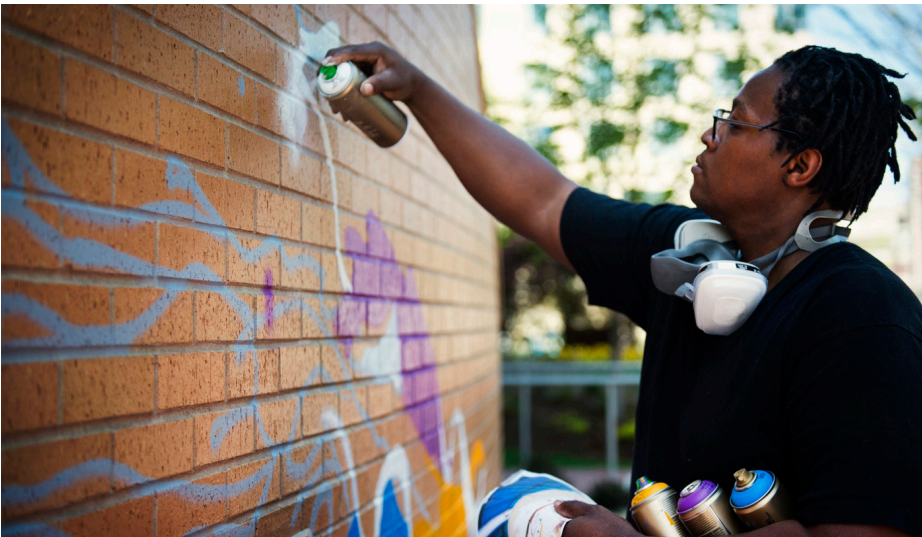




NEW ENGLAND FOUNDATION FOR THE ARTS

**BOARD OF DIRECTORS MEETING**  
JUNE 28-29, 2016



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Creative City-supported Cedric Douglas, by Northeastern University



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June 16, 2016

Dear Board of Directors,

I look forward to seeing you all at our upcoming board retreat in Bretton Woods, NH on June 28-29. The retreat offers us an opportunity to reflect, and to plan for NEFA's future. Our agenda includes time to get to know one another, discuss the strategic nature of NEFA's work, and adopt a NEFA identity statement and message platform to convey NEFA's work with clarity and authenticity.

NEFA is coming off a strong year. Through our grant-giving portfolio, we have invested in 238 cultural organizations, have provided 1,672 artists with resources to make and share their work, and we have connected countless individuals to creative experiences. We are committed to being innovative in our methodologies as well. In May we convened the artist grantees of our pilot "Creative City" program, and learned about artist strategies to directly lift up community and engage the public innovatively in both the creation and presentation of art. Artist Paloma Valenzuela's project *The Pineapple Diaries* is a web series filmed in the Egleston Square neighborhood of Boston, featuring neighborhood artists and residents as its protagonists, and will be distributed on Youtube, an exciting new venture for NEFA.

Other highlights include working in partnership with our region's state arts agencies to nominate five exemplary New England projects to a national *Creativity Connects* initiative that will demonstrate strong partnerships of the arts with organizations in other zones of public life. And I am excited to announce the recipients of the 2016 Rebecca Blunk Fund grants, Sierra Henries (Chaubunagungamaug Nipmuck) of Maine and Lida Winfield of Vermont, who will each receive an award of \$2,500. We are so pleased these two artists will continue Rebecca's legacy through their work.

My special thanks to the Trustees Committee for identifying four strong new additions to NEFA's board of directors, and I am grateful that three of our new directors are able to be with us in New Hampshire. We are also going to be celebrating the long-time leadership of board members Jeremy Liu, Ted Landsmark and Sandra Burton, who have contributed in countless ways to NEFA's growth and work over the past years. It will be difficult to say goodbye to them, but I know we will remain connected.

I look forward to spending time together in Bretton Woods!

Sincerely,

A handwritten signature in cursive script that reads 'Cathy Edwards'.

Cathy Edwards  
Executive Director



## Welcome to Mount Washington

### MEMORANDUM

**To:** NEFA Board of Directors  
**From:** Steven Fenton  
**Date:** June 16, 2016  
**Re:** Welcome to Mount Washington

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Dear Board Members,

I am looking forward to seeing you all soon. I have pulled together some details for our time together at Mount Washington. I have included a map of the resort on the following page to help orient you to the area during your stay.

#### **Arrival/Departure**

When you arrive at the hotel (#1 on the map), proceed through the main entrance. Check-in is at 4:00 PM, but the resort will accommodate early arrivals as rooms become available. Check-out is at 11:00 AM on Wednesday, June 29. Guests departing on Wednesday should check-out prior to the start of the second day of the board meeting. If you require a later check-out, please communicate with the front desk upon arrival.

#### **Attire/Packing**

Keeping in mind this is a rustic location, we both welcome and encourage business casual dress throughout the retreat. Please keep an eye on weather projections leading up to the trip. If you plan to do any walking or activities on the grounds, I encourage you to bring appropriate footwear and rain gear.

#### **Meals**

All meals will be provided for board members by NEFA from lunch on Tuesday, June 28 through lunch on Wednesday, June 29. Those arriving the evening of Monday, June 27 are free to make their own dinner arrangements. There are a number of dining options at the hotel and the surrounding area, which you can read about here: <https://www.omnihotels.com/hotels/bretton-woods-mount-washington/dining>. Please note some dining options on site have dress codes, which are detailed on their homepages.

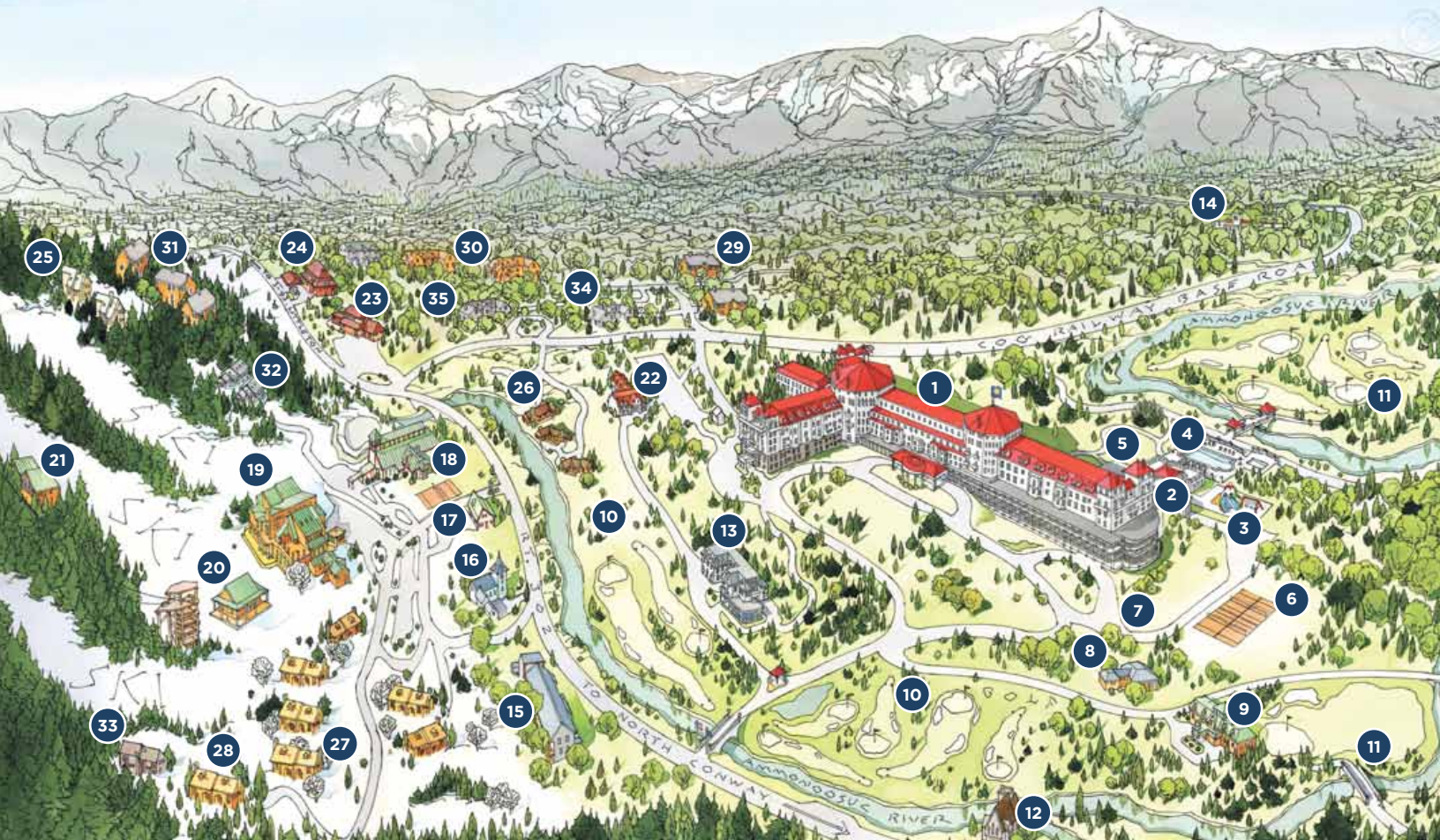
There is no formal program on Tuesday morning. The board meeting will start with lunch at 12:30 PM. I encourage guests who have arrived early to explore the variety of breakfast options on site. If you are a new board member participating in the orientation session, breakfast will be provided. For information on additional meals, please see the board meeting agenda.

#### **Traveling the Grounds**

The resort grounds are large and sprawling. Our meeting will take place in the Conference Center (#2 on the map), which is connected to the main hotel. Specific meeting rooms are listed on the agenda. Hotel staff will be more than happy to help you navigate should you need assistance.

#### **Activities**

Guests are welcome to explore the hotel's many services and exciting activities. You can read more about them here: <https://www.omnihotels.com/hotels/bretton-woods-mount-washington/things-to-do>. If you are interested in participating in any of these activities, please communicate with resort staff directly.



