no transactions entered into by NEFA during the year for which there is a lack of authoritative guidance or consensus. All significant transactions have been recognized in the financial statements in the proper period.

Accounting estimates are an integral part of the financial statements prepared by management and are based on management's knowledge and experience about past and current events and assumptions about future events. Certain accounting estimates are particularly sensitive because of their significance to the financial statements and because of the possibility that future events affecting them may differ significantly from those expected. The most sensitive estimates affecting the financial statements were:

- Useful lives of property and equipment, which are based upon the expected useful lives of the assets;
- Collectability of contributions, grants and other receivable, which are based on collection history with the donor; and
- Allocation of costs by program and function, which involves management's estimates in accordance with NEFA's cost allocation plan.

We evaluated the key factors and assumptions used to develop these estimates in determining that they are reasonable in relation to the financial statements taken as a whole.

The financial statement disclosures are neutral, consistent, and clear.

Difficulties Encountered in Performing the Audit

We encountered no difficulties dealing with management in performing and completing our audit.

Required Communications (Continued)

Corrected and Uncorrected Misstatements

Professional standards require us to accumulate all misstatements identified during the audit, other than those that are clearly trivial, and communicate them to the appropriate level of management. Management concurs with and has corrected the attached misstatement detected as a result of audit procedures.

Disagreements with Management

For purposes of this letter, a disagreement with management is a financial accounting, reporting, or auditing matter, whether or not resolved to our satisfaction, that could be significant to the financial statements or the auditor's report. We are pleased to report that no such disagreements arose during the course of our audit.

Management Representations

We have requested certain representations from management that are included in the management representation letter dated September 22, 2016.

Management Consultations with Other Independent Accountants

In some cases, management may decide to consult with other accountants about auditing and accounting matters, similar to obtaining a "second opinion" on certain situations. If a consultation involves application of an accounting principle to NEFA's financial statements or a determination of the type of auditor's opinion that may be expressed on those statements, our professional standards require the consulting accountant to check with us to determine that the consultant has all the relevant facts. To our knowledge, there were no such consultations with other accountants.

Other Audit Findings or Issues

We generally discuss a variety of matters, including the application of accounting principles and auditing standards, with management each year prior to retention as NEFA's auditors. However, these discussions occurred in the normal course of our professional relationship and our responses were not a condition to our retention.

Other Matters - Supplementary Information

With respect to the supplementary information accompanying the financial statements, we made certain inquiries of management and evaluated the form, content, and methods of preparing the information to determine that the information complies with U.S. generally accepted accounting principles, the method of preparing it has not changed from the prior period, and the information is appropriate and complete in relation to our audit of the financial statements. We compared and reconciled the supplementary information to the underlying accounting records used to prepare the financial statements or to the financial statements themselves.

Other Matters - For Your Information

New Lease Accounting

In February 2016, Financial Accounting Standards Board (FASB) issued Accounting Standards Update (ASU) 2016-02, *Leases* (Topic 842), to increase transparency and comparability of lease transactions. This ASU applies to all entities that enter into a lease. There is no significant change to the lessor accounting. The most significant change is the recognition of lease assets and lease liabilities by lessees for those leases classified as operating leases under existing GAAP. Other significant changes resulting from the new ASU are as follow:

- For leases with a term of twelve months or less, a lessee is permitted to make an accounting policy election not to recognize lease assets and lease liabilities, and recognize the lease expense generally on a straight-line basis over the lease term.
- The new standard makes a distinction between “operating leases” and “finance leases”. For operating leases, the lessees will recognize a “right-of-use” asset and a lease liability, initially at the present value of the lease payments, which represents the right to use the underlying asset for the lease term. The lease cost is calculated so that the cost of the lease is allocated over the lease term on a generally straight-line basis. For finance leases, the lessee will similarly record the right-of-use asset and a lease liability, again at the present value of the lease payments. However, interest on the lease liability is recognized separately from the amortization of the right-of-use asset. The cash payments related to operating leases are reflected in the operating section of the statement of cash flow. Cash payments related to the principal portion of a financing lease is classified in the financing activities, and payments of interest are reflected within operating activities of the statement of cash flows.

This change takes effect for fiscal years beginning after December 15, 2019, for non-public companies. Early application will be permitted for all organizations.

In order to estimate how this change will affect your business, you should summarize all of your operating leases and consider the impact they will have on your financial statements. If the impact on your balance sheet is potentially significant, you may want to:

- Calculate your loan covenant ratios using your balance sheet as adjusted for these accounting changes to make sure you are still in compliance.
- Amend existing loan agreements so the loan covenants exclude any impact from lease accounting rule changes.
- Modify or change existing loan covenant definitions and calculations to specifically exclude capital leases.
- Look at the impact of these changes to your expenses and the subsequent impact on any contracts, compensation agreements, etc.
- Consider if it still makes sense to lease instead of buying the asset.
- Estimate the effect of this change on the timing of your expenses and re-forecast your financial results to see the full impact of the change.

With respect to the transition to the new guidance, lessees and lessors are required to recognize and measure leases at the beginning of the earliest period presented in the financial statements, using what is termed: a “modified retrospective approach”. The modified retrospective approach includes a number of optional practical expedients that entities may elect to apply. We recommend that you consult us for further details.

Other Matters - For Your Information (Continued)

Information Technology General Controls

During the fiscal year 2016 audit of NEFA, we utilized members of our Information Technology Advisory Services (ITAS) team to perform an analysis of NEFA's Information Technology (IT) environment, with special emphasis on IT General Controls (ITGC) in the following areas:

- Access to programs and data
- Program changes/development
- Computer operations

This review resulted in a number of recommended enhancements that could be made to NEFA's ITGC, which have been shared with NEFA's IT personnel as well as the Director of Finance and Administration. None of the enhancements are a result of a material weakness or significant deficiency and are general recommendations to enhance the controls surrounding the IT environment. Management of NEFA should develop an implementation schedule to address the recommended enhancements as a way to strengthen NEFA's ITGC.

Other Matters - Best Practices

Prior Year Item Addressed

The following item was noted in the prior year audit and has been addressed during 2016:

- Based on our internal control testing during the current year audit, management appears to be following their dual signature policy.

Prior Year Items in Process

The following items were noted in prior year audits and are still in process:

Risk Assessment

We understand the Executive Committee has discussed various financial statement and finance risks and has taken several steps to mitigate these risks. NEFA's management, in conjunction with the Executive Committee, is in the process of developing a written outline of their risk assessment and the procedures in place for assessing and monitoring risks relative to financial operations.

Concentration

Three donors account for approximately 70% and 79% of NEFA's total operating revenue for the years ended May 31, 2016 and 2015, respectively. This is a significant concentration and it would be prudent to explore opportunities to diversify funding sources.

Other Matters - Best Practices (Continued)

Current Year Items

The following items were noted during the current year audit:

Online Fundraising

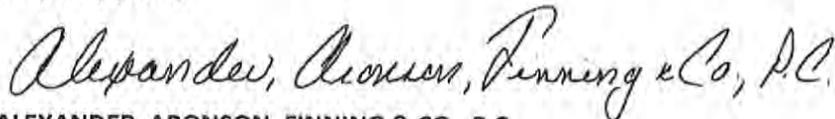
NEFA has a "Donate Now Button" on its website. With recent state regulatory changes, this is enough in certain states to require registration. NEFA should analyze the sources of donations by state to determine if registering in any other state is required. We would be happy to help you make this determination.

Cash Management Policy

A formal, written cash management policy is required by the newly implemented Uniform Guidance. Management has cash management policies and procedures but they are not formalized. Management should formalize this policy to be in compliance with Uniform Guidance requirements.

This information is intended solely for the use of the Audit Committee, the Board of Directors, and management of NEFA, and is not intended to be, and should not be, used by anyone other than these specified parties.

Very truly yours,



ALEXANDER, ARONSON, FINNING & CO., P.C.
Certified Public Accountants

Client: **74039 - New England Foundation for the Arts, Incorporated**
 Engagement: **74039 - NEFA 2016**
 Period Ending: **5/31/2016**
 Trial Balance: **TB - Epace Trial Balance**
 Workpaper: **Adjusting Journal Entries Report**

Account	Description	W/P Ref	Debit	Credit	P & L Effect
Adjusting Journal Entries JE # 101		SSTT-02	Unadjusted changes in net assets: \$ (4,188,804)		
To remove the conditional portion of the Duke grant.					
4000-43-DU500-10	Contributions - Temp Restricted		63,375.00		
4010-90-00632-10	Contributions - Unrestricted		2,815.00		
1200-00-DU500-10	Accounts Receivable			66,190.00	
Total			66,190.00	66,190.00	(66,190)
			Adjusted changes in net assets: <u>\$ (4,254,994)</u>		



NEW ENGLAND FOUNDATION FOR THE ARTS

**FINANCIAL STATEMENTS IN ACCORDANCE WITH
GOVERNMENT AUDITING STANDARDS AND
UNIFORM GUIDANCE
MAY 31, 2016 AND 2015**

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

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May 31, 2016 and 2015

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**Unmodified Opinion on Financial Statements Accompanied by Other Information –
Not-For-Profit Entity**

Independent Auditor's Report

To the Board of Directors of
New England Foundation for the Arts, Incorporated:

Report on the Financial Statements

We have audited the accompanying financial statements of New England Foundation for the Arts, Incorporated (a Massachusetts corporation, not for profit) (NEFA) which comprise the statements of financial position as of May 31, 2016 and 2015, and the related statements of activities and changes in net assets and cash flows for the years then ended, and the related notes to the financial statements.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements referred to on page one present fairly, in all material respects, the financial position of New England Foundation for the Arts, Incorporated as of May 31, 2016 and 2015, and the changes in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

Other Matters

Our audits were conducted for the purpose of forming an opinion on the financial statements as a whole. The accompanying Schedule of Expenditures of Federal Awards for the year ended May 31, 2016, as required by Title 2 U.S. Code of Federal Regulations (CFR) Part 200, *Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards*, is presented for purposes of additional analysis and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America. In our opinion, the information is fairly stated, in all material respects, in relation to the financial statements as a whole.