## ACTIVITIES

- 1** Omni Mount Washington Hotel  
(Activities Concierge, hiking, biking, fishing, hotel tours, Kids' Club, skating, snowmobiling, indoor pool, daily activities)
- 2** The Spa
- 3** Playground
- 4** Outdoor Pool (year-round)
- 5** Firepit
- 6** Tennis Courts
- 7** Tubing Hill (winter)
- 8** Stone Pillar Lodge (seasonal)
- 9** Golf Club/Nordic Center (seasonal)
- 10** Mt. Pleasant 9-hole Golf Course
- 11** Mt. Washington 18-hole Golf Course
- 14** Mt. Washington Cog Railway
- 15** The Lodge (indoor pool)
- 18** Rosebrook Recreation Center  
(indoor pool, racquetball, fitness center, tennis, movie rentals)
- 19** Bretton Woods Ski Area/Adventure Center (seasonal)  
(alpine skiing, snowshoeing, scenic lift rides, indoor & outdoor climbing, mountain biking, disc golf, Kinderwoods playground)
- 20** Bretton Woods Canopy Tour
- 22** Equestrian Center

## CHURCHES

- 12** Stickney Memorial Chapel (summer)
- 16** Catholic Church (summer)

## CONFERENCE

- 2** Conference Center

## DINING & COCKTAILS

- 1** Omni Mount Washington Hotel  
(The Dining Room, Stickneys, Rosebrook Bar, Princess Room, The Cave)
- 9** Golf Club/Nordic Center (seasonal)  
(The Grille)
- 13** Omni Bretton Arms Inn
- 19** Bretton Woods Ski Area/Adventure Center (seasonal)  
(Slopeside Restaurant & Pub, Lucy Crawford's Kitchen)
- 21** Latitude 44 Restaurant (seasonal)
- 23** Fabyans Station

## LODGING

- 1** Omni Mount Washington Hotel
- 13** Omni Bretton Arms Inn
- 15** The Lodge
- 18** Townhome Check-in (Rosebrook Recreation Center)
- 25** Crawford Ridge
- 26** Fairway Village
- 27** Forest Cottage
- 28** Mountain Views
- 29** Mt. Madison
- 30** Mt. Washington Place
- 31** Presidential Views
- 32** River's Edge
- 33** Rosebrook
- 34** Stickney Circle
- 35** Stonehill

## REAL ESTATE

- 17** Real Estate Office

## SHOPPING

- 1** Omni Mount Washington Hotel  
(Cabots, Morsels, The Flower Shop, Critters, The Spa)
- 9** Golf Club/Nordic Center (seasonal)  
(TreeTop Golf/Nordic)
- 19** Bretton Woods Ski Area/Adventure Center (seasonal)  
(TreeTop Sports, Nash's General Store, Chutters)
- 24** Bretton Woods Station (gas, sundries)

For information on all resort activities, dining and lodging, please call 603-278-1000.



Bretton Woods



## Board of Directors Annual Retreat

June 28 & 29

Omni Mount Washington Resort

Bretton Woods, NH

### Monday, June 27, 2016

3:00 – 8:30 PM      **State Arts Agency Directors Retreat**  
*Ammonoosuc Room*

### Tuesday, June 28, 2016

9:00 – 10:30 AM      **New Member Orientation Breakfast**  
*Lafayette Room*

12:30 – 1:00 PM      **Arrival & Lunch**  
*Reagan Room*

1:00 – 1:45 PM      **Call to Order & Welcome – Larry Simpson**  
**Introductions – All**  
**Executive Director’s Report – Cathy Edwards**

1:45 – 3:00 PM      **Board Meeting Business**

- Approval of Minutes from 3.2.15 Board Meeting – *Larry Simpson*
- Approval of FY16 Executive Committee Minutes – *Larry Simpson*
- Trustees Committee Report – *Jane James*
- Officer & Class Elections – *Jane James*
- Corporate Officer Elections – *Larry Simpson*
- Finance & Audit Committee Report – *Geoff Hargadon*
- FY17 Budget Approval – *Anita Chan*
- Development & Communications Committee Report – *Andrew Cornell*

3:00 – 3:45 PM      **Reports from the Region – Board Members**

3:45 – 4:00 PM      Break

4:00 – 5:15 PM      **NEFA Identity Statement and Messaging Platform**  
*Ann Smith, Development & Communications Committee*

5:15 – 6:00 PM      **NEFA Program Portfolio: Services and Strategies – Cathy Edwards, Jane Preston**

6:00 – 7:00 PM      Break

7:00 – 9:00 PM      **Reception & Dinner**  
*Sun Dining Room*

*(continued)*



## Board of Directors Annual Retreat

June 28 & 29

Omni Mount Washington Resort  
Bretton Woods, NH

### Wednesday, June 29, 2016

- |                  |  |
|------------------|--|
| 8:30 – 9:00 AM   | <b>Continental Breakfast</b><br><i>Reagan Room</i>   |
| 9:00 – 11:00 AM  | <b>Discussion of NEFA Program Strategies</b><br><i>Learning from the National Dance Project evaluation, New England Program strategic planning, and setting priorities for growth and evolution – Board, Staff</i> |
| 11:00 – 11:15 AM | Break  |
| 11:15 – 12:15 PM | <b>Northern New Hampshire Arts Landscape</b><br><i>Jane Preston with guests Angela Brown &amp; Frumie Selchen</i>  |
| 12:15 – 12:45 PM | Lunch  |
| 12:45 – 1:45 PM  | <b>NEFA Future Planning: Priorities for FY17</b> – <i>Larry Simpson, Cathy Edwards</i>   |
| 1:45 – 2:00 PM   | <b>Closing Remarks &amp; Adjournment</b> – <i>Larry Simpson</i>  |



## MEMORANDUM

**To:** NEFA Board of Directors  
**From:** Cathy Edwards, Executive Director  
**Date:** June 16, 2016  
**Re:** NEFA Organizational Accomplishments (FY 2016) and Priorities (FY 2017)

---

### Review of Organizational Accomplishments, FY 2016

In 2016 NEFA entered our second year under my leadership as Executive Director. I am pleased to report on our activities for the past year in critical areas of our work.

#### **Governance**

We accomplished important governance objectives in FY 2016, and strengthened the board at a time of major leadership transition. Our board committees were active. We welcomed four new board members to the class of 2018, and the Trustees Committee identified an additional four new board members who will join the class of 2019. The Finance and Audit Committee drafted a policy to establish a quasi-endowment and strategic reserve fund, which was approved by the Board of Directors. The Investment Committee, in turn, clarified our objectives and procedures in light of this new policy. We also changed the scope of the Development Committee to be a Development and Communications Committee, and that group worked to draft a NEFA messaging and identity statement, and also to support our achievement of 100% board participation in annual giving to NEFA. The Executive Committee met regularly and provided oversight to NEFA activities. We cultivated closer relationships with the State Arts Agencies and began bimonthly phone calls with the directors.

#### **NEFA Programs**

From a program perspective, as you will see from our Program Report in section 9 of the board book, in FY 2016 we made \$3,500,107 of grants to 454 arts projects. Our grantmaking represents a stable portfolio of program commitments, focused on performance presentations in New England, national initiatives in dance and theater that are focused on creation and touring, and public art projects in greater Boston. Details of all grantmaking follows Jane Preston's Program Report in section 9 of the board book.

In addition, NEFA has long-standing commitments to international exchange, and to supporting the Native Arts community in New England. In 2016, we worked in a partnership with the U.S. Department of State to produce the international cultural diplomacy initiative, Center Stage, and we co-hosted a Native Arts Convening with the Northeast Indigenous Arts Alliance (NIAA) directed by Dawn Spears.

In FY 2016, we launched two new grant-making initiatives: the Creative City program, and the Rebecca Blunk Fund awards. These initiatives are focused on individual artists, both in Boston and around the region, of all disciplines. The FY 2016 inaugural Rebecca Blunk Fund awards went to Elizabeth James-Perry (Aquinnah Wampanoag) of Dartmouth, MA, and Sokeo Ros of Providence, RI.

In FY 2016, we concluded our *New England Programs: Planning for the Future* process, conducted by Chris Dwyer. Recommendations for potential areas of investment included artistic creation and opportunity for individual artists, professional development and cohort building, and further research into New England's creative economy.





We also conducted the bulk of our work on an evaluation of our now 20-year-old National Dance Project. This process, led by Metris Arts Consulting, will provide us with data and trend analysis related to the impact of our funding and our program design. This summer (FY 2017) we will receive the completed evaluation and use it to make decisions about the priorities of the National Dance Project for the coming five years.

### **Creative Economy & Research**

NEFA continues to host the CreativeGround website, designed to bring visibility to the creative community in New England and we invest in creative economy initiatives such as the Creative Communities Exchange (CCX) and research into the strength of the sector. In 2016, growing out of the Chris Dwyer report's recommendations, we also embarked upon a year-long research project that will assess the strength of New England's creative economy through an analysis of employment in the cultural sector. We will couple this with a first-ever New England artist survey. NEFA has contracted with the UMass Donahue Center to conduct this research. We anticipate a completed report in June 2017.

### **Regional Arts Organizations**

NEFA convened twice in FY 2016 with our fellow Regional Arts Organizations. We are a resource to one another in program design, operational practice. We seek greater efficiencies and cooperation. We collaborated to executive the Creativity Connects: National Demonstration Projects initiative, working with the state arts agencies in our respective regions.

### **Staff**

We formed a new leadership team, comprised of myself, Jane Preston as deputy director, and Anita Chan as director of finance and administration. We also welcomed a new development manager, Sharon Timmel, and a new program manager for our Creative City pilot program, Kim Szeto. We clarified roles and responsibilities for job families, and established a growth opportunity for manager-level staff to move to director-level roles. We made incremental increases to market-level salaries for staff. We began an office renovation project that will add work stations and update our physical environment.

### **Finance, Development and Communications**

We had strong years in all of these critical operational areas. NEFA maintains lean staff operations in support of our very significant program portfolio. Please see reports on our finances, and our development and communication activity in sections 7 and 8 of the board book, respectively.

### **Organizational Priorities and Aspirations, FY 2017**

What are our priorities for 2017? Where will the board need to make strategic decisions and play a key role? And what are our significant external challenges? I have outlined priorities for NEFA below, and look forward to discussing them at the board retreat.

### **Governance**

There are many areas for board involvement and leadership. We continue to need to identify new trustees, and also to develop a next generation of board leadership. We will seek to expand our fundraising in New England, and maintain our steady growth in individual fundraising. Board leadership in these efforts will be critical. In addition, we will hope to galvanize the board's ambassadorial role for NEFA with the clarity of a new identity statement. Board leadership will be critical to our strategic planning update, as well.



### **Development**

We have an important institutional fundraising year ahead of us, as we seek to renew funding for both our National Dance Project and National Theater Project initiatives. In addition, we hope to solidify and increase our gains in individual giving, and to add funding partners for our work in New England.

### **Strategic Planning and Organizational Values**

From an organizational planning perspective, I recommend we begin a process of Equity, Diversity and Inclusion training. The Regional Arts Organizations were founded on the basis of increasing access to the arts for all, and now is an important moment for NEFA to consider our practices in the light of important field-wide awareness of pervasive structural inequalities and accessibility/ADA compliance. We have set aside some funds in our FY 2017 budget to begin professional development for the staff in this area.

I also recommend that we conduct an internal update to our strategic plan using the Chris Dwyer *New England Programs Planning for the Future* report, and our upcoming National Dance Project evaluation and assessment as critical building blocks. Our current plan was conducted in 2013 and runs from 2014 - 2019. Because it was conducted during a time of leadership transition, it can use an update, and in discussion with the Executive Committee, our suggestion is to assemble a task force to work with staff on this project. We may consider engaging an external consultant in FY 2018 to develop our next comprehensive plan, from 2020 - 2025.

### **NEFA Programs**

As a board and staff, we determined in FY 2016 that there are some critical areas in which we can make a deeper impact in the New England cultural landscape, particularly in direct support to artists. We have set aside funds in the FY 2017 budget to make direct grants to New England artists, and will also make grants to New England dancemakers through a New England Dance Fund for professional opportunities. These grow out of the findings in the Chris Dwyer *New England Programs Planning for the Future* process, and are made possible by drawing funds from our newly established Quasi-Endowment, and by a gift from the Aliad Fund. We have yet to design the mechanism and reach of the new work funds, but are excited to begin this process in FY 2017. These unrestricted dollars will enable us to reach individual artists working in all disciplines and from diverse communities and geographies, including Native Artists. Our hope is to ultimately attract other New England funders to join us in this initiative.

Funding renewals for National Dance Project and National Theater Project coincide with aspirations to evolve some of the program methodologies in order to sharpen their impact.

### **External Challenges**

Chief among our external challenges is that our fundraising is very concentrated from a small group of donors, and we have seen major leadership transitions at two of our long-term funders, the Andrew Mellon Foundation and the Doris Duke Charitable Foundation. Public funding for the arts continues to be a challenge as well. The health of the National Endowment for the Arts is critical to our own health, and much is dependent on the outcome of the upcoming Presidential election. Certainly, there will be leadership change at the NEA in the coming year, whatever the outcome. Funding from our partnerships with State Arts Agencies has dropped from a high of \$252,000 in FY 2001 to \$105,109 in FY 2016 as many of the state agencies in the region are under budgetary duress themselves.

### **Attached Exhibit, Proposed Action Priorities, FY 2017**

The attached exhibit outlines proposed action priorities for FY 2017, and their associated tactics. We will come back to this document tomorrow afternoon. Before we close the agenda, we will agree on priorities for FY 2017.



### **Strategic Planning and Organizational Values**

- Strategic Plan – form board and staff task force, update 2014-2019 plan
- Equity, Diversity, Inclusion: professional training for staff

### **Governance**

- Trustees Committee recruits new board members, cultivates board leadership
- Finance & Audit Committee invites auditors to visit upcoming board of directors meeting; conducts risk assessment
- State Arts Agency directors meet bimonthly, conduct annual retreat
- Development & Communications Committee recommends NEFA identity statement
- Executive Committee appoints Strategic Planning task force

### **Fundraising and Relationship Building**

- Secure fund renewals for NDP and NTP
- Develop fundraising strategy for New England Programs
- Steward individual giving through the Annual Fund and the Rebecca Blunk Fund
- Develop strategy for Director's Council

### **Operational Health**

- Develop strategy to address the Indirect Cost Underfunding reality
- Implement technical infrastructure upgrade
- Continue to recognize, reward and provide opportunities for staff

### **New England Programs**

- Design pilot investment strategy for artists and new work
- Launch New England Dance Fund pilot initiative
- Launch creative employment research and artist survey for June 2017 completion
- Continue commitment to Native Artists, explore potential NEA and NIAA partnership
- Identify CCX host and location for June 2017

### **National Dance Project and National Theater Project**

- Program design and evolution
- Share learnings from evaluations
- Celebrate 20 years of NDP
- Regional Dance Development Initiative in Chicago
- Arts & Military Convening in March 2017

### **International Programs – Center Stage Season 4**

- Determine country selection and begin planning for CS 4 in FY 2018-2019

### **Current Portfolio – ongoing Program Activities for FY 2017**

- New England: Expeditions, NEST, CreativeGround, Idea Swap, including new Quebec – New England Exchange, Rebecca Blunk Fund
- Boston: Fund for the Arts, Creative City
- National: National Dance Project, National Theater Project
- International: Center Stage 3 and Center Stage Pakistan touring



## Board Meeting Minutes

March 2, 2016

NEFA

Boston, MA

### *DRAFT*

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

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

*Notetaker* – Steven Fenton

### **CHAIR LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:30 PM**

#### **Call to Order & Welcome**

Board Chair Larry Simpson called the meeting to order and welcomed the board and staff.

#### **Executive Director's Report**

Executive Director Cathy Edwards expressed how much she appreciates board members making the time for NEFA. Before moving onto operational updates, Cathy presented the NEFA video celebrating the 50<sup>th</sup> anniversary of the National Endowment for the Arts. The board applauded the video and congratulated the staff. Cathy thanked the communications team and everyone involved in its creation.

Cathy shared NEFA will launch the third edition of NEFA's Creative Economy Employment Report in 2017. NEFA worked with the state arts agency (SAA) directors to outline the areas of assessment. Research Manager Dee Schneidman will issue a request for proposals from researchers to perform the data gathering for the report.

The final report on the New England Programs evaluation showed artists need more direct access to funds. In answer to this NEFA will pilot a program with support from the Aliad fund to provide New England based dance artists with small grants for creative opportunities and professional development. Similarly, NEFA will partner with the Arts and Business Council to provide professional development and technical assistance to Creative City grantees. Strategic partnerships like these will be key to NEFA expanding its reach and services.

NEFA is entering the renewal and review phase for three programs. This process will assess the impact of the work and make the case for future funding. 2016 – 2017 will be the 20<sup>th</sup> anniversary year for the National Dance Project (NDP). The program must continue to evolve to remain as relevant as possible. NEFA will be seeking renewed funding from Doris Duke Charitable Foundation in the fall of 2016. The ongoing NDP evaluation has had great response: 534 artists submitted choreographer surveys over three weeks, and there was significant turnout for the presenter survey as well. The evaluation has been comprehensive. Cathy felt the breadth of participation demonstrates the care the field has for this program.

NEFA received a single source invitation from the State Department for Center Stage Season 4. Staff are having conversations about supporting this program as external funders shift priorities and reduce international funding. Staff were not confident they could deliver the scale the State Department requested with the dollar amount they offered. The team will submit with a smaller scope that would see NEFA less financially exposed in cost-share.

In spring 2017, the National Theater Project (NTP) will be up for renewal with Mellon. The program will host a two-day meeting later in March for grant recipients and advisors and two colleagues from Mellon will attend.

Cathy shared NEFA's 14<sup>th</sup> annual Idea Swap in November was a great success. She thanked board members Amy Ellsworth, Ann Smith, and Pam Tatge for attending. Cathy co-chaired the Association of Performing Arts Presenters conference, which took place in New York in January. It is a major industry gathering and Cathy was pleased a large contingent of NEFA staff were able to attend for professional development and visibility.

The office will undergo renovations to make better use of the reception area and there will be new paint and carpeting throughout to refresh the space.

A board member asked for a clarification about Center Stage funding. Cathy explained State Department funds do not cover the full cost of the program so NEFA has had to fundraise aggressively to meet cost-share. Funders have dropped or greatly reduced their support for international exchange work. Having learned from the first three rounds of the program, NEFA felt it prudent to submit a proposal staff could deliver with the dollar amount State offered. For season four, NEFA proposed four ensembles from two countries with 36 participants. This number includes two journalists from each country who will travel with the artists and document the experiences to extend the impact of the program through their writing.

### **Approval of Meeting Minutes**

Larry Simpson presented the minutes from the board meeting on October 28, 2015. He asked board members for any corrections, but none were offered. He asked for a motion to approve.

***Byron Champlin made a motion to approve the October 28, 2015 board meeting minutes. Ted Landmark seconded the motion. The vote was unanimous.***

### **Finance & Audit Committee Report**

Board Treasurer Geoff Hargadon addressed the updated financial statements distributed to the board. He highlighted expenses are on track or slightly ahead. Investments through January 31, 2016 were down 3.72%, which is consistent with market rates. He noted cash for the accounts hit almost 8%, which is too high. The Investment Committee decided to raise cash last year because they sensed the market dipping. Cash will stay at this level until the April Investment Committee meeting when they will discuss devising a new investment policy for these assets.

Director of Finance and Administration Anita Chan pointed to the budget v actuals as of December 31, 2015, which represents 58% or seven months of the fiscal year. Program and administrative spending reached 51% and 55% respectively. Administrative spending is more consistent as it includes regular monthly costs like rent and compensation. Program spending was lower as most grantmaking will occur in the last quarter. Anita estimated NEFA will award \$1.28 million in grants in the remainder of FY16, which means total spending will likely come in around 90% for FY16.

### **Approval of Endowment & Reserve Policy**

Geoff Hargadon turned to the final draft of NEFA's Endowment & Reserve Policy. He reminded the board the process started in summer of 2015 with consultant Rebecca Thomas who spent time with staff and board members to assess what NEFA hopes to accomplish with these funds. She compiled those ideas and presented them to the board in October. Rebecca and the Finance & Audit Committee took the outcomes from that conversation and developed the draft policy. The final version presented to the board was vetted and approved by the Finance & Audit and Executive Committees.

In this plan, assets are split into a reserve, representing three months of administrative expenses, and a quasi-endowment for the remaining funds. This plan will allow NEFA to be strategic and take advantage of interesting opportunities. It will also allow NEFA to respond to unexpected events, and provide predictable revenue. The plan allows NEFA to draw down 3-5% of a 3-year rolling average of May 31 endowment balance. The reserve is accessed three ways, each with a different approval process, to ensure checks and balances are in place. Geoff asked for questions or further comments, but none were offered.

***Geoff Hargadon made a motion to approve the Endowment & Reserve Policy. Jane James seconded the motion. The vote was unanimous.***

### **Trustees Committee Report**

Trustees Committee Chair Jane James reminded the board the committee is working on identifying four or five candidates to fill upcoming vacancies in the classes of 2019 and 2018. In partnership with Cathy, the committee determined a set of recruitment priorities to guide their selection. They committed to finding



## Board Meeting Minutes

March 2, 2016

NEFA

Boston, MA

new members who are residents of Connecticut, Maine, and Vermont who have experience with legislative advocacy, philanthropic expertise or capacity, or work as practicing artists. The committee also recognized the importance of prioritizing next generation members and candidates who reflect New England's racial and ethnic diversity.

Cathy spent time on the road meeting with prospective members in Connecticut, Maine, Massachusetts, and Vermont. For a number of these conversations, Cathy was joined by current and former board members who were able to speak about their experience working with NEFA. Jane shared the bios of three of the candidates the committee will present for nomination: Taylor Ho Bynum, Barbara Murphy, and Chip Newell. Jane reminded the board they would vote on the nominees in June. She asked board members to send any feedback on these candidates by the end of April. At least one additional board nominee will be added to the slate for election, and the committee will circulate all nominations in advance of the board retreat.

Board members whose terms end this year remain active, voting members through the end of the retreat. At the close of the retreat, their membership will expire and the terms of the nominees will commence. The new cohort will be asked to attend the retreat as guests. They will not vote, but are encouraged to participate fully otherwise.