Other Reporting Required by Government Auditing Standards

In accordance with *Government Auditing Standards*, we have also issued our report dated September 22, 2016, on our consideration of NEFA's internal control over financial reporting and on our tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements and other matters. The purpose of that report is to describe the scope of our testing of internal control over financial reporting and compliance and the results of that testing, and not to provide an opinion on internal control over financial reporting or on compliance. That report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering NEFA's internal control over financial reporting and compliance.

Alexander, Brown, Penning & Co., P.C.

Boston, Massachusetts
September 22, 2016

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Statements of Financial Position
May 31, 2016 and 2015

Assets	2016	2015
Current Assets:		
Cash	\$ 1,373,013	\$ 849,822
Cash - fiscal agent	60,809	74,309
Short-term investments	6,709,877	6,726,827
Current portion of contributions, grants and other receivables	2,803,361	3,505,135
Prepaid expenses and other	<u>142,197</u>	<u>50,732</u>
Total current assets	11,089,257	11,206,825
Investments	7,934,837	8,633,104
Contributions, Grants and Other Receivables, net of current portion	477,095	3,841,253
Property and Equipment, net	222,099	205,703
Deposit	<u>12,727</u>	<u>12,727</u>
Total assets	<u>\$ 19,736,015</u>	<u>\$ 23,899,612</u>
Liabilities and Net Assets		
Current Liabilities:		
Accounts payable and accrued expenses	\$ 257,348	\$ 178,625
Current portion of grants payable	1,771,907	1,902,835
Fiscal agent payable	<u>60,809</u>	<u>74,309</u>
Total current liabilities	2,090,064	2,155,769
Grants Payable, net of current portion	<u>415,755</u>	<u>258,653</u>
Total liabilities	<u>2,505,819</u>	<u>2,414,422</u>
Net Assets:		
Unrestricted:		
Operating	42,032	4,666,356
Property and equipment	222,099	205,703
Board designated - funds functioning as endowment	4,053,500	-
Board designated - strategic opportunity and risk reserve	<u>370,292</u>	<u>-</u>
Total unrestricted	4,687,923	4,872,059
Temporarily restricted	<u>12,542,273</u>	<u>16,613,131</u>
Total net assets	<u>17,230,196</u>	<u>21,485,190</u>
Total liabilities and net assets	<u>\$ 19,736,015</u>	<u>\$ 23,899,612</u>

The accompanying notes are an integral part of these statements.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Statements of Activities and Changes in Net Assets
For the Years Ended May 31, 2016 and 2015

	2016		2015	
	Unrestricted	Temporarily Restricted	Total	Total
Operating Revenue:				
Contributions and grants	\$ 122,563	\$ 1,047,286	\$ 1,169,849	\$ 5,229,407
National Endowment for the Arts	-	1,035,683	1,035,683	1,115,199
State arts councils	-	105,109	105,109	111,822
Interest and dividends	147,051	73,109	220,160	202,242
Service fees and other income	71,578	-	71,578	289,608
Net assets released from program restrictions	6,240,638	(6,240,638)	-	-
Total operating revenue	6,581,830	(3,979,451)	2,602,379	6,948,278
Operating Expenses:				
Program services:				
National Dance Project	2,578,061	-	2,578,061	2,358,208
National Theater Project	1,112,518	-	1,112,518	1,102,231
New England Presenting and Touring	556,156	-	556,156	618,004
Creative City	402,608	-	402,608	36,976
Research, Documentation and Evaluation	304,662	-	304,662	249,875
Center Stage	209,227	-	209,227	1,199,597
Public Art	174,449	-	174,449	239,426
Sponsored Projects	2,000	-	2,000	45,689
Total program services	5,339,681	-	5,339,681	5,850,006
Supporting services:				
Administrative and general	714,988	-	714,988	740,523
Development	264,463	-	264,463	259,663
Marketing and communications	220,913	-	220,913	199,995
Total supporting services	1,200,364	-	1,200,364	1,200,181
Total operating expenses	6,540,045	-	6,540,045	7,050,187
Changes in net assets from operations	41,785	(3,979,451)	(3,937,666)	(101,909)
Investment Return	(225,921)	(91,407)	(317,328)	382,713
Changes in net assets	(184,136)	(4,070,858)	(4,254,994)	280,804
Net Assets:				
Beginning of year	4,872,059	16,613,131	21,485,190	21,204,386
End of year	\$ 4,687,923	\$ 12,542,273	\$ 17,230,196	\$ 21,485,190

The accompanying notes are an integral part of these statements.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Statements of Cash Flows

For the Years Ended May 31, 2016 and 2015

	<u>2016</u>	<u>2015</u>
Cash Flows from Operating Activities:		
Changes in net assets	\$ (4,254,994)	\$ 280,804
Adjustments to reconcile changes in net assets to net cash provided by operating activities:		
Investment return	317,328	(382,713)
Depreciation	68,026	67,997
Changes in operating assets and liabilities:		
Contributions, grants and other receivables	4,065,932	619,078
Prepaid expenses and other	(91,465)	92,629
Accounts payable and accrued expenses	37,630	15,031
Grants payable	26,174	(422,786)
	<u>168,631</u>	<u>270,040</u>
Cash Flows from Investing Activities:		
Purchases of investments	(1,301,242)	(857,291)
Net proceeds from sale of investments	1,699,131	1,210,962
Acquisition of property and equipment	(43,329)	(26,880)
	<u>354,560</u>	<u>326,791</u>
Net Change in Cash	523,191	596,831
Cash:		
Beginning of year	<u>849,822</u>	<u>252,991</u>
End of year	<u>\$ 1,373,013</u>	<u>\$ 849,822</u>
Supplemental Disclosure of Non-Cash Transactions:		
Unrealized gain (loss) on investments	<u>\$ (665,318)</u>	<u>\$ 230,613</u>
Property and equipment acquired through accounts payable	<u>\$ 41,093</u>	<u>\$ -</u>

The accompanying notes are an integral part of these statements.

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NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

1. OPERATIONS AND NONPROFIT STATUS

The New England Foundation for the Arts Incorporated (NEFA), a Massachusetts not-for-profit organization, invests in the arts to enrich communities in New England and beyond. NEFA accomplishes this by granting funds to artists and cultural organizations; connecting them to each other and their audiences; and analyzing their economic contributions. NEFA's New England focus continues at the center of a portfolio of programs that are local, regional, national and international in scope.

NEFA was established on May 6, 1976, and serves as a regional partner for the National Endowment for the Arts, the New England state arts agencies, and private foundations and donors.

NEFA operates programs in the following areas:

New England Presenting, Touring and Network-Building – connects New England artists and communities through **Expeditions** and **New England States Touring (NEST)** grants for public presentations and touring; provides focused opportunities including related to curatorial research, individual artists and Native artists and communities; hosts convenings such as the annual **Idea Swap**.

New England Creative Economy Research, Documentation and Evaluation – increases public understanding of the creative economy through research and analysis; supports New England's leaders in the creative economy with forums such as **Creative Communities Exchange**; provides program services, including **CreativeGround.org**, a directory of cultural nonprofits, creative businesses and artists of all disciplines.

Performing Arts – provides support for the creation and touring of dance and theater through the **National Dance Project**, **National Theater Project** and other grant-making and professional development opportunities for artists and presenters; fosters community engagement and international exchange; and through special initiatives, creates opportunities for artists at various stages in their careers.

Public Art – provides support for public art through programs including **Fund for the Arts** and **Creative City** by grant-making that pairs artists with community organizations and integrates public participation into artistic process; provides professional development training to artists working in the public realm.

International Cultural Exchange – connects international artists with artists and communities in the United States, using the power of art to foster cultural understanding, and cultivates international opportunities and reciprocal learning, through **Center Stage**, an initiative of the U.S. Department of State's Bureau of Educational and Cultural Affairs, and other initiatives.

Sponsored Projects – provides financial support and oversight to programs or projects conducted by organizations without 501(c)(3) status, when such projects have the potential to advance NEFA's own charitable and programmatic goals.

NEFA is exempt from Federal income taxes as an organization (not a private foundation) formed for charitable purposes under Section 501(c)(3) of the Internal Revenue Code (IRC). NEFA is also exempt from state income taxes. Donors may deduct contributions made to NEFA within the IRC regulations.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

2. SIGNIFICANT ACCOUNTING POLICIES

NEFA's financial statements have been prepared in accordance with generally accepted accounting standards and principles established by the Financial Accounting Standard Board (FASB). References to U.S. GAAP in these notes are to the FASB Accounting Standards Codification (ASC).

Contributions, Grants and Other Receivables

Contributions, grants and other receivables include unconditional promises to give (see Note 10). Management evaluates the collectability of the contributions, grants and other receivables and records an allowance for any amounts where collections are doubtful. At May 31, 2016 and 2015, there was no allowance for doubtful accounts recorded.

Property and Equipment and Depreciation

Property and equipment are recorded at cost when purchased or at fair value at the date of donation. NEFA capitalizes property and equipment with a cost of over \$2,500 and an estimated useful life of three years or more. Renewal and betterments are capitalized, while repairs and maintenance are expensed as they are incurred. Property and equipment are depreciated using the straight-line method over the following estimated useful lives and consist of the following:

	<u>Estimated Useful Life</u>	<u>2016</u>	<u>2015</u>
Leasehold improvements	Life of lease	\$ 291,766	\$ 219,703
Computer software	5 years	434,078	434,078
Computer hardware	5 years	55,131	106,157
Furniture and equipment	5 years	<u>44,420</u>	<u>44,867</u>
		825,395	804,805
Less - accumulated depreciation		<u>603,296</u>	<u>599,102</u>
		<u>\$ 222,099</u>	<u>\$ 205,703</u>

Depreciation expense was \$68,026 and \$67,997 for the years ended May 31, 2016 and 2015, respectively.