### **Development & Communications Committee Report**

Andrew Cornell reported on the recent meeting of the Development & Communications Committee. During the first half of their session the committee reviewed NEFA's NEA video and discussed ways to expand its reach and impact. Andrew asked board members to share the video widely across their networks and engage with colleagues or friends who may want to learn more about NEFA.

The second half of their meeting focused on the report from the messaging workshop at the October board meeting. The committee discussed how best to articulate what NEFA does and how to shape the outside world's understanding of the organization. The NEFA staff work had to deliver a great product, which deserves greater visibility. The board needs to develop a way to communicate what NEFA does and why it is great. So the committee will engage Hairpin Communications to assist in crafting a messaging platform that will equip the board to be better ambassadors for NEFA.

A board member agreed the video perfectly captures NEFA's strengths and suggested asking NEFA grantees to share the video and recognize or thank NEFA. The group agreed this was a good idea and the committee asked staff to share the video with the full board with guidelines for sharing and tagging NEFA.

Jane James mentioned plans for an upcoming donor appreciation event; a performance by Wu Man and the Shanghai Quartet on Sunday, April 3 at Wellesley College. She asked everyone to save the date and to consider bringing friends to introduce them to NEFA.

### **Annual Fund Status**

Jane James reported the Annual Fund has raised \$57k so far, surpassing the \$50k goal. The Rebecca Blunk Fund has raised an additional \$21k. \$44k of the total \$71k received comes from the board. Jane thanked the board members who have given so generously, but reminded the group they had not yet reached 100% participation. Larry Simpson reiterated how crucial it is to reach 100% board giving. Larry personally thanked board member Ted Wendell who donated the largest individual gift in NEFA's history. Ted spoke about why he felt inspired to give so generously.

### **June Retreat Planning**

Cathy Edwards announced the retreat would take place over two days, June 28 & 29, at the Omni Mount Washington Hotel in Bretton Woods, NH. The content will focus on big picture thinking about NEFA's strategic plan, building a message platform, sharing takeaways from the NDP evaluation, and talking about how the program may evolve in the future.

### **Reports from the Region**

Larry Simpson asked each board member to speak briefly about trends, challenges, or opportunities they have observed in the region or beyond. Some members spoke about opportunities to travel to new places

like Iran or piloting new initiatives in local communities. Others shared upcoming personal and professional transitions and the hurdles associated with those changes. A few members addressed challenges with advocating for arts appropriations to local and state legislators.

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

Deputy Director Jane Preston presented the final report on NEFA's New England programs portfolio, the culmination of an 18-month strategic planning process with consultant Chris Dwyer. Jane thanked everyone who had a role in seeing this work through to completion.

This project was a direct result of the first immediate action step in NEFA's strategic plan, which called for NEFA to strengthen the portfolio of New England programs. The objectives of this recommendation were to: affirm or adjust priorities at the current level of funding; ascertain how those priorities would shift if NEA funding declined; and determine the feasibility of raising significant private funding to match or replace NEA funding. The action steps charged NEFA to assess whether the design and delivery of current programs support the presentation and creation of high quality art.

The data and input Chris Dwyer collected affirmed NEFA's current programs are still relevant. Throughout the evaluation process, the demand for NEFA's New England States Touring and Expeditions programs increased. Staff have begun to implement updates while continuing to identify areas of opportunity for further enhancements. The evaluation also revealed great support for NEFA's creative economy research and a desire to see more work in updating research definitions and generating more data on artist employment. SAA colleagues are acting as a creative economy taskforce moving toward that next piece of research, and a New England Creative Economy Employment report, which NEFA will fund with support from the Barr Foundation.

Jane recapped the executive summary from Chris Dwyer's report. She highlighted the five areas to attract new funding and partnerships:

- knowledge building and making connections;
- direct investments in artists;
- direct engagement in more arts disciplines;
- creative economy;
- CreativeGround website.

None of these areas are discrete, so any efforts to address them are likely to overlap. The next challenge is to sort through the recommendations and select which of them NEFA is equipped to pursue; and to identify the priorities best suited for a regional organization. Jane framed the board conversation to focus on two of these areas: direct investment in artists and the creative economy. Prior to the meeting, Jane asked Pam Tatge and Ann Smith to summarize and reflect on the findings in these areas.

Pam thought the summary of artists' needs aligned with her expectations. Artists felt NEFA has a responsibility to do more in New England and should do that by providing more support for the creation, development, and distribution of new work. In addition, NEFA can support artists by offering professional development, mentorship, operating support, and funding for cross-disciplinary work. Artists are also looking to build equitable relationships with presenters.

NEA funding will never be sufficient to address these desires, so NEFA must move beyond public support. Pam suggested NEFA should: implement strategies that embrace larger development goals; consider direct support for artists; and broaden the disciplines NEFA supports. Her reading of the report also revealed NEFA needs a special strategy for native artists. Pam thought NEFA could consider partnering more with the states with matching support for a traveling workshop. This format could lead to or include a showcase and grants to those who have evolved through the process. NEFA's RDDI model could be applied to other disciplines in the region. Pam also felt opportunity grants would be beneficial to both artists and presenters who would not otherwise have the resources to take advantage of new or off-cycle work.

Ginnie Lupi seconded Pam's suggestion of a traveling workshop or program series because they assist artists at different levels of experience. She spoke about the nonprofits that do this work in New Hampshire,



## Board Meeting Minutes

March 2, 2016

NEFA

Boston, MA

but the New Hampshire State Council on the Arts does not have the funds to support them. A collaboration with NEFA could help leverage additional money if policy makers or private funders know there is a matching possibility.

One board member felt private business should be a part of this conversation. If the states are too overwhelmed to staff workshops or provide mentorship to individual artists, NEFA may consider involving professionals like web designers and entrepreneurs who could advise based on their area of professional expertise. It would be an opportunity to introduce NEFA to corporate entities and would attract the attention and interest of industries who want to support the creative sector in their communities.

Pam turned the conversation to presenters and wondered how NEFA can help them navigate capacity issues. One idea would to add a new component in the Expeditions grant for larger presenters to extend their projects by taking them into nearby smaller or rural communities. Adrienne Petrillo shared she has added a question to the application asking how projects could be extended if funds were available. Adrienne spoke about the great feedback and suggestions staff received, which all require additional funding. Staff are working on building case-making into reports and proposals to funders.

One board member suggested NEFA have its own opportunity fund to seed experimental strategies to give the organization a chance to follow these ideas. It would be a way to demonstrate to funders that NEFA is an innovative organization.

Geoff Hargadon described NEFA's Fund for the Arts which was initiated and funded by WBZ. At the outset, the program was restricted to funding projects within the station's broadcast range. Since then, internet and streaming radio has changed WBZ's reach, but the program has never opened up. Geoff wondered if those guidelines could be revisited.

Ann Smith reported on the creative economy section of the report. NEFA's strength in this work is in being a convener and collaborator. From her reading of the summary, Ann sensed people want the personal touch and quick wins. Ann appreciated the recommendation to create a toolkit, to try to combine all the resources that exist. She recounted her own experience trying to corral information from many groups that all have their own bit of knowledge and scope. She felt NEFA could play a role in convening disparate groups and systems in an effort to help them collaborate more efficiently and reduce the burden on users. The challenge with creative economy work is it cannot be easily repeated in its exact form. It is situational and incidental by nature. NEFA could provide guidance or strategies for entities looking to engage creative industries.

Ann spoke highly of NEFA's CreativeGround website. She talked about how wonderful it was to have NEFA staff come into her community to meet with local artists to register them on the website and educate them on how to market themselves. Ann addressed the challenge of convincing other partners the value of applying arts to community revitalization. She felt NEFA's Creative Communities Exchange (CCX) perfectly promotes the role of the arts and it could be valuable to expand the audience to include potential funders. Another challenge is that NEFA's creative economy work does not function as a grantmaking program, but there could be a role for NEFA in offering opportunity grants for creative economy projects.

### **Closing Remarks**

Vice Chair Andrew Cornell thanked everyone for a productive meeting.

**ANDREW CORNELL ADJOURNED THE MEETING AT 4:24 PM**

### **NEXT STEPS**

- ***Board members are asked to provide feedback on the candidates for nomination and send any additional board prospects to the Trustees Committee by 4/15/16***
- ***NEFA staff are asked to resend the NEA video to the full board with instructions on sharing***
- ***Submit the minutes from this meeting for board approval on June 28, 2016***
- ***The next meeting of the Board of Directors is schedule for June 28 & 29 in Bretton Woods, NH***



*DRAFT*

*Committee members present:* Andrew Cornell, John Plukas, Larry Simpson

*Committee members participating by phone:* Byron Champlin, Andrea Rogers

*Staff present:* Cathy Edwards, Steven Fenton, Laura Paul, Jane Preston

*Notetaker:* Steven Fenton

**LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:15 PM**

**Executive Director's Report**

Executive Director Cathy Edwards put some thought into what kind of report to offer at the board retreat. She recognized there will be a lot of reporting at the meeting and felt her time would be best spent describing her first six months at NEFA through the lens of the priorities she used to orient herself and the organization in this time of transition. She presented the committee with a draft document to serve as background for her report.

In her first six months, Cathy wanted to listen and learn how NEFA works from the inside. She spent time speaking with board members and staff, asking about opportunities and issues in an effort to understand what they thought about NEFA's strategic future. She also met with funding and strategic partners. She identified the upcoming turnover on the board and launch of Creative City as some of her immediate priorities.

From this listening and learning phase, Cathy gleaned NEFA has a strong reputation in the field and with funders. NEFA is known for delivering high quality work. Challenges moving forward will be maintaining and developing strong relationships with funders facing leadership transitions.

Cathy asked if sharing these takeaways, opportunities, and challenges with the board would be an appropriate way to structure her report. She felt there would be value in laying out these challenges and open-ended questions as a road map for the work ahead. The committee appreciated the document as a blueprint for Cathy's report.

**Committee Updates**

*Trustees Committee*

Trustees Committee Chair Andrea Rogers presented the group with the election slate and a draft of a board job description. She spoke about the departing board members and how important it is for the organization to make room for new perspectives. Andrea noted several of the members rotating off the board spent twenty years as members. The committee felt it important to start holding the board accountable to term limits. Turning to the board job description, Andrea described it as amplifying the information in the bylaws for current members and as a tool for onboarding and recruiting future members.

*Finance & Audit Committee*

Laura Paul reported on the most recent Finance & Audit Committee meeting. She took the committee through highlights of the preliminary actuals for FY15. Because of deferred program activity for the national programs, spending will come in around \$800k less than projected. The financial team is still fine-tuning how to project this activity. Investments were up by about \$600k as of the end of May 2015.

Laura turned to the proposed budget for FY16. Program activity for FY16 will likely come in close to prior year actuals around \$7m. With the approval from the Finance & Audit Committee, the executive team is anticipating a larger draw from reserves - in addition to \$50k from income, they are asking for \$110k from unrestricted assets for two areas. The first, to augment resources for the New England

programs portfolio because there will be no carry over in federal funding. Augmenting the program resources will help maintain grantmaking. The second component is to make a first step toward a market adjustment for staff compensation. NEFA contracted with Longpoint Consulting to develop salary ranges at 80-100-120% of market rates, to plot where NEFA's salaries should fall. Of the 22 positions at NEFA, 4 salaries are above market, 2 are at market, 8 are 6-14% below market rate, and another 8 are 19-22% below market. This scenario would allow NEFA to move all below-market salaries to within 10% of industry average.

The committee unanimously approved the FY16 budget to be moved to the board for a full vote.

### **Minutes for Approval**

Larry Simpson presented the minutes from the Board of Directors meeting on April 9, 2015 and the Executive Committee meetings on March 31, 2015 and April 30, 2015. He called for questions or corrections. None were offered. The committee approved all three to go to the full board for approval.

### **July Retreat Planning**

Cathy walked through the agenda for the board retreat in July. On Tuesday, July 7, Cathy, Jane Preston and the State Arts Agency directors will meet to discuss creative economy data research to learn more about what they are doing and where NEFA's work can benefit them. All six state directors will be there.

On Wednesday, July 8, there will be an orientation for new board members in the morning. The first part of the board meeting will focus on business matters including the budget approval and trustee elections. The state directors will offer reports from their communities and Jane Preston will lead a discussion on NEFA's programs focusing on thematic trends in the field. Program managers will talk about projects they have supported relating to these themes and ask the board for guidance.

That evening there will be a dinner and reception including a couple guests, Charles Stanhope, Chair of the Maine Arts Commission, and Aimee Petrin and Jennifer Hutchins from Portland, ME who will present the following morning will be with us for dinner.

On Thursday, July 9 Jane will facilitate a conversation with Aimee and Jennifer, who will speak about what is happening on the ground in Maine. Consultant Chris Dwyer will report on the New England programs planning process and the learnings from the focus groups. She will facilitate a discussion to assess where the board sees the most opportunity to add to the vitality of the creative landscape in the region and to discuss the resources NEFA will need. The board will be asked to consider the case statement NEFA should build to do so.

### **Future Planning**

Cathy asked the committee to review the calendar of board dates for FY16. The schedule looks a bit different, as Cathy felt three meetings per year would be more manageable than the proposed four. She also mentioned they would test holding the 2016 retreat in June as opposed to July. This would better map onto the financial cycle and would free up time many people would take off for the fourth of July.

### **Executive Session**

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

*DRAFT*

*Committee members present:* Andrew Cornell, Amy Zell Ellsworth, Geoff Hargadon, Randy Rosenbaum, Larry Simpson

*Committee members participating by phone:* Byron Champlin

*Staff present:* Anita Chan, Cathy Edwards, Steven Fenton, Jane Preston

*Notetaker:* Steven Fenton

**LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:08 PM**

**Executive Director's Report**

Cathy reported with pride NEFA launched two long discussed initiatives, Creative City and the Rebecca Blunk Fund Awards. Creative City is a pilot program that will provide support to individual artists to develop projects in public areas in Boston. The first round selected 9 projects.

NEFA developed a framework for the use of the Rebecca Blunk Fund with Rebecca's widow Marcie Hershman. The fund will be used to award unrestricted dollars to New England artist to recognize and support their ongoing work. Elizabeth James-Perry and Sokeo Ros were selected as recipients for the 2015 awards. The development team will be writing to donors to share this exciting news and to invite continued contributions to continue to grow the fund.

Cathy spent much of the fall traveling and engaging new constituencies. Cathy attended the National Assembly of State Arts Agency (NASAA) convening in Salt Lake City, which was a good opportunity to learn more about the dynamic between the states and regionals and spend time with her state director colleagues. She and Jane Preston went to the Grantmakers in the Arts (GIA) Conference in Los Angeles. There was a lot of conversation about individual artists, and cultural and racial equity in grantmaking. Cathy went to the Alliance of Artists Communities (AAC), which she might not have attended, but this year's conference was headquartered in Providence, RI and she felt it important show up to support holding a large conference in the region. There are unlimited opportunities to engage in important conversations, so Cathy is faced with the challenge of how to best and most effectively organize her time in and out of the office.

The committee asked Cathy to share reflections on the NASAA convening. She came away from the convening thinking about how state and regional organizations can better collaborate to advocate for more dollars for the National Endowment for the Arts (NEA). She mentioned some RAOs are doing interesting advocacy work and they are becoming more intimately involved as members of the NASAA family. The focus of the convening was on the states as change agents and developing leadership styles that promote that work. There was also conversation around cultural equity and an evaluation of how the states are making progress in that area. The RAO directors expressed a real desire to help move the needle on budget appropriations at the national and state levels.

Some of the projects on deck for NEFA include working with consultant Rebecca Thomas to develop a spending policy; developing an outline for a new research agenda to share with the state directors; and working on a video about NEFA for the NEA's 50<sup>th</sup> anniversary.

**Committee Updates**

*Trustees Committee*

Cathy reported that Pam Tatge and Betsy Richards joined the Trustees Committee. At their most recent meeting, the committee determined four priority areas for recruiting four new members. They are looking for residents of Maine and Vermont, practicing artists, people with philanthropic capacity and expertise, and candidates familiar with legislative advocacy. Trustees Committee Chair Jane James will solicit nominations at the October 28 board meeting and the group will work to develop a pool of nominees for the March meeting.

#### *Finance & Audit Committee*

Treasurer Geoff Hargadon pointed out the investment summary the portfolio is down 4.3%, which is in line or better than most other entities. The decline is well-timed as the board will be having a conversation about endowment. This scenario will inject some reality into this decision-making.

Geoff spoke about the plan for Rebecca Thomas' presentation at the upcoming board meeting. Geoff will first orient the board by explaining why NEFA needs a process around accessing income. Geoff will be clear Rebecca's presentation is a product of her conversation with the committees and individual board and staff members. Rebecca will present three different spending scenarios for the board to discuss. As the discussion winds down, Geoff will share which scenario the Finance & Audit Committee favors and why.

A member asked where the meeting's discussion would result in a decision. Geoff explained their preference would be for the committee to reflect on the conversation and distill that thinking into a draft plan to recommend to the board for approval in March.

#### *Marketing & Development Committee*

Cathy reminded the committee members in July some new members asked about NEFA's elevator pitch, which led to a greater question, what is NEFA's communications and brand strategy? This seemed like an opportunity to revisit and restructure the Development Committee as a "Marketing & Development Committee" to take on this project. Burt Glass of Hairpin Communications has been invited to facilitate a workshop at the board meeting that will serve to kick-off this work. Advising on development is hard without a clear, succinct message. So it seemed appropriate to fold the messaging work into the Development Committee's charge. The committee was enthusiastic about the idea but recommended revisiting the draft of the charge and name for the committee. They suggested moving forward with "Development & Communications," rather than "marketing."

#### *New England Programs Taskforce*

Jane Preston spoke about plans to form a taskforce from the board to assess the report and findings of the New England Programs evaluation. Chris took the outcomes from her conversations with the board and focus groups around the region to develop them into recommendations for adapting or expanding the programs. The taskforce will be able to dig deeply into this work alongside NEFA staff.

### **Board Meeting Planning**

#### *Approval of July minutes*

Larry Simpson asked the committee for any comments or corrections on the minutes from the board retreat, July 8-9, 2015. No corrections were offered. The committee approved moving the minutes to the full board for approval.

#### *Walkthrough of meeting agenda*

Cathy mentioned how nice it was to hear from the board during the retreat. She expressed a desire to take better advantage of the knowledge and perspectives around the table. The presentation from Rebecca Thomas and discussion of the spending policy will involve the full board, but may not be to everyone's specific strengths or interest. The messaging workshop with Hairpin Communications will afford everyone the change to participate fully and should be a dynamic conversation.

The work with Rebecca Thomas to create a spending plan for portion of NEFA's unrestricted net assets inspired questions about NEFA's intentions for these resources. There are a range of needs at NEFA, including compensation review, renovations, and New England programs. NEFA doesn't have artistic or program risk funds to try new things that could have a strategic impact on field or raise visibility. Cathy explained she doesn't foresee spend any endowment funds on national programs, but rather to provide flexibility for matching NEA funds. Rebecca's presentation will detail the process by develop a structure for these funds and how to access them. The conversation will not go into how to spend the money, but how NEFA should be organized financially to take advantage of such funds.

**Office Space Renovations**

Anita worked with an architect to develop plans to renovate a corner of the office and refresh the space. She is now waiting to hear back from the landlord on the proposed plans before proceeding.

**Program updates**

Jane Preston reported on recent program activity. She highlighted the first grantees for NEFA's newest program, Creative City. The program awarded a total of \$75K to nine projects for work sited in Boston. She gave the committee a brief rundown of the funded projects.

NEFA's oldest grant program, New England States Touring (NEST), made fourteen regional touring grants to five of the six New England states totaling \$22K. New England programs staff have been on the road doing CreativeGround workshops and attending fall conferences.

Jane previewed the upcoming Idea Swap on November 10, which she encouraged everyone to attend. Idea Swap is a snapshot of what and who NEFA's programs serve. This year they have increased artist participation in the convening.

NEFA recently announced the artists from Algeria and Tanzania who will tour the US for Center Stage season 3. NEFA also received nominations to bring Pakistani artists into Center Stage as well.

**Executive Session**

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

DRAFT

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*Committee members present:* Andrew Cornell, Geoff Hargadon, Larry Simpson

*Committee members participating by phone:* Amy Zell Ellsworth, Randy Rosenabum

*Staff present:* Anita Chan, Cathy Edwards, Steven Fenton, Jane Preston

*Notetaker:* Steven Fenton

**LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:00 NOON**

**Executive Director's Report**

Cathy Edwards reported on new initiatives in the works at NEFA. The Creative City grant program closed its second round, pulling in more applications than the previous deadline. Awareness of the program continues to grow and Cathy complimented program manager Kim Szeto on her work conducting office hours and workshops to increase visibility.

Cathy shared news that the Barr Foundation has awarded NEFA a grant to support the Creative Economy Employment Report. The State Arts Agency directors were involved in creating a research agenda that can be useful to states and other constituents. NEFA will issue a request for proposals from researchers to perform the data gathering with the goal of sharing the final report in time for the June 2017 Creative Communities Exchange (CCX).

With dollars from Amy Ellsworth's Aliad Fund NEFA will pilot a program to provide small grants to New England based dance artists to take advantage of creative opportunities and professional development. NEFA staff are finalizing the program guidelines and will aim to award the first grants within the calendar year. This program aligns with the outcomes of Chris Dwyer's evaluation of NEFA's New England Programs, which highlighted a need for individual artists and creative people to access resources directly to advance opportunities.