Expense Allocations

Expenses related directly to a function are distributed to that function, while other expenses are allocated to functions based on management's estimates.

Grants Payable

Grant awards are recorded as a liability on the date the grant is awarded by NEFA and all conditions are met. NEFA awarded grants totaling \$3,414,334 and \$3,216,911 during the years ended May 31, 2016 and 2015, respectively.

Revenue Recognition

Unrestricted contributions and grants are recorded as revenue when received or unconditionally committed. All other revenue is recorded as earned.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

Revenue Recognition (Continued)

Donor restricted contributions and grants are recorded as temporarily restricted revenue and net assets, if they are received or committed with donor stipulations that limit the use of the net assets. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statements of activities and changes in net assets as net assets released from restrictions.

Statements of Activities and Changes in Net Assets

Transactions deemed by management to be ongoing, major, or central to the provision of program services are reported as operating revenue and operating expenses in the accompanying statements of activities and changes in net assets. Peripheral or incidental transactions are reported as non-operating revenue. Non-operating revenue, consistent with industry practice, includes investment returns (see Note 6).

Net Assets

Unrestricted Net Assets

Unrestricted net assets are those net resources that bear no external restrictions and are generally available for use by NEFA. NEFA has grouped its unrestricted net assets into the following categories:

- **Operating net assets** consist of amounts which are available for use in NEFA's operating activities.
- **Property and equipment net assets** reflect the net book value of NEFA's property and equipment.
- **Board Designated - Funds Functioning as Endowment** represents amounts which have been designated by the Board of Directors to function as an endowment (see page 8 and Note 7).
- **Board Designated - Strategic Opportunity and Risk Reserve** represents amounts which have been designated by the Board of Directors for investment for periodic risk management and strategic risk-taking. These net assets are expendable in accordance with the Board of Directors' prescribed policy.

Temporarily Restricted Net Assets

NEFA receives contributions and grants that are designated by donors for specific purposes or time periods. These contributions and grants, as well as investment earnings on specific funds as directed by the donor, are recorded as temporarily restricted net assets until they are expended for their designated purpose or time period.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

Net Assets (Continued)

Temporarily Restricted Net Assets (Continued)

Temporarily restricted net assets consist of the following at May 31:

	<u>2016</u>	<u>2015</u>
Purpose restricted:		
Fund for the Arts	\$ 2,855,389	\$ 3,098,624
Other programs	<u>9,686,884</u>	<u>13,514,507</u>
	<u>\$ 12,542,273</u>	<u>\$ 16,613,131</u>

The Fund for the Arts is intended to fund programs for the creation of art in public spaces. The related investments are classified as long-term assets in the accompanying statements of financial position based on the intent of the fund. In addition, all investment income related to this fund is donor restricted and, therefore, increases the temporarily restricted net asset balance until released.

Donated Goods and Services

During fiscal years 2016 and 2015, NEFA received in-kind donations of software licensing, website advertising, and other miscellaneous in-kind donations with a fair value of \$38,743 and \$44,746, respectively, as determined by the donors. These amounts have been recorded as service fees and other income in the accompanying financial statements.

Investments

Investments consist of NEFA's holdings of marketable securities held for purposes of financial returns. Investment income includes interest, dividends and mutual fund distributions of these investments which are recorded when earned or declared. Realized gains and losses on investment transactions are recorded based on the average cost method.

Investment Return Allocations, Spending Policy and Investment Policy

During fiscal year 2016, the Board of Directors voted to create a board designated - funds functioning as endowment. The original corpus of the fund was designated as \$4,110,918. Since these amounts resulted from an internal designation and are not donor-restricted, they are classified and reported as unrestricted net assets.

NEFA has a spending policy of appropriating for distribution each year three to five percent of a three-year average of the funds functioning as endowment. The exact percentage will be determined by a vote of the Board of Directors each year. In establishing this policy, NEFA considered the long-term expected investment return on its endowment. This is consistent with NEFA's objective to maintain the purchasing power of the endowment assets, as well as to provide additional real growth through investment return.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

Investment Return Allocations, Spending Policy and Investment Policy (Continued)

To satisfy its long-term rate-of-return objectives, NEFA relies on a total return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yield (interest and dividends). The Investment Committee is responsible for selecting the investment managers of NEFA's portfolio. NEFA's Investment Committee believes broad diversification and a moderate-to-moderately high level of risk approach to portfolio management is necessary to reduce volatility and prudently maximize total return. The portfolio objectives include the following:

- Obtain the highest level of return for the Investment Committee's desired level of risk;
- Limit risk exposure through prudent diversification;
- Maintain purchasing power of the portfolio by maintaining the level of services in relation to average cost increases;
- Withdrawals and annual spending policy based on needs of NEFA as voted by the Investment Committee; and
- Control the costs of administering and managing the portfolio.

NEFA uses the total return method for allocating the investment return to unrestricted and temporarily restricted investment balances. The investment objective includes a multi-asset investment portfolio designed for monies with long-term investment horizons. The asset allocation of the underlying funds in the portfolio is diversified in 60% stocks and 40% fixed income.

Estimates

The preparation of financial statements in accordance with U.S. GAAP requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates.

Fair Value Measurements

NEFA follows the accounting and disclosure standards pertaining to ASC Topic, *Fair Value Measurements*, for qualifying assets and liabilities. Fair value is defined as the price that NEFA would receive upon selling an asset or pay to settle a liability in an orderly transaction between market participants.

NEFA uses a framework for measuring fair value that includes a hierarchy that categorizes and prioritizes the sources used to measure and disclose fair value. This hierarchy is broken down into three levels based on inputs that market participants would use in valuing the financial instruments based on market data obtained from sources independent of NEFA. Inputs refer broadly to the assumptions that market participants would use in pricing the financial instrument, including assumptions about risk. Inputs may be observable or unobservable. Observable inputs are inputs that reflect the assumptions market participants would use in pricing the financial instrument developed based on market data obtained from sources independent of the reporting entity. Unobservable inputs are inputs that reflect the reporting entity's own assumptions about the assumptions market participants would use in pricing the asset developed based on the best information available.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

2. SIGNIFICANT ACCOUNTING POLICIES (Continued)

Fair Value Measurements (Continued)

The three-tier hierarchy of inputs is summarized in the three broad levels as follows:

Level 1 - Inputs that reflect unadjusted quoted prices in active markets for identical assets at the measurement date.

Level 2 - Inputs other than quoted prices that are observable for the asset either directly or indirectly, including inputs in markets that are not considered to be active.

Level 3 - Inputs that are unobservable and which require significant judgment or estimation.

An asset or liability's level within the framework is based upon the lowest level of any input that is significant to the fair value measurement. All qualifying assets and liabilities are valued using Level 1 inputs except for certain investments (see Note 6).

Subsequent Events

Subsequent events have been evaluated through September 22, 2016, which is the date the financial statements were available to be issued. There were no events that met the criteria for recognition or disclosure in the financial statements.

Income Taxes

NEFA accounts for uncertainty in income taxes in accordance with ASC Topic, *Income Taxes*. This standard clarifies the accounting for uncertainty in tax positions and prescribes a recognition threshold and measurement attribute for the financial statements regarding a tax position taken or expected to be taken in a tax return. NEFA has determined that there are no uncertain tax positions which qualify for either recognition or disclosure in the financial statements at May 31, 2016 and 2015.

3. RELATED PARTY TRANSACTION AND FISCAL AGENT

Related Party Transaction

The executive directors of the state arts agencies of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont serve on NEFA's Board of Directors. For the years ended May 31, 2016 and 2015, NEFA received approximately \$105,109 and \$111,800, respectively, in grants and support from these agencies.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

3. RELATED PARTY TRANSACTION AND FISCAL AGENT (Continued)

Fiscal Agent

During the years ended May 31, 2016 and 2015, NEFA was a fiscal agent for the Massachusetts and New Hampshire state arts agencies. NEFA receives and disburses funds on behalf of these agencies. Each of these agencies also funds NEFA. Fiscal agent funds totaled \$60,809 and \$74,309 as of May 31, 2016 and 2015, respectively. These amounts are included in cash - fiscal agent and fiscal agent payable in the accompanying statements of financial position. Since NEFA is a fiscal agent, these activities are appropriately not included in the accompanying statements of activities and changes in net assets.

4. LINE OF CREDIT

NEFA has a \$1,000,000 line of credit available with a bank, renewable annually in November. Interest on outstanding borrowings is at .5% over the bank's prime lending rate (3.50% and 3.25% at May 31, 2016 and 2015, respectively). The line of credit is secured by a portion of NEFA's investments. There was no outstanding balance on this line of credit as of May 31, 2016 and 2015.

5. RETIREMENT PLANS

NEFA maintains an IRC Section 403(b) Defined Contribution Retirement Plan and Tax-Deferred Annuity Plan. The Defined Contribution Retirement Plan covers all eligible employees as defined in the plan. NEFA matches participant contributions up to 3% of an employee's annual compensation up to \$80 per month. The Tax-Deferred Annuity Plan covers all eligible employees as defined in the plan and is funded solely by employee elective contributions. For the years ended May 31, 2016 and 2015, NEFA's contribution totaled \$17,410 and \$17,775, respectively.

NEFA's 403(b) Defined Contribution Retirement Plan includes a Discretionary Employer Contribution component (DEC). This enables NEFA to contribute a specified amount to the retirement account for each staff member without requiring their participation and adding to the amount an employee can currently elect to contribute each year and have matched by NEFA in the existing plan. As of May 31, 2016 and 2015, NEFA accrued \$28,344 and \$26,974, respectively, of total compensation for each year in DEC, which is included in accounts payable and accrued expenses in the accompanying statements of financial position.