NEFA is accelerating the 2016 nominations for the Rebecca Blunk Fund to pull the process into the spring and away from the Annual Appeal. Cathy hopes to announce the recipients at the June board meeting. She was glad to share former board member Andrea Rogers and Mary Kelley agreed to serve as advisors for this year's nominations.

Cathy expects the evaluation of the National Dance Project (NDP) to wrap up in June, which will lay the groundwork for the future of the program. She also shared NEFA effectively made its case to the State Department that Center Stage requires greater investment, and was invited to submit for a fourth year of Center Stage at a higher dollar amount.

**Committee Updates**

*Trustees Committee*

The committee intends to recruit four new board members this year. The group agreed on a number of mandates for the composition of the board, including a goal to have two representatives from each state. With this in mind, the committee will focus on candidates who are living in Maine, Vermont and Connecticut. Cathy reported on time she spent in Maine and Vermont having promising conversations with prospective members. The committee will work to identify prospective artists to incorporate that experience and expertise at the board level. Cathy felt confident there will be a strong slate that will help fill in some of the gaps on the board.

*Finance & Audit Committee*

Geoff Hargadon directed the group to the Investment Summary showing funds down about 4%, which he shared was better than average. Geoff advised NEFA remains in enviable good shape despite market trends.

On the Budget v. Actuals sheet, Anita Chan pointed out program spending was slightly above 50% and overall total expenses were at 52% as of December 31, 2015. Anita projected NEFA will come in slightly under budget for FY16. As of December 31, total grants made hit \$1.979 million and she estimated an additional \$1.28 million for the remainder of the fiscal year. She mentioned Center Stage received an additional award from the US Embassy in Islamabad.

Geoff turned to the Reserve & Endowment Policy. He likes the plan and felt it was in good shape to move forward. He was especially pleased with the control systems outlined in the document. The committee discussed how to present the policy at the board meeting on March 2. They agreed that since the document was informed by board discussion and iterations since were passed through, refined, and approved by the Finance & Audit Committee it should be considered final and submitted to the board for approval.

#### *Development & Communications Committee*

Andrew Cornell reported on the inaugural meeting of the Development & Communications Committee. During the meeting the committee reviewed NEFA's NEA anniversary video, which they will share at the upcoming board meeting. They also spoke about NEFA's communications strategy and how to advance NEFA's mission and work through more strategic messaging. The conversation centered on defining who NEFA wants to talk to and what to say to them. So as its core project the committee will focus on developing a clear and concise message for NEFA's board members to use in their role as ambassadors. The committee will have a working session with Burt Glass from Hairpin Communications to create a blueprint of a messaging statement to bring to the board in June.

The committee also reviewed the progress of the Annual Fund campaign, which is still relatively far from reaching 100% participation from the board. Achieving that number will be the committee's charge until the end of the fiscal year (May 31). The good news is aggregate giving is up from last year and the campaign surpassed the \$50K goal.

Cathy was excited to share plans for an upcoming event for board members and friends of NEFA. The committee will host a celebration and donor appreciation event around a performance by Wu Man and Shanghai Quartet on April 3, 2016 at Wellesley College.

#### **Board Meeting Planning**

##### *Approval of October 28 Meeting minutes*

Larry Simpson asked the committee for any comments or corrections on the minutes from the board meeting on October 28, 2015. No corrections were offered. The committee approved moving the minutes to the full board for approval.

##### *Walkthrough of meeting agenda*

Cathy asked the committee for questions or comments on the agenda for the board meeting on March 2. She drew the committee's attention to a new agenda item, "Reports from the Region." She explained this session would function the same way as the State Arts Agency Director reports have previously, but expanded to incorporate comments from the whole board. Cathy wanted to be sure board meetings take full advantage of all the expertise and experience around the table and provide an opportunity for everyone to speak. The committee favored this idea and recommended asking all board members to speak for two minutes to maintain momentum and adhere to the time schedule.

Jane Preston offered a preview of the program section on the agenda. NEFA will distribute a final report from Chris Dwyer summarizing the findings and outcomes of the New England programs planning process. Following up on past board conversations, this discussion will pivot toward identifying strategies to implement the recommendations in the report. The report affirms a lot of the work the New England programs are already doing and highlights six initiatives that are opportunities to develop new partnerships or solicit new funding. The conversation will focus on two of those areas:

direct support for artists and the creative economy. Board members Pam Tatge and Ann Smith were asked to read through these sections. At the meeting they will offer their impressions and facilitate a dialogue about how NEFA should prioritize strategies and resources.

### **Office Space Renovations**

Anita Chan shared NEFA engaged STA Designs to draw up plans to renovate the reception area, which were just approved by the landlord. The final step will be for the Executive Committee to approve the plans and payment. The architects solicited bids from three contractors, which they are compiling and will provide a summary to NEFA. The preliminary quote for the renovations came in at \$200K, with an additional \$50K for furniture, and a \$50K contingency totaling \$300K. Anita advised this will be a capital expenditure so the cost will depreciate over the life of the lease. She explained NEFA cannot continue to grow without adding workstations for staff and so described the details of the proposed plan. The project is expected to take 6-8 weeks. Anita proposed the Executive Committee authorize spending the money to renovate existing facilities.

Larry Simpson asked the committee for a vote to authorize the renovation plans and budget. The committee approved the request by unanimous vote.

### **Executive Session**

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

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## Trustees Committee Report

### MEMORANDUM

**To:** NEFA Board of Directors  
**From:** Jane James  
**Date:** June 16, 2016  
**Re:** Board Nominations & Officer Elections

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Dear Board Members,

I am pleased to share the final roster of nominees for board membership: Taylor Ho Bynum, Barbara Murphy, Chip Newell, and Lisa Wong. Their bios are included in this report. Thank you all so much for your feedback and support throughout the nomination process.

During the “Board Business” conversation on June 28, I will ask the board to vote on the **Board Elections Slate** that follows.

- Class of 2019: In addition to our nominees, Amy Zell Ellsworth and Betsy Richards each agreed to renew their membership on the board for a second 3-year term.
- Class of 2017: Byron Champlin and I agreed to 1-year extensions on our current terms
- Board Officers: Larry Simpson, Andrew Cornell, Geoff Hargadon, Amy Zell Ellsworth, and Randy Rosenbaum are nominated to retain their positions for an additional year. Byron Champlin will step down from the Secretary position, for which we are nominating Ann Smith.

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

I would also like to acknowledge those members leaving the board this year. Sandra Burton, Ted Landsmark, and Jeremy Liu will conclude their board service at the end of the retreat. Sandra, Ted, and Jeremy have been long-serving and dedicated members. They have all contributed so much to NEFA through their work on various committees and as advisors to the organization’s programs and creative economy work. We will have an opportunity to recognize and thank them in New Hampshire.

Best regards,

Jane James  
Chair, Trustees Committee

**Taylor Ho Bynum** | *Musician/Executive Director* | Tri-Centric Foundation | New Haven, CT

Taylor Ho Bynum has spent his career navigating the intersections between structure and improvisation – through musical composition, performance and interdisciplinary collaboration, and through production, organizing, teaching, writing and advocacy. Bynum’s expressionistic playing on cornet and his expansive vision as composer have garnered him critical attention on over twenty recordings as a bandleader and dozens more as a sideman. He currently leads his Sextet and 7-tette, most recently documented on the critically acclaimed 4-album set "Navigation" (Firehouse 12 Records, 2013), and is in post-production for the debut recording of his PlusTet, a 15-piece ensemble made up of his closest long-time collaborators.

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.

E: [tyhobynum@gmail.com](mailto:tyhobynum@gmail.com)

**Barbara Murphy** | *President Emeritus* | Johnson State College | Burlington, VT

Barbara Murphy served as president of the Community College of Vermont and its sister, Johnson State College, for 20 years. She was presented the Eleanor M. McMahon Award for Lifetime Achievement from the New England Board of Higher Education in 2016. 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.

A published poet, her work has appeared in several literary journals including, *Green Mountains Review*, *The Threepenny 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. Murphy is president emerita of Johnson State College and lives and writes in Burlington, VT.

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**Stewart “Chip” Newell** | *Principal* | NewHeight Group | Portland, ME

Chip Newell, a Portland resident, has an AB from Bowdoin College in Economics and an MBA in Finance and accounting from Rutgers University. Chip 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 is 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.

Mr. Stewart Newell  
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**Lisa Wong** | *Pediatrician/Musician/Author* | Harvard Medical School | Newton, MA

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).

Dr. Wong received the 2010 Pinnacle Award from the Mattapan Community Health Center and 2013 Champion for the Arts Award from the Arts and Business Council of Greater Boston. Dr. Wong is a graduate of Punahou School in Honolulu Hawaii. 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. In 2014, she was a visiting scholar in Arts in Education at Harvard Graduate School of Education. She has given talks on music and medicine throughout the U.S., England, Canada and Lithuania. She lives in Newton, MA with her husband, violinist Lynn Chang. They have two grown children.

Dr. Lisa Wong  
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**Board Officer Nominations for June 2016 – June 2017**

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

**Nominations to the Class of 2017**

- Byron Champlin                        NH     1-year extension (2016 – 2017) (three full terms completed)
- Jane James                                NH     1-year extension (2016 – 2017) (three full terms completed)

**Nominations to the Class of 2019**

- Amy Zell Ellsworth                    MA     Second 3-year term (2016 – 2019)
- Betsy Theobald Richards            NY     Second 3-year term (2016 – 2019)
- Taylor Ho Bynum                        CT     First 3-year term (2016 – 2019)
- Barbara Murphy                        VT     First 3-year term (2016 – 2019)
- Chip Newell                               ME     First 3-year term (2016 – 2019)
- Lisa Wong                                 MA     First 3-year term (2016 – 2019)

**Proposed Board Roster for June 2016 – June 2017**

**Class of 2017**  
 Byron Champlin, NH  
 Andrew Cornell, MA  
 Jane James, NH  
 Doug Keith, ME  
 Larry Simpson, MA  
 Carrie Zaslow, RI

**Class of 2018**  
 Geoff Hargadon, MA  
 Ann Smith, MA  
 Pamela Tatge, MA  
 Ted Wendell, MA  
 Marco Werman, MA  
 (*Vacant Seat*)

**Class of 2019**  
 Taylor Ho Bynum, CT  
 Amy Zell Ellsworth, MA  
 Barbara Murphy, VT  
 Chip Newell, ME  
 Betsy Theobald Richards, NY  
 Lisa Wong, MA

**SAA Executive Directors for June 2016 – June 2017**

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*)



## Finance & Audit Committee Report

### MEMORANDUM

**To:** NEFA Board of Directors  
**From:** Anita Chan, Director of Finance & Administration  
**Date:** June 16, 2016  
**Re:** Finance & Audit Committee Report

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Dear Board Members,

The Finance & Audit Committee (Geoff Hargadon, Doug Keith, and Carrie Zaslow) met on May 25 to review FY16's preliminary year-end financials and a proposed budget for FY17. That meeting led to the Finance & Audit Committee's recommendation of the FY17 proposed budget to the Executive Committee on June 1. The Executive Committee also reviewed and gave preliminary approval of FY17's proposed budget. An approval by the full Board will be sought at the retreat.