NEFA maintains a 457(b) Deferred Compensation plan (the Plan). Eligible employees are limited to the officers of NEFA. Eligible employees may make contributions to the Plan up to the maximum amount permitted by law and are immediately fully vested in the Plan. NEFA matches contributions on a discretionary basis as determined by the Board of Directors. NEFA may also decide to make a non-elective contribution to the Plan at the discretion of the Board of Directors. NEFA's contribution totaled \$4,400 for the year ended May 31, 2016. NEFA did not contribute funds to the Plan for the year ended May 31, 2015.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

6. INVESTMENTS

Investments measured at fair value using the following inputs are as follows at May 31:

Description	2016			Total
	Level 1	Level 2	Level 3	
Money market accounts	\$ 288,993	\$ -	\$ -	\$ 288,993
U.S. Treasuries	6,709,877	-	-	6,709,877
U.S. Government and agency issues	587,185	54,854	-	642,039
Corporate debt securities	898,262	140,329	-	1,038,591
Mutual funds	509,477	-	-	509,477
Accrued interest	13,963	-	-	13,963
Stocks:				
Consumer	1,142,150	-	-	1,142,150
Information Technology	1,027,612	-	-	1,027,612
Financial	1,010,455	-	-	1,010,455
Healthcare	987,965	-	-	987,965
Industrial	760,119	-	-	760,119
Energy	343,623	-	-	343,623
Utilities	169,850	-	-	169,850
Total	<u>\$ 14,449,531</u>	<u>\$ 195,183</u>	<u>\$ -</u>	<u>\$ 14,644,714</u>

Description	2015			Total
	Level 1	Level 2	Level 3	
Money market accounts	\$ 286,423	\$ -	\$ -	\$ 286,423
U.S. Treasuries	6,726,827	-	-	6,726,827
U.S. Government and agency issues	610,919	55,311	-	666,230
Corporate debt securities	924,016	189,802	-	1,113,818
Mutual funds	527,920	-	-	527,920
Accrued interest	16,672	-	-	16,672
Stocks:				
Consumer	977,271	-	-	977,271
Information Technology	1,178,418	-	-	1,178,418
Financial	1,138,802	-	-	1,138,802
Healthcare	1,151,573	-	-	1,151,573
Industrial	963,368	-	-	963,368
Energy	445,734	-	-	445,734
Utilities	166,875	-	-	166,875
Total	<u>\$ 15,114,818</u>	<u>\$ 245,113</u>	<u>\$ -</u>	<u>\$ 15,359,931</u>

NEFA values certain U.S. Government and agency issues and corporate debt securities using Level 2 inputs, as a pricing model is utilized to determine fair value which is unobservable to NEFA.

NEFA values all other investments, which are publicly traded, using observable, or Level 1 inputs; the quoted price in an active market.

Certain investments are reflected as long-term assets in accordance with NEFA's intent to hold these investments for long-term growth. Investments are not insured and are subject to ongoing market fluctuations.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

6. INVESTMENTS (Continued)

The investments have been allocated among the unrestricted and temporarily restricted net assets classes in the accompanying financial statements according to the absence or presence of donor restrictions.

Investment return is comprised of the following:

	<u>2016</u>	<u>2015</u>
Unrealized gains (losses)	\$ (665,318)	\$ 230,613
Realized gains	405,750	212,625
	<u>(259,568)</u>	<u>443,238</u>
Less - investment expense	57,760	60,525
	<u>\$ (317,328)</u>	<u>\$ 382,713</u>

7. ENDOWMENTS

Changes in endowment net assets are as follows for the year ended May 31, 2016 (there were no endowment net assets during fiscal year 2015):

	<u>Board Designated Endowment</u>
Endowment net assets, May 31, 2015	\$ -
Designation of net assets	<u>4,110,918</u>
Investment return:	
Investment income	104,522
Net realized and unrealized losses	(134,525)
Investment management fees	<u>(27,415)</u>
Total investment return	<u>(57,418)</u>
Endowment net assets, May 31, 2016	<u>\$ 4,053,500</u>

8. LEASES

NEFA leases space under an operating lease that is due to expire on July 31, 2020, with monthly payments that will range from \$16,291 to \$18,327. The facility lease requires NEFA to maintain certain insurance coverage and pay for its proportionate share of real estate taxes and operating expenses.

NEFA also leases certain equipment under an operating lease agreement that expires in March 2017, at an aggregate monthly payment of approximately \$276.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

8. LEASES (Continued)

Rent expense under these lease agreements was approximately \$206,000 and \$181,000 for the years ended May 31, 2016 and 2015, respectively.

Future minimum lease payments under these agreements are as follows:

2017	\$ 203,061
2018	\$ 206,668
2019	\$ 212,798
2020	\$ 218,906
2021	\$ 36,654

9. CONCENTRATIONS

NEFA maintains its cash balances in Massachusetts banks. The Federal Deposit Insurance Corporation (FDIC) insures balances up to certain amounts. At certain times during the year, these balances exceeded the insured amounts. NEFA has not experienced any losses in such accounts. NEFA believes it is not exposed to any significant credit risk on its cash.

As of May 31, 2016, approximately 72% of NEFA's contributions, grants and other receivables are due from the National Endowment for the Arts and 27% is due from another Federal agency and foundation. In addition, 39% of the total operating revenue is from the National Endowment for the Arts and 31% is from another foundation.

As of May 31, 2015, approximately 43% of NEFA's contributions, grants and other receivables were due from the National Endowment for the Arts and 54% was due from another Federal Agency and three foundations. In addition, 16% of the total operating revenue was from the National Endowment for the Arts and 63% was from another Federal Agency and one foundation.

10. CONTRIBUTIONS, GRANTS AND OTHER RECEIVABLES

As of May 31, 2016 and 2015, contributions, grants and other receivables consist of amounts expected to be received as follows:

	<u>2016</u>	<u>2015</u>
Due within one year	\$ 2,803,361	\$ 3,505,135
Due in one to five years	477,095	3,841,253
	3,280,456	7,346,388
Less - current portion	<u>2,803,361</u>	<u>3,505,135</u>
Long-term contributions, grants and other receivables, net	<u>\$ 477,095</u>	<u>\$ 3,841,253</u>

The contributions, grants and other receivables have not been discounted as the discount is not material to the accompanying financial statements.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Notes to Financial Statements
May 31, 2016 and 2015

11. GRANTS PAYABLE

As of May 31, 2016, grants payable consist of amounts expected to be paid as follows:

2017	\$ 1,771,907
2018	\$ 404,505
2019	\$ 11,250

The grants payable have not been discounted as it is not material to the accompanying financial statements.

12. FUNDING

NEFA receives funding under various Federal and state grants to carry on its programs. These grants are renewable annually and are subject to possible audit by the appropriate governmental agencies. In the opinion of management, the results of such audits, if any, will not have a material effect on the financial position of NEFA as of May 31, 2016 and 2015, or the changes in its net assets for the years then ended.

13. CONDITIONAL GRANTS

In September 2014, NEFA received a conditional grant totaling \$1,700,000, payable over a four-year period in varying installments. An installment payment of \$500,000 was made to NEFA during both fiscal years 2016 and 2015, which is included in contributions and grants in the accompanying statements of activities and changes in net assets for the years ended May 31, 2016 and 2015. The remaining installments are conditional upon NEFA reaching specific milestones and submitting certain reports, as defined in the grant agreement, and these amounts have not been recorded in the accompanying financial statements as of May 31, 2016, as the conditions have not yet been met.

During 2016, NEFA received a conditional grant totaling \$200,000. NEFA received a \$50,000 payment in fiscal year 2016. The remaining \$150,000 will be paid when NEFA raises \$200,000 of matching funds. This amount has not been reflected in the accompanying financial statements as of May 31, 2016, as the conditions have not yet been met.

Also during 2016, NEFA received a conditional grant totaling \$101,250. NEFA received a \$35,060 payment in fiscal year 2016. The remaining \$66,190 will be paid when NEFA raises \$101,250 of matching funds. This amount has not been reflected in the accompanying financial statements as of May 31, 2016, as the conditions have not yet been met.

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Schedule of Expenditures of Federal Awards
For the Year Ended May 31, 2016

Federal Grantor/ Pass-Through Grantor/ Program or Cluster Title	Federal CFDA Number	Pass-Through Entity Identifying Number	Federal Expenditures	Expenditures to Subrecipients
National Endowment for the Arts				
Direct Program:				
Promotion of the Arts - Partnership Agreements	45.025	N/A	\$ 1,078,011	\$ 258,770
U.S. Department of State				
Direct Program:				
Professional and Cultural Exchange Programs - Citizen Exchanges	19.415	N/A	114,010	25,000
Public Diplomacy Programs for Afghanistan and Pakistan	19.501	N/A	49,759	10,000
Total U.S. Department of State			163,769	35,000
Total Expenditure of Federal Awards			\$ 1,241,780	\$ 293,770

Note 1. Basis of Presentation

The accompanying Schedule of Expenditures of Federal Awards includes the Federal assistance activity of NEFA and is presented on the accrual basis of accounting. The information in this schedule is presented in accordance with the requirements of Title 2 U.S. Code of Federal Regulations (CFR) Part 200, *Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards*.

Note 2. Indirect Cost Rate

NEFA has elected to use the 10% de minimis cost rate for certain Federal programs.



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**Report on Internal Control Over Financial Reporting and on Compliance and Other Matters
Based on an Audit of Financial Statements Performed in Accordance
With Government Auditing Standards**

Independent Auditor's Report

To the Board of Directors of
New England Foundation for the Arts, Incorporated:

We have audited, in accordance with the auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards* issued by the Comptroller General of the United States, the financial statements of New England Foundation for the Arts, Incorporated (NEFA), which comprise the statement of financial position as of May 31, 2016, and the related statements of activities and changes in net assets and cash flows for the year then ended, and the related notes to the financial statements, and have issued our report thereon dated September 22, 2016.