As a result of the adoption of the Endowment and Reserve policy in March 2016, starting with FY17's proposed budget, the "Funding for above" section seen in FY16 financials will be reformatted to "Revenue" and will include all revenue in the fiscal year. In the past, this has functioned as a spending summary, and not a projection of surplus/deficit. By reformatting this for FY17 and onward, we will provide a clearer reflection of NEFA's income and expenses, and the status of the quasi-endowment and any spending from reserves.

Included here for your review are the following:

- FY17 Proposed budget with FY16 preliminary actuals
- Historical Balance Sheet as of February 29, 2016
- Budget vs Actuals as of February 29, 2016 with FY16 preliminary actuals
- Investment Summary as of May 31, 2016

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

The FY16 actuals are coming in at 91% of our projected budget, which is largely the result of deferred program expenses in the National Theater Project and Creative City, both of which have been rolled in FY17.

The FY17 budget is substantially larger than our FY16 budget. This is in large part due to a projected \$1million dollars of expense related to our Center Stage program activity. FY16 was a planning year, and FY17 is an implementation year for Center Stage touring. In addition, FY17 will see increased Regional Dance Development Initiative activity, with related spending, in the National Dance Project, and increased investment in New England programs, with our new artist funds and our Creative Employment Report.

In FY17, the Finance & Audit Committee will work with NEFA staff to advance our budgeting timeline, and to conduct a Risk Assessment. Doug Keith has agreed to serve as Co-Chair of the Finance & Audit Committee, and Geoff Hargadon continues as Treasurer and Chair. We are planning a presentation by NEFA's auditors to the full board at the upcoming October 2016 board meeting. With many new board members, and a relatively new Finance & Audit Committee, as well as new leadership staff at NEFA, this is a good moment for us to ensure direct communication between the board and our auditors.

	FY17 Proposed	FY16 Projected Actual	Variance over/ (under)	
<b>EXPENSES</b>				
<b>Grants &amp; Program Services</b>				
New England Presenting & Touring	462,907	407,947	54,960	13%
Creative Economy & CreativeGround	227,894	70,672	157,222	222%
CCX Convening	4,890	39,854	(34,964)	-88%
Public Art	92,300	138,317	(46,017)	-33%
Creative City	376,156	240,780	135,376	56%
National Dance Project	2,390,946	2,266,752	124,194	5%
National Theater Project	975,800	898,153	77,647	9%
Center Stage	1,301,047	117,008	1,184,039	1012%
Sponsored Projects (ArtistLink)	71,999	0	71,999	0%
subtotal program	5,903,939	4,179,483	1,724,456	41%
<b>Administration</b>				
Compensation & Benefits	1,851,565	1,742,523	109,042	6%
General & Administrative	651,932	485,938	165,994	34%
Communications & Development	28,210	48,938	(20,728)	-42%
subtotal admin	2,531,707	2,277,399	254,308	11%
<b>TOTAL EXPENSES</b>	<b>8,435,646</b>	<b>6,456,882</b>	<b>1,978,764</b>	<b>31%</b>
<b>REVENUE</b>				
Release of Temp Restricted Revenue	7,941,315	6,270,093	1,671,222	27%
Earned Revenue - Center Stage, Events & Sponsorships	249,429	20,742	228,687	1103%
Annual Fund - Board & Individuals	65,000	50,000	15,000	30%
Reserves (pre-Endowment and Reserve Policy)	0	15,769	(15,769)	-100%
Interest & Dividends - Non Quasi-endowment & Reserves	22,729	100,278	(77,549)	-77%
Interest & Dividends - Quasi-endowment & Reserves	119,329	0	119,329	n/a
Strategic Opportunity & Risk Reserves	0	0	0	n/a
Quasi-endowment draw @ 5%	181,586	0	181,586	n/a
<b>TOTAL REVENUE</b>	<b>8,579,388</b>	<b>6,456,882</b>	<b>2,122,506</b>	<b>33%</b>
<b>SURPLUS (DEFICIT)</b>	<b>143,742</b>	<b>0</b>		

### Assumptions for FY17 Proposed Budget

1. New England Presenting & Touring - baseline grantmaking plus funds to pilot investment for New England artists.
2. Creative Economy & CreativeGround - baseline website and network activity plus Creative Economy Employment Report.
3. CCX Convening - Planning for June 2017 CCX (FY18).
4. Public Art - annual grantmaking supported through NEFA's Fund for the Arts.
5. Creative City - second year of new initiative, new home of Public Art Discussion Series. Additional support from the Boston Foundation and the National Park Service.
6. National Dance Project - grantmaking for production & touring; NE Dance Fund; plus RDDI Chicago dance lab in Summer 2016.
7. National Theater Project - grantmaking for production & touring; plus Arts in Military convening in March 2017.
8. Center Stage - touring begins in July 2016 with ensembles from Algeria and Tanzania, touring for Pakistani ensembles begins in March 2017.
9. Sponsored Projects - NEFA continues to serve as fiscal sponsor for the MCC's ArtistLink, expenses from FY16 are deferred to FY17.
10. Comp & benefits - Cost of Living Adjustment budgeted at 1.0% plus additional adjustments to comply with DOL regulations. Budget includes provision for increase of Creative City personnel from 1.5 to 2.0 FTE and Finance from 2.0 FTE to 2.4 FTE. A discretionary employer contribution (DEC) to NEFA's retirement plan at 2% of payroll is also included.
11. G&A - Rent is projected at \$216,800 or approximately \$36 per sq ft. The 2016 market rate for comparable rentals is forecasted at \$45 per sq ft. Depreciation & amortization will increase by \$60,000 as renovations are completed and place in service in FY17. An assessment of NEFA's technical infrastructure conducted in Spring 2016 pointed to some deficiencies which will be corrected in FY17. Costs include network and phase 1 workstation upgrades which are included in this budget.
12. Release of Temporarily Restricted Revenue - includes public and private sources as well as NEFA's Fund for the Arts. Over 97% of FY17 revenue has been secured.
13. Earned revenue - registration fees & sponsorships from Idea Swap; plus presenter fees from Center Stage.
14. Annual Fund - based on actual FY16 board and individual giving total at \$64,370.
15. Interest and Dividends - subdivided between income attributable to Quasi-endowment and Reserves and income attributable to Non Quasi-endowment and Reserves. Only income attributable to Non Quasi-endowment and Reserves will be used to support operating costs.
16. Quasi-endowment draw - projected draw @ 5% in accordance with Endowment and Reserve Policy.



NEW ENGLAND FOUNDATION FOR THE ARTS

# Finance & Audit Committee Report

## Historical Balance Sheet as of 2.29.16

	02/29/2016 unaudited	5/31/15	5/31/14	5/31/13	5/31/12	5/31/11	5/31/10	5/31/09	5/31/08	5/31/07
<b>ASSETS</b>										
Cash*	4,317,709	849,822	252,991	139,614	764,233	592,206	106,334	789,896	202,600	420,391
Cash - fiscal agent	61,809	74,309	117,809	119,111	120,111	121,711	121,711	122,322	18,850	0
Short-term investments	3,311,187	6,726,827	7,277,904	5,218,038	5,408,614	0	0	0	815,153	1,175,564
Grants receivable	345,744	3,505,135	4,419,621	3,008,783	3,250,985	6,881,429	4,431,554	5,098,991	6,774,167	5,332,824
Other current assets	69,705	50,732	143,361	65,495	268,307	20,677	49,712	17,222	15,420	25,678
Total current assets	<u>8,106,154</u>	<u>11,206,825</u>	<u>12,211,686</u>	<u>10,223,089</u>	<u>11,713,237</u>	<u>11,014,301</u>	<u>8,993,177</u>	<u>9,106,416</u>	<u>10,197,035</u>	<u>9,803,685</u>
Investments	7,664,224	8,633,104	8,052,985	7,083,322	6,100,176	6,218,641	5,300,074	4,642,763	5,604,400	5,252,138
Grants receivable long-term	3,841,253	3,841,253	3,545,845	1,237,995	1,737,022	562,446	2,643,564	229,288	412,621	2,254,068
Fixed Assets	166,275	205,703	246,820	255,724	104,963	102,509	141,477	141,459	180,081	177,420
Security Deposit	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727	12,727
<b>TOTAL ASSETS</b>	<b><u>19,790,633</u></b>	<b><u>23,899,612</u></b>	<b><u>24,070,063</u></b>	<b><u>18,812,857</u></b>	<b><u>19,668,125</u></b>	<b><u>17,910,624</u></b>	<b><u>17,091,019</u></b>	<b><u>14,132,653</u></b>	<b><u>16,406,864</u></b>	<b><u>17,500,038</u></b>
<b>LIABILITIES AND NET ASSETS</b>										
Accounts payable and accrued expenses	47,732	178,625	163,594	211,733	214,138	203,483	335,681	345,131	132,572	93,824
Grants payable	1,598,919	2,161,488	2,584,274	2,530,527	2,610,688	2,705,397	2,441,039	2,638,338	2,798,125	2,261,052
Agency funds payable	61,809	74,309	117,809	119,111	120,111	121,711	121,711	122,322	774,261	780,831
Total liabilities	<u>1,708,460</u>	<u>2,414,422</u>	<u>2,865,677</u>	<u>2,861,371</u>	<u>2,944,937</u>	<u>3,030,591</u>	<u>2,898,431</u>	<u>3,105,791</u>	<u>3,704,958</u>	<u>3,135,707</u>
Unrestricted funds - operating	4,192,654	4,666,356	4,202,677	3,607,487	2,954,301	2,972,469	2,492,091	2,150,669	2,695,610	2,819,431
Unrestricted funds - fixed assets	166,275	205,703	246,820	255,724	104,963	102,509	141,477	141,459	180,081	177,420
Temporarily restricted funds - FFA Reserves	2,721,713	3,098,624	3,101,684	2,890,268	2,566,844					
Temporarily restricted funds	11,001,531	13,514,507	13,653,205	9,198,007	11,097,080	11,805,055	11,559,020	8,734,734	9,826,215	11,367,480
Total net assets	<u>18,082,173</u>	<u>21,485,190</u>	<u>21,204,386</u>	<u>15,951,486</u>	<u>16,723,188</u>	<u>14,880,033</u>	<u>14,192,588</u>	<u>11,026,862</u>	<u>12,701,906</u>	<u>14,364,331</u>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b><u>19,790,633</u></b>	<b><u>23,899,612</u></b>	<b><u>24,070,063</u></b>	<b><u>18,812,857</u></b>	<b><u>19,668,125</u></b>	<b><u>17,910,624</u></b>	<b><u>17,091,019</u></b>	<b><u>14,132,653</u></b>	<b><u>16,406,864</u></b>	<b><u>17,500,038</u></b>