Internal Control Over Financial Reporting

In planning and performing our audit of the financial statements, we considered NEFA's internal control over financial reporting (internal control) to determine the audit procedures that are appropriate in the circumstances for the purpose of expressing our opinion on the financial statements, but not for the purpose of expressing an opinion on the effectiveness of NEFA's internal control. Accordingly, we do not express an opinion on the effectiveness of NEFA's internal control.

A *deficiency in internal control* exists when the design or operation of a control does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect and correct, misstatements on a timely basis. A *material weakness* is a deficiency, or a combination of deficiencies, in internal control, such that there is a reasonable possibility that a material misstatement of NEFA's financial statements will not be prevented, or detected and corrected on a timely basis. A *significant deficiency* is a deficiency, or a combination of deficiencies, in internal control that is less severe than a material weakness, yet important enough to merit attention by those charged with governance.

Our consideration of internal control was for the limited purpose described in the first paragraph of this section and was not designed to identify all deficiencies in internal control that might be material weaknesses or significant deficiencies. Given these limitations, during our audit we did not identify any deficiencies in internal control that we consider to be material weaknesses. However, material weaknesses may exist that have not been identified.

Compliance and Other Matters

As part of obtaining reasonable assurance about whether NEFA's financial statements are free from material misstatement, we performed tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements, noncompliance with which could have a direct and material effect on the determination of financial statement amounts. However, providing an opinion on compliance with those provisions was not an objective of our audit, and accordingly, we do not express such an opinion. The results of our tests disclosed no instances of noncompliance or other matters that are required to be reported under *Government Auditing Standards*.

Purpose of this Report

The purpose of this report is solely to describe the scope of our testing of internal control and compliance and the results of that testing, and not to provide an opinion on the effectiveness of NEFA's internal control or on compliance. This report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering NEFA's internal control and compliance. Accordingly, this communication is not suitable for any other purpose.

Alexander, Brown, Fenning & Co., P.C.

Boston, Massachusetts
September 22, 2016



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**Report on Compliance for the Major Federal Program and Report on Internal Control
Over Compliance Required by the Uniform Guidance**

Independent Auditor's Report

To the Board of Directors of
New England Foundation for the Arts, Incorporated:

Report on Compliance for the Major Federal Program

We have audited New England Foundation for the Arts, Incorporated's (NEFA) compliance with the types of compliance requirements described in the *OMB Compliance Supplement* that could have a direct and material effect on NEFA's major Federal program for the year ended May 31, 2016. NEFA's major Federal program is identified in the summary of auditor's results section of the accompanying schedule of findings and questioned costs.

Management's Responsibility

Management is responsible for compliance with the Federal statutes, regulations, and the terms and conditions of its Federal awards applicable to its Federal programs.

Auditor's Responsibility

Our responsibility is to express an opinion on compliance for NEFA's major Federal program based on our audit of the types of compliance requirements referred to above. We conducted our audit of compliance in accordance with auditing standards generally accepted in the United States of America; the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States; and the audit requirements of Title 2 U.S. Code of Federal Regulations Part 200, *Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards* (Uniform Guidance). Those standards and the Uniform Guidance require that we plan and perform the audit to obtain reasonable assurance about whether noncompliance with the types of compliance requirements referred to above that could have a direct and material effect on a major Federal program occurred. An audit includes examining, on a test basis, evidence about NEFA's compliance with those requirements and performing such other procedures as we considered necessary in the circumstances.

We believe that our audit provides a reasonable basis for our opinion on compliance for the major Federal program. However, our audit does not provide a legal determination of NEFA's compliance.

Opinion on Each Major Federal Program

In our opinion, NEFA complied, in all material respects, with the types of compliance requirements referred to above that could have a direct and material effect on its major Federal program for the year ended May 31, 2016.

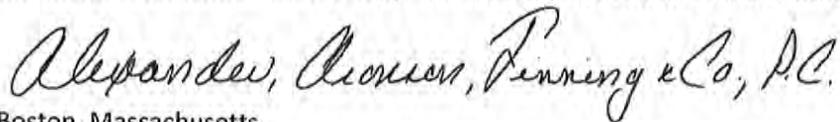
Report on Internal Control Over Compliance

Management of NEFA is responsible for establishing and maintaining effective internal control over compliance with the types of compliance requirements referred to on page 19. In planning and performing our audit of compliance, we considered NEFA's internal control over compliance with the types of requirements that could have a direct and material effect on the major Federal program to determine the auditing procedures that are appropriate in the circumstances for the purpose of expressing an opinion on compliance for the major Federal program and to test and report on internal control over compliance in accordance with the Uniform Guidance, but not for the purpose of expressing an opinion on the effectiveness of internal control over compliance. Accordingly, we do not express an opinion on the effectiveness of NEFA's internal control over compliance.

A deficiency in internal control over compliance exists when the design or operation of a control over compliance does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect and correct, noncompliance with a type of compliance requirement of a Federal program on a timely basis. *A material weakness in internal control over compliance* is a deficiency, or combination of deficiencies, in internal control over compliance, such that there is a reasonable possibility that material noncompliance with a type of compliance requirement of a Federal program will not be prevented, or detected and corrected, on a timely basis. *A significant deficiency in internal control over compliance* is a deficiency, or a combination of deficiencies, in internal control over compliance with a type of compliance requirement of a Federal program that is less severe than a material weakness in internal control over compliance, yet important enough to merit attention by those charged with governance.

Our consideration of internal control over compliance was for the limited purpose described in the first paragraph of this section and was not designed to identify all deficiencies in internal control over compliance that might be material weaknesses or significant deficiencies. We did not identify any deficiencies in internal control over compliance that we consider to be material weaknesses. However, material weaknesses may exist that have not been identified.

The purpose of this report on internal control over compliance is solely to describe the scope of our testing of internal control over compliance and the results of that testing based on the requirements of the Uniform Guidance. Accordingly, this report is not suitable for any other purpose.



Boston, Massachusetts
September 22, 2016

NEW ENGLAND FOUNDATION FOR THE ARTS, INCORPORATED

Schedule of Findings and Questioned Costs
May 31, 2016

1. SUMMARY OF AUDITOR'S RESULTS

Financial Statements

Type of auditor's report issued on whether the financial statements audited were prepared in accordance with GAAP: Unmodified

Internal control over financial reporting:

- Material weakness(es) identified? Yes No
- Significant deficiency(ies) identified? Yes None reported

Noncompliance material to financial statements noted? Yes No

Federal Awards

Internal control over the major Federal program:

- Material weakness(es) identified? Yes No
- Significant deficiency(ies) identified? Yes None reported

Type of auditor's report issued on compliance for the major Federal program: Unmodified

Any audit findings disclosed that are required to be reported in accordance with 2 CFR 200.516(a)? Yes No

Identification of the major Federal program:

<u>Program or Cluster Title</u>	<u>Federal CFDA Number</u>
Promotion of the Arts – Partnership Agreements	45.025

The dollar threshold used to distinguish between Type A and Type B programs was \$750,000.

Auditee qualified as low-risk auditee? Yes No

2. FINANCIAL STATEMENT FINDINGS

None

3. FEDERAL AWARD FINDINGS AND QUESTIONED COSTS

None



MEMORANDUM

To: NEFA Board of Directors
From: Randy Rosenbaum
Date: October 14, 2016
Re: Committee Priorities for FY17

Dear Board Members,

I'm delighted to share the news I have assumed the role of Chair of the Trustees Committee. I was honored to be asked by Jane James and Cathy Edwards to take a leadership role in this important work. My thanks to Jane for her tireless work steering the committee last year. In addition to myself, Jane, Betsy Richards, and Pamela Tatge we are joined this year by Taylor Ho Bynum and Barbara Murphy.

We met on September 29 to review the current board roster and strategize how to balance maintaining our relationships with longstanding board members with our commitment to bringing fresh perspectives to the board. Essential to this process is considering our leadership structure and focusing on succession planning.

During our discussion, we realized the committee could be more proactive by regularly checking in with members to learn more about your experience and satisfaction as a NEFA board member. In the coming months, Trustees Committee members will reach out to each of you to ask about your board and committee work, NEFA's stewardship, and our ongoing nomination process.

Based on our assessment of the board's composition, we believe we will have three openings to fill this year. We discussed how we can use these vacancies as an opportunity to continue our mission to strengthen the NEFA board by recruiting persons of stature from New England with new areas of personal and professional expertise and from diverse cultural backgrounds.

Recruitment Priorities for FY17:

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

Please take some time to reflect on these priorities and send any nominations to [Steven Fenton](#) by Monday, November 28.

Best regards,

Randy Rosenbaum
Chair, Trustees Committee

<p>Membership</p>	<ul style="list-style-type: none"> • Current elected members (17/22) • State Arts Agency Directors (5/22)* ➤ Goal: 24 total members ❖ Priority: Recruit 3 new members for the Class of 2020
<p>Demographics</p>	<ul style="list-style-type: none"> • Gender • Race/Ethnicity • Next generation ➤ Goal: Better ratio of diversity in all areas
<p>Geographic Distribution</p>	<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 New Hampshire, Connecticut, Rhode Island, and Vermont
<p>Arts Expertise</p>	<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
<p>Social Impact</p>	<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
<p>General Expertise</p>	<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 ❖ Priority: Law
<p>Throughline Considerations</p>	<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



MEMORANDUM

To: NEFA Board of Directors
From: Andrew Cornell & Jane James
Date: October 14, 2016
Re: Development & Communications Projects for FY17

Dear Board Members,

The Development & Communications Committee met on Monday, September 26 to outline our priorities for FY17. We are joined this year by new board member Lisa Wong, in addition to returning members, Byron Champlin, Kristina Newman-Scott, Ann Smith, and Marco Werman. Our conversation focused on three main areas: new committee initiatives; the FY17 annual appeal process; and upcoming NEFA events.

New Initiatives: At the retreat, the board expressed interest in marking NEFA's 40th anniversary. **Please save the date for Friday, June 23.** That evening, following our retreat, the board and NEFA friends will gather at Jacob's Pillow for a performance and to celebrate 40 years of NEFA and 20 years of the National Dance Project.

We hope to launch a new advisory council, made up of past board members, NEFA friends, and new contacts, who will help steward the organization in its next 40 years. The Development & Communications Committee will work this year to develop a charter and nomination list for this council. We will reach out for your advice and recommendations, and update the board on our progress.

Annual Appeal: Last year, the board achieved 100% participation in the annual fund, which is an important sign of our commitment to NEFA and its work. We hope to build on that success and momentum by: meeting that same goal this year; raising our median board gift; and expanding our appeal outreach. This year, we are asking you to support the annual appeal not only by giving generously to NEFA, but also by helping grow our donor base. At the board meeting, we would like to hear your perspectives on what kind of campaign would resonate most with prospective donors. Your input will inform our case making to these new contacts.

Upcoming Events: Attending NEFA events is the best way to get to know the organization, and we always encourage board members to reach out to NEFA staff for information on upcoming performances. We urge you all to consider attending NEFA's two upcoming convenings:

[15th Annual Idea Swap](#) | November 2, 2016 | 9:00 AM - 4:00 PM | Worcester, MA
[Creative Communities Exchange: CCX 2017](#) | June 8 - 9, 2017 | New London, CT

Best Regards,

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

INSTITUTIONAL FUNDING	FY15	FY16	FY17	FY18	FY19
Institutional Support Awarded in FY17					
Eastern Bank Charitable Foundation (\$5,000) <i>for the 2016 Idea Swap</i>			\$5,000		
The Henry Luce Foundation (\$25,000) <i>for Center Stage Pakistan</i>			\$25,000		
TOTAL			\$30,000		
Institutional Support Awarded Prior to FY17					
Barr Foundation (\$300,000) <i>for New England Creative Economy research</i>		\$97,565	\$196,715	\$5,720	
Barr Foundation (\$1,700,000) <i>for Creative City</i>	\$270,762	\$444,239	\$474,668	\$478,331	\$32,000
Doris Duke Charitable Foundation (\$5,184,758) <i>for the National Dance Project</i>	\$1,728,250	\$1,728,250	\$1,728,250		
The Andrew W. Mellon Foundation (\$3,625,000) <i>for the National Theater Project</i>	\$1,143,560	\$1,236,280	\$1,245,160		
The Andrew W. Mellon Foundation (\$3,300,000) <i>for the National Dance Project</i>		\$1,100,000	\$1,100,000	\$1,100,000	
Doris Duke Foundation for Islamic Art (\$300,000) <i>for Center Stage Season 3</i>	\$31,054	\$66,286	\$202,660		
The Reva and David Logan Foundation (\$200,000) <i>for RDDI Chicago</i>		\$22,000	\$88,000	\$90,000	
Doris Duke Charitable Foundation (\$101,250) <i>for NEFA's FY17 Arts & Military Convening</i>		\$11,250	\$90,000		
John D. and Catherine T. MacArthur Foundation (\$75,000) <i>for RDDI Chicago</i>		\$8,250	\$33,000	\$33,750	
The Richard H. Driehaus Foundation (\$25,000) <i>for RDDI Chicago</i>		\$2,750	\$11,000	\$11,250	
Boston Foundation (\$30,000) <i>for Creative City</i>		\$10,000	\$10,000	\$10,000	
TOTAL	\$3,173,626	\$4,726,870	\$5,179,453	\$1,729,051	\$32,000
Pending Institutional Proposals					
Doris Duke Charitable Foundation (\$3,629,320) <i>for National Dance Project</i>				\$1,814,660	\$1,814,660
TOTAL				\$1,814,660	\$1,814,660
GOVERNMENT FUNDING					
Government Support Awarded in FY17					
National Endowment for the Arts (\$1,048,900) <i>for FY17 Partnership</i>			\$1,048,900		
U.S. Department of State (\$1,350,000) <i>for Center Stage 4</i>			\$202,500	\$130,950	\$1,016,550
TOTAL			\$1,251,400	\$130,950	\$1,016,550
Government Support Awarded prior to FY17					
U.S. Department of State (\$1,000,000) <i>for Center Stage 3</i>	\$150,000	\$97,000	\$753,000		
Embassy of the United States, Islamabad, Pakistan (\$420,564) <i>for Center Stage 3</i>		\$63,085	\$294,394	\$63,085	
TOTAL	\$150,000	\$160,085	\$1,047,394	\$63,085	
Pending Government Proposals					
National Endowment for the Arts <i>for New England Presenting & Touring</i>				TBD	
Massachusetts Cultural Council <i>for FY17 Partnership</i>			\$50,000		
Vermont Arts Commission <i>for FY17 Partnership</i>			TBD		
Connecticut Office of the Arts <i>for FY17 Partnership</i>			TBD		
Rhode Island State Council on the Arts <i>for FY17 Partnership</i>			TBD		
Maine Arts Commission <i>for FY17 Partnership</i>			TBD		
New Hampshire State Council on the Arts <i>for FY17 Partnership</i>			TBD		
TOTAL			\$50,000	TBD	

(Continued on next page)



DONOR ADVISED FUNDING	FY15	FY16	FY17	FY18	FY19
Donor Advised Fund Support					
Aliad Fund <i>for the New England Dance Fund</i>			\$30,000		
TOTAL			\$30,000		
CORPORATIONS	FY15	FY16	FY17	FY18	FY19
Pending Corporate Support					
Wilson Butler Architects <i>for New England Presenting & Touring (2016 Idea Swap)</i>			TBD		
TOTAL			TBD		
OTHER GIFTS	FY15	FY16	FY17	FY18	FY19
Annual Fund <i>1 gift</i>			\$800		
Rebecca Blunk Fund <i>24 gifts</i>			\$4,263		
TOTAL			\$5,063		
TOTAL AWARDED IN FY17			\$1,316,463		
TOTAL BUDGETED IN FY17			\$7,543,310		
TOTAL PENDING			\$3,679,320		



MEMORANDUM

To: NEFA Board of Directors
From: Jane Preston, Deputy Director
Date: October 14, 2016
Re: Upcoming events and updates since June 2016 Board Meeting

The months following the June board retreat have been filled with work on research and evaluation, grant making, regional and national events with NEFA grantees and sponsored artists.

Cathy previewed the findings from the Metris Arts Consulting extensive National Dance Project (NDP) program evaluation and dance field research at the June meeting. Sara Nash, NEFA's program director of dance, will present the full report *Moving Dance Forward: NEFA's National Dance Project at 20 and Critical Field Trends* at the upcoming board meeting, with additional perspectives from our colleague and guest Peter DiMuro, executive director of the Dance Complex in Cambridge. Peter was one of six national faculty at the latest Regional Dance Development Initiative (RDDI) "lab" held at the University of Illinois in August. In July, NEFA announced the 19 NDP production and touring grants for 2016, and eight of these projects will receive additional support for production residencies. NEFA has also launched the New England Dance Fund, made possible by a grant from the Aliad Fund at the Boston Foundation. The first round of grants, announced in September, supported 17 dance artists from all New England states to pursue career-advancing opportunities. Second-round New England Dance Fund grants will be announced soon.

Dee Schneidman, program director for research and creative economy, met with the SAA directors at the June retreat to get early input to guide the 2017 Creative Economy Research Initiative, a continuation of NEFA's series of major studies on the impact of the New England creative economy. The new report will be released at the fifth bi-annual Creative Communities Exchange (CCX). We encourage all board members to attend CCX, **June 8 - 9, 2017** in New London Connecticut. As part of this research, NEFA is conducting *Creatives Count*, a survey of individual artists and creative workers in the region. The results will significantly enhance the public data included in the report and will strengthen NEFA's CreativeGround.org website by adding artist and creative worker profiles.

Another opportunity to see NEFA in action is at the 15th annual Idea Swap on **November 2, 2016** at Mechanics Hall in Worcester, MA. Close to 150 New England arts presenters and artists attend this popular event where brief presentations of touring projects encourage collaborative planning toward applications to NEFA's Expeditions program. Adrienne Petrillo, program director for presenting and touring will preview modifications to Expeditions that address some of the needs revealed in the New England programs strategic planning process led by Chris Dwyer in the past year. All NEFA staff members traditionally participate in this day of networking and planning with New England constituents. In addition to Expeditions, the New England States touring program recently made 10 grants to organizations for touring engagements of regional artists.



In July, the National Theater Project selected six new artist-led theater works to receive creation and touring awards. Quita Sullivan, program director for theater, is planning for this cohort of projects to meet with the program's 12 national advisors in New York in early December to develop touring strategies, receive mentoring and exchange ideas and practices. Five artists funded through NTP and NDP to create works with veterans and military participation are providing planning guidance for NEFA's convening *Art in the Service of Understanding: Bridging Artists, Military and Civilian Communities* on **March 10 – 12, 2017** at Arts Emerson in Boston. This small, discussion-oriented gathering will bring together approximately 50 artists, military and healthcare representatives, community organizations and presenters to discuss effective practices for working across these domains. The event will be live streamed by HowlRound to make it more widely available.

Over the summer and extending into the fall, the majority of the 19 artist-led projects funded in the first two rounds of the Creative City program engaged with community participants throughout the city of Boston. On the evening after the board meeting, October 27 from 5:00 – 8:00 pm, artist Denise Delgado will share an evening of stories, the culmination of her year-long project *Bodega Signs + Wonders* in which she gathered community stories and created poetry to be displayed on semi-permanent business signs in a Boston neighborhood. Board members are welcome to join NEFA staff in attending the event, which includes a community dinner. Kim Szeto, program manager for Creative City conducted multiple information sessions, applicant workshops and consultations with artists interested in the program in advance of the September 12 deadline. A group of program advisors will meet on October 24 to review 26 applications to recommend the third round of Creative City grants.

The third season of Center Stage, NEFA's international exchange program in partnership with the U.S. Department of State, also unfolded this summer and fall. Touring ensembles from Algeria and Tanzania are wrapping up more than 33 performances in 24 communities in 17 states, originating in Boston in July. Additional New England engagements included Hartford and New Haven, CT, Durham, NH, Ashfield, MA, Denmark, Maine, and Burlington, VT. Coming up in spring 2017 will be U.S. tours with two ensembles from Pakistan. Looking forward to season 4, Center Stage has received 148 nominations for ensembles from Egypt, Jordan, and Ukraine; finalists will be announced in summer 2017, with five ensembles on month-long tours across the U.S. from June-December, 2018.

We are always happy to have board members in the NEFA offices and encourage you to talk with staff about programs that are particularly of interest to you. Please help me in thanking the creative, talented and very hard-working program staff – Adrienne, Cheri, Daniela, Dee, Deidra, Kelsey, Kim, Kristin, Meena, Nick, Quita, and Sara – for all of their efforts on behalf of NEFA.

Auditing NEFA – A Walkthrough of NEFA’s Financials

Caitlin E. Harvey, CPA, MBA | *Manager* | AAFCPAs | Boston, MA

Caitlin has been serving AAFCPAs’ clients since 2010 and is responsible for planning and executing financial audits for sophisticated nonprofit organizations, including: multiservice human & social services providers, behavioral health agencies, legal service agencies and community health centers. She specializes in audits in accordance with generally accepted auditing standards, Uniform Guidance/Single Audit and Government Auditing Standards, as well as the Massachusetts Uniform Financial Report (UFR).

Caitlin develops a deep understanding of the client's business by examining operations and processes from the inside out; this enables her to view controls issues and concerns from the perspective of the Audit Committee and Senior Management. She is responsible for monitoring and reporting regarding the productivity of staff, and adherence to work plan schedules on each assignment. She provides interim updates regarding observations, findings and recommendations to business line and senior management. Caitlin also has extensive experience with the preparation and filing of the Federal Form 990 and Form 990-T unrelated business income tax (UBIT) returns.

Caitlin is an active member of AAF’s Healthcare and Cost Report Committees. She is also a member and coach of AAF’s internal professional accountant development program, and a member of the firm’s Women’s Opportunity Network.

Thomas F. Muldoon, CPA, CGMA | *Audit Partner* | AAFCPAs | Boston, MA

Tom has been serving AAF clients since 2001. He specializes in providing assurance, tax, and business consulting services to sophisticated nonprofit organizations, including: multiservice human & social service organizations, early education and care (EEC) agencies, independent schools, Massachusetts Chapter 766 schools, and higher education institutions. Tom specializes in audits in accordance with generally accepted auditing standards, Uniform Guidance/Single Audit and Government Auditing Standards, as well as the Massachusetts Uniform Financial Report (UFR).

Tom fully leverages all aspects of the assurance process to identify opportunities that add significant value and increase growth in revenue and profits. Tom advises clients in the areas of financial-management policies & procedures, unrelated business income tax (UBIT) exposure, capital campaigns, operational budgeting and forecasting, revenue recognition, and implementing internal control structures with limited resources. In addition, many of AAFCPAs’ clients have large endowment portfolios and as such, Tom has expertise in advising on educational asset & endowment management, and alternative investments.

Moving Dance Forward – *Presentation and Discussion of Findings in Metris Arts Report*

Peter DiMuro | *Executive Director* | The Dance Complex | Cambridge, MA

Peter DiMuro has woven a career as a performer, choreographer, director, teacher, facilitator and arts engager, touring and teaching internationally. He was Artistic Director of Liz Lerman Dance Exchange 2003-2008, capping a 15 year relationship as performer and lead-artist with the company founded by MacArthur "Genius" Lerman.

His current creative umbrella is Public Displays of Motion, a company that develops and performs artistic works and cultivates dance/arts literacy, advocacy and engagement. The company was recently awarded a Boston Center for the Arts residency, as well as the Boston Dance Alliance's 2014/15 Rehearsal and Retreat Fellowship. In his earlier Boston years, he created work with his own Peter DiMuro Performance Associates and danced with Gerri Houlihan, Ruth Birnberg, Susan Rose and in the eclectic repertory (Bebe Miller, Lucinda Childs, Charles Moulton, Wendy Perron) of Concert Dance Company. He made his professional debut at what is now The Dance Complex's Julie Ince Thompson Theatre.

Peter was named a White House Millennial Artist in 2000, a 1995 Mayor of Boston/ProArts Arts Award recipient, and his work has received grants/support from the National Performance Network, the Mass Artists' Foundation, Mass Cultural Council, MetLife Foundation and the National Endowment for the Arts. In 2010, he represented the US as an emissary for the Department of State in Madrid, teaching and adjudicating an international competition for emerging artists.

Peter has taught for Cornerstone Theatre Institute/LA, American Dance Festival and Bates Dance Festival and adjudicated American College Dance Festival Association regional conferences. He has been affiliated with Tufts University (artist in residence), Drexel University (associate professor), Michigan State University (guest artist/commissionee), American University, Emerson College, Boston University, The Boston Conservatory, and several college programs throughout his career.

Peter's work has appeared on tour and been commissioned by leading presenters, including The Kennedy Center/DC, Clarice Smith Performing Arts Center/MD, Tampa Bay Performing Arts Center, Dance Place/DC, DanceNOW at Joe's Public Theatre/NY, Dance Umbrella, the Emerson Majestic, Bates Dance Festival, American Dance Festival, AURAS Dance/Lithuania, as well as on a nationally aired television commercial for the National Institute on Aging. He directed seminal projects for Dance Exchange, including "The Portsmouth Naval Shipyard Project" and the 17-city tour of "Hallelujah Project", both engaging communities in dialogue and action to make dance/theatre. His "Gumdrops and the Funny Uncle" looks at multiple definitions of what makes a family, in a work set at the winter holidays.

He has served on the boards of the Dance Umbrella/Boston, National Performance Network, Dance/USA, Capitol Region Educators in Dance Organization, and as a mentor and panelist for New England Foundation for the Arts, Maryland State Arts Council, DC Commission for the Arts. He is host and creative consultant to VelocityDC, an annual DC based showcase for the region's eclectic dance companies.

Board Officers

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

Class of 2017

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

Class of 2018

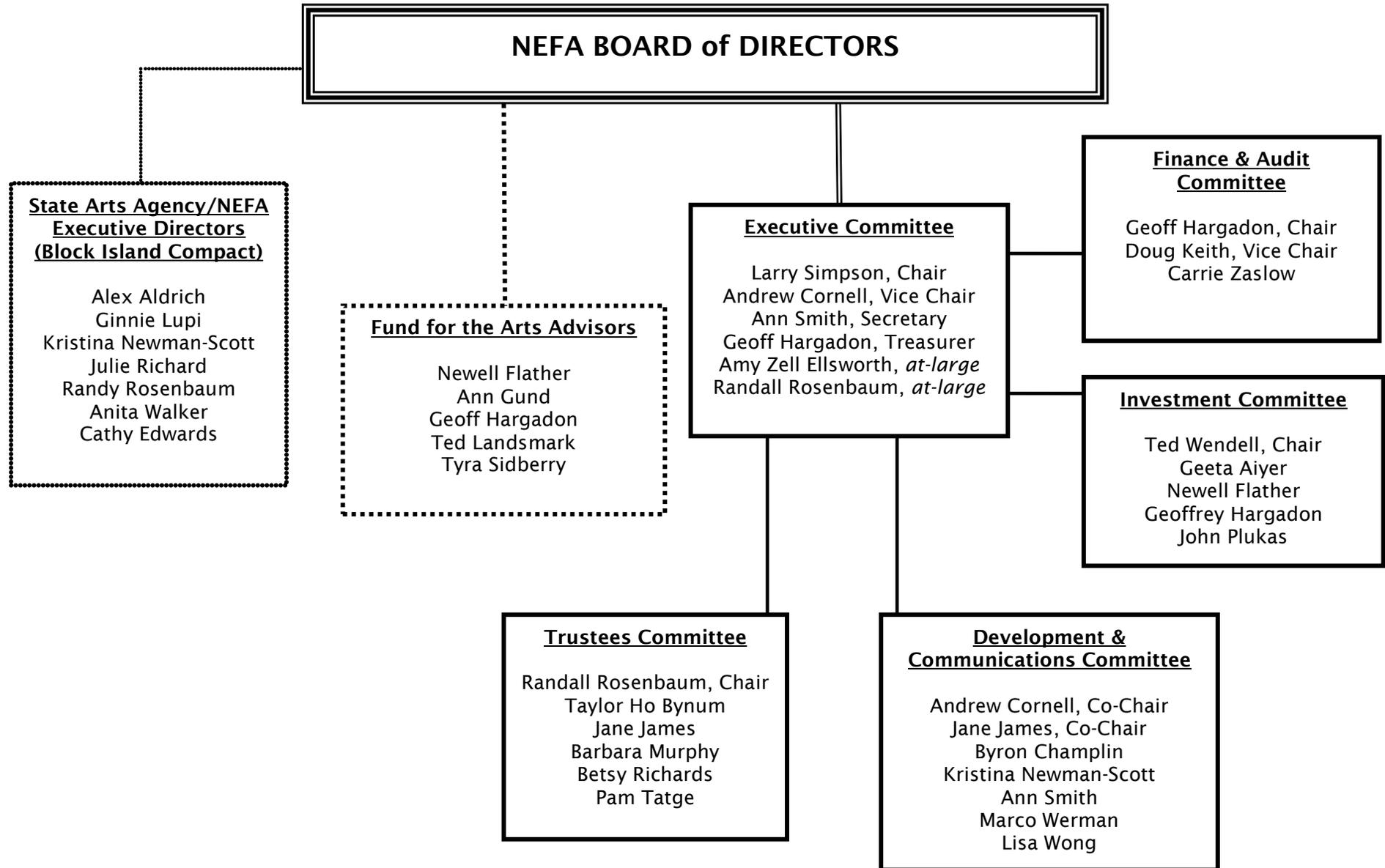
- | Class of 2018 | State | Start Date | Current Term |
|----------------------|-------|------------|-----------------------------|
| • Geoff Hargadon | MA | 2012 | 2 nd 3-year term |
| • Ann Smith | MA | 2015 | 1 st 3-year term |
| • Pamela Tatge | MA/CT | 2015 | 1 st 3-year term |
| • Ted Wendell |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

Class of 2019

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

State Arts Agency Executive Directors

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



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

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

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

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

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

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

Jane James Formerly the co-founder and managing partner of Marple and James Real Estate in Portsmouth, NH, is now an associate Broker with Remax Shoreline in Portsmouth, NH and Portland ME. She also is active in the community having served on several nonprofit boards, including: former member of the Board of the Children's Museum of Portsmouth, member of the Friends of Odiorne State Park, State of New Hampshire Advisory Board to the Great Bay Estuarine Research Reserve, and the Board of The Seacoast Land Trust. Most recently she has finished two terms chairing Art-Speak, Portsmouth's local arts council. In that capacity, she collaborated with Americans for the Arts on

their case study of Portsmouth as a community with cultural assets that produce a significant economic impact. She has a clear understanding of the role that the arts play in a community's quality of life. She has led the effort to establish New Hampshire's first city percent for art program, which is about to be launched. She is very interested in the process of public art commissioning. In her business life, Jane has been a multi-million dollar producer throughout her career. Since she began her career in 1970, she has been committed to the service of both buyers and sellers throughout the Seacoast of New Hampshire and Southern Maine. Jane's practice is mostly in the aspect of the business concerned with listing and selling real estate. However, during her career she has in addition developed and co-developed land and built homes. She also did the first condominium conversion of an apartment building in Portsmouth. A New Hampshire native, Jane believes that to maintain its quality of life one must be involved in the community.

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

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

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

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



Board Membership Bios

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

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

Betsy Theobald Richards is the Senior Creative Fellow at The Opportunity Agenda, a progressive communications think tank based in New York City. She serves as the leader of their arts and social justice work and produces their annual *Creative Change* retreat at Sundance. Prior to The Opportunity Agenda, Betsy was a Program Officer at the Ford Foundation where she established and oversaw approximately \$40 million in grant making to Native American and place-based cultural communities in the United States. While at Ford, she leveraged a \$10 million dollar gift from the foundation's board to initiate the new and unprecedented *Native Arts and Cultures Foundation*, negotiated the new entity's first matching endowment gifts and advised in its early institutional development. She also spent five years as the inaugural Director of Public Programs at the Mashantucket Pequot Museum and Research Center in Connecticut where she oversaw all educational and interpretive programs. Earlier, she was a communications specialist for Newsweek

Magazine and led public relations efforts for the American Indian Community House during the Columbus Quincentennial. In addition, she has run two theater companies in New York and has developed and directed new plays in the U.S. and Canada, on stages such as The Public Theater and Canada's National Arts Center. As a playwright, she has adapted Joseph Bruchac's *Circle of Thanks* for the stage and is working with the Lower Manhattan Cultural Council and New York Theater Workshop to write *Ghost Supper* with Menominee/Stockbridge Munsee actress, director, writer Sheila Tousey. She has taught grant making in the graduate program of New York University's Heyman Center for Philanthropy, Native American Literature at Eastern Connecticut State University and has lectured at Yale University, Spellman College, NYU's Wagner School of Public Policy, and The City University of New York. She has served on the boards of Grantmakers in the Arts and the Connecticut Commission on Arts and Education. She is currently the Senior Cultural Advisor to the Alliance for Inclusion in the Arts and is on the Advisory Board of Yale University's Indian Papers Project. Betsy is an enrolled member of the Cherokee Nation of Oklahoma and holds a BFA from New York University and an MFA from Yale University's School of Drama.

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

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

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

Pamela Tatge was appointed Director of Jacob's Pillow Dance Festival in the spring of 2016. Pam previously served as the Director of Wesleyan University's Center for the Arts (CFA). She is interested in elevating the place of art in higher education in ways that innovatively strengthen teaching, student learning and artmaking. Previously, Pam spent ten years at New Haven's Long Wharf Theatre as Director of Development. In 2003, Pam heard Liz Lerman speak about her interest in developing a new work about the repercussions of genetic research. She invited Liz to meet with dance faculty and scientists at Wesleyan and over the next three years worked to produce a research & development/teaching residency for Liz Lerman a team of Wesleyan faculty that assisted in the development of *Ferocious Beauty: Genome (FBG)*. The CFA became the lead commissioner of FBG and it premiered at Wesleyan in February of 2006. In 2010, Pam received the William Dawson Award from the Association of Performing Arts Presenters (APAP). The award is given to an individual or organization in the presenting field for sustained leadership, innovation and vision in program design, audience building and community involvement efforts. It was the first time in more than a decade that a university arts presenter received the award. Pam worked closely with Sam Miller (former NEFA Executive Director) in the creation of the Institute for Curatorial Practice and Performance (ICPP). Together they worked over several years with Wesleyan's faculty and practitioners from the field, refining a pilot certificate program that started in the summer of 2011. The certificate is a nine-month low-residency program punctuated by three on-campus intensives. In 2014, Wesleyan's Board of Trustees approved a two-year MA in Performance Curation — the first of its kind in the world — a center for the academic study of the presentation and contextualization of contemporary performance. Poised between graduate programs in curatorial studies, museum studies, arts administration, performance studies, and the humanities, ICPP offers its students a graduate-level education in innovative and relevant curatorial approaches to developing and presenting time-based art.

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

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

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

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

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



Board Membership Contact Information

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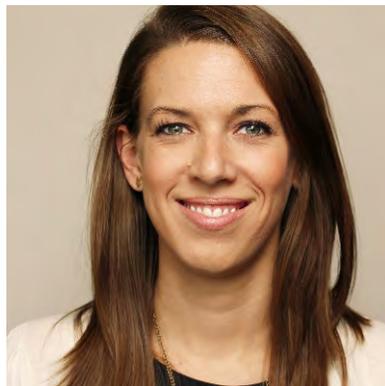
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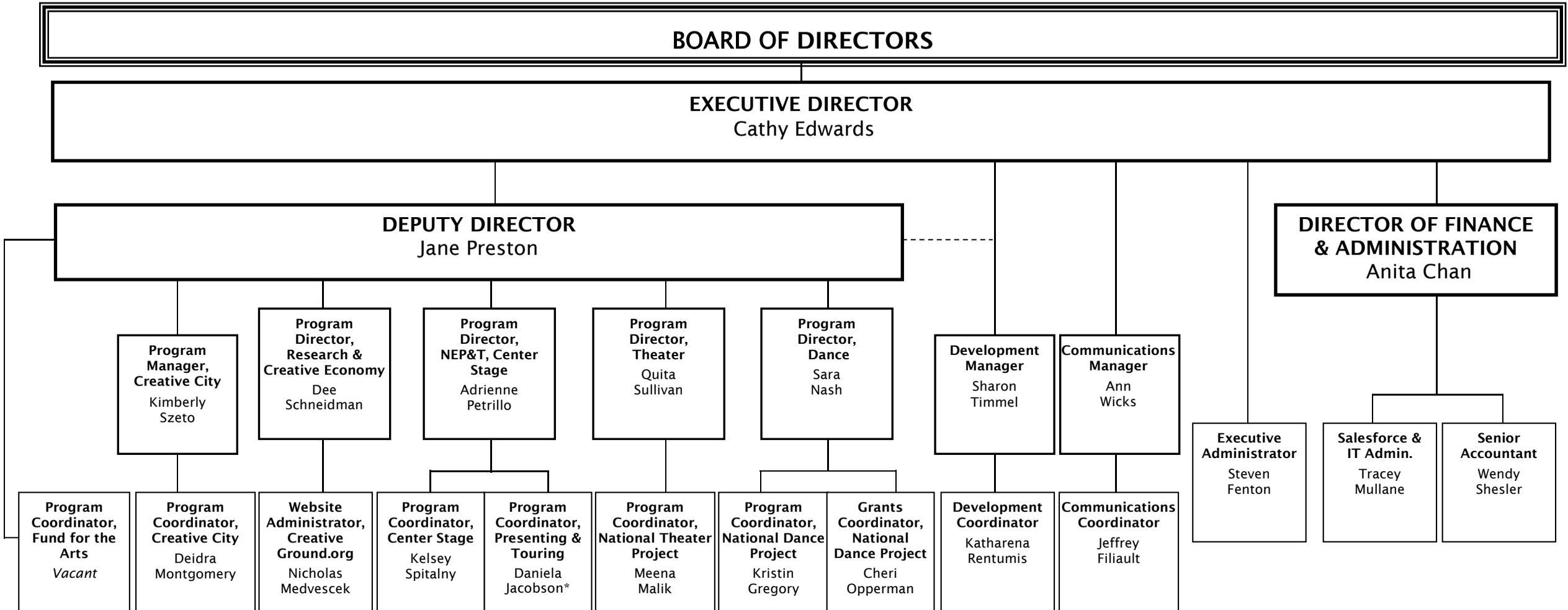
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