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



# Finance & Audit Committee Report

## Budget vs Actuals as of 2.29.16 with preliminary FY16 Actuals

EXPENSES	Approved Budget	Actual	% spent	Projected FY16 Q4	Projected FY16	variance over/ (under)	% spent
<b>Grants &amp; Program Services</b>							
New England Presenting & Touring	375,300	149,911	40%	258,036	407,947	32,647	109%
Creative Economy & CreativeGround	54,700	28,915	53%	41,757	70,672	15,972	129%
CCX Convening	51,835	39,854	77%	0	39,854	(11,981)	77%
Public Art	138,317	32,382	23%	105,935	138,317	0	100%
Creative City	398,382	118,483	30%	122,297	240,780	(157,602)	60%
National Dance Project	2,333,360	1,325,209	57%	941,543	2,266,752	(66,608)	97%
National Theater Project	1,218,993	803,089	66%	95,064	898,153	(320,840)	74%
Center Stage	106,471	107,548	101%	9,460	117,008	10,537	110%
Sponsored Projects (ArtistLink)	76,102	0	0%	0	0	(76,102)	0%
subtotal	4,753,460	2,605,391	55%	1,574,092	4,179,483	(573,977)	88%
<b>Administration</b>							
Compensation & Benefits (includes market adjustment phase 1)	1,770,164	1,284,142	73%	458,381	1,742,523	(27,641)	98%
General & Administrative	497,497	382,532	77%	103,406	485,938	(11,559)	98%
Communications & Development	63,547	44,460	70%	4,478	48,938	(14,609)	77%
subtotal	2,331,208	1,711,134	73%	566,265	2,277,399	(53,809)	98%
<b>TOTAL EXPENSES</b>	<b>7,084,668</b>	<b>4,316,525</b>	<b>61%</b>	<b>2,140,357</b>	<b>6,456,882</b>	<b>(627,786)</b>	<b>91%</b>
<b>FUNDING USED (for above)</b>							
Temporarily Restricted Funds	6,809,332	4,148,034		2,122,059	6,270,093	(539,239)	92%
Earned Revenue & Sponsorships	65,336	20,742		0	20,742	(44,594)	32%
Annual Fund	50,000	38,629		11,371	50,000	0	100%
Investment Income	50,000	14,309		1,460	15,769	(34,231)	32%
Reserves	110,000	94,811		5,467	100,278	(9,722)	91%
<b>TOTAL FUNDING</b>	<b>7,084,668</b>	<b>4,316,525</b>		<b>2,140,357</b>	<b>6,456,882</b>	<b>(627,786)</b>	<b>91%</b>
<b>SURPLUS (DEFICIT)</b>	<b>0</b>	<b>0</b>		<b>0</b>	<b>0</b>	<b>0</b>	

### Notes on variances greater than 10%

Creative Economy & CreativeGround - NEFA received support from the Barr Foundation, not forecast in the FY16 budget, to begin work on the Creative Economy Employment Report.

CCX Convening - cost savings achieved by staff efforts resulted in actuals lower than budgeted.

Creative City - a budget modification has been submitted and approved by the Barr Foundation to carry over unspent funds to FY17 and FY18.

National Theater Project - touring continues to take place on an extended timeline, unspent funds to be carried over to FY17.

Sponsored Projects - budgeted FY16 expenses will be deferred to FY17.

Communications & Development - underspending due to reclassification of certain costs from Development to General & Administrative.

Earned Revenue & Sponsorships - Center Stage presenter fees projected in FY16 will be received in FY17 instead.

Investment Income - reduced draw on NEFA's resources a direct reflection of FY16 underspending.





# Finance & Audit Committee Report

## Investment Summary as of 5.31.16

	12/31/2012	12/31/2013	12/31/2014	12/31/2015	5/31/2016	YTD
Eagleclaw - see Note 1	1,872,268	2,286,599	2,453,255	2,435,502	2,425,204	3.84%
Trillium - see Note 1	2,105,278	2,524,577	2,734,170	2,483,845	2,437,033	2.23%
Walden - see Note 1	2,185,003	2,498,703	2,692,879	2,549,745	2,546,235	3.94%
Walden - Small Cap Innovations Fund	213,213	279,705	277,468	266,938	288,156	7.95%
Boston Common - see Note 3	202,269	245,034	227,736	223,274	224,245	0.43%
 <i>Weighted Market Benchmark (60% S&amp;P 500/40% Barclay's US Govt Credit) :</i>						3.72%
<i>Standard &amp; Poors 500 Index</i>						3.57%
<i>Barclay's US Government/Credit Bond Index</i>						3.94%
 <i>Other Indices:</i>						
<i>MSCI World Index (SM)</i>						1.80%
<i>Russell 2000 Index</i>						2.28%
<i>MSCI EAFE Index</i>						-1.10%
<hr/>						
	<b>6,578,031</b>	<b>7,834,619</b>	<b>8,385,508</b>	<b>7,959,304</b>	<b>7,920,873</b>	<b>3.42%</b>

	FFA	NEFA	Total
<b>Please see Note 2</b>	<b>36.1814%</b>	<b>63.8186%</b>	<b>100.0000%</b>
Eagleclaw	\$877,472	\$1,547,732	\$2,425,204
Trillium	\$881,752	\$1,555,281	\$2,437,033
Walden	\$921,263	\$1,624,972	\$2,546,235
Walden - Sm Cap Innovations Fund	\$104,259	\$183,897	\$288,156
Boston Common	\$81,135	\$143,110	\$224,245
<b>TOTAL</b>	<b>\$2,865,881</b>	<b>\$5,054,992</b>	<b>\$7,920,873</b>
Eagleclaw Acc/Int	\$1,478	\$2,606	\$4,084
Trillium Acc/Int	\$1,532	\$2,702	\$4,234
Walden Acc/Int	\$2,043	\$3,603	\$5,646
<b>TOTAL WITH ACC/INT</b>	<b>\$2,870,934</b>	<b>\$5,063,903</b>	<b>\$7,934,837</b>

Portfolio Asset Allocation as of 5/31/2016				
	Cash	Fixed Income	Equities	Mutual Fund/Other
Eagleclaw	7.84%	16.60%	75.56%	0.00%
Trillium	2.39%	21.75%	75.86%	0.00%
Walden	1.48%	29.37%	69.15%	0.00%
Walden Sm Cap	0.78%	0.00%	0.00%	99.22%
Boston Common	0.31%	0.00%	0.00%	99.69%
<b>ALL INVESTMENTS</b>	<b>3.65%</b>	<b>21.22%</b>	<b>68.70%</b>	<b>6.43%</b>

**Note 1** - On 12/15/15, the Investment Committee voted to enact a redemption plan to reduce NEFA's exposure to investment risk. The redemption plan included 2 phases.

Phase 1 authorized redemptions of \$150,000 each from Trillium and Walden by 12/31/15.

Phase 2 authorized redemptions of \$100,000 each from Eagleclaw, Trillium and Walden by 03/31/16.

The Investment Committee also voted to informally "unitize" the portfolio so the FFA% is consistent across all money managers beginning 01/01/2016.

The YTD performance % has been adjusted to account for the redemptions.

**Note 2** - As a result of the March 2016 redemptions from the NEFA portion of the portfolio, the FFA % of portfolio increase from 34.84% to 36.18%.

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



MEMORANDUM

**To:** NEFA Board of Directors  
**From:** Sharon Timmel  
**Date:** June 16, 2016  
**Re:** Development Update

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I am pleased to share some Development highlights from FY16:

- **NEFA achieved our goal of 100% Board giving!** This would not be possible without the support of all of you, and we sincerely thank you for your generosity. Reaching this benchmark sends the powerful message to all of NEFA's stakeholders that our Board of Directors is committed to our long-term sustainability and vitality. Thank you again for your support.
- In FY16, Board giving (including matching gifts) totaled \$46,410, up from \$30,760 in FY15.
- In FY16, NEFA raised \$60,020 through our Annual Fund, up from \$35,165 in FY15.
- Including gifts to the Rebecca Blunk Fund, in FY16, NEFA raised a total of \$74,245 from individual donors, up from \$53,490 in FY15.
- NEFA raised \$2,385,617 in FY16 from private foundations, government sources, corporations, and individuals.
- Including multi-year grants, NEFA had a total of \$6,758,558 of active support in FY16.
- New funds received in FY16 include:
  - \$300,000 from the Barr Foundation to produce the third installment of our *Creative Economy Employment Report* series;
  - \$30,000 from the Aliad Fund at the Boston Foundation to pilot the New England Dance Fund;
  - \$30,000 over three years from the Boston Foundation to support a partnership between NEFA's Creative City program with the Arts and Business Council.

Please see the FY16 Development Activity Report for a full summary of NEFA's fundraising efforts.



Development Goals for FY17 include:

- Seek continued support from our largest funders, including the Doris Duke Charitable Foundation for the National Dance Project and the Andrew W. Mellon Foundation for the National Theater Project.
- Maintain positive relationships and regular communication with all ongoing funders.
- Seek support from the State Department for Center Stage Season 4.
- Seek support from identified prospects for Regional Dance Development Initiative: Chicago.
- Seek support from identified prospects for Art in the Service of Understanding, a national convening for the arts and military communities.
- Seek new support from identified prospects for New England programs, responding to recommendations from Chris Dwyer's recent evaluation of NEFA's New England programs.
- Engage Board members in fundraising efforts, particularly around New England programs.
- Increase individual giving through the Annual Fund and Rebecca Blunk Fund.
- Achieve 100% Board giving.

INSTITUTIONAL FUNDING					
	FY15	FY16	FY17	FY18	FY19
<b>Institutional Support Awarded in FY16</b>					
Barr Foundation (\$300,000) <i>for New England Creative Economy research</i>		\$97,565	\$196,715	\$5,720	
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 and 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 Boston Foundation (\$30,000) <i>for Creative City/Arts and Business Council partnership</i>		\$10,000	\$10,000	\$10,000	
The Richard H. Driehaus Foundation (\$25,000) <i>for RDDI Chicago</i>		\$2,750	\$11,000	\$11,250	
Eastern Bank Charitable Foundation (\$5,000) <i>for the 2015 Idea Swap</i>		\$5,000			
<b>TOTAL</b>		<b>\$156,815</b>	<b>\$428,715</b>	<b>\$150,720</b>	
<b>Institutional Support Awarded Prior to FY16</b>					
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	
Barr Foundation (\$1,700,000) <i>for Creative City</i>	\$270,762	\$444,239	\$474,668	\$478,331	\$32,000
Doris Duke Foundation for Islamic Art (\$300,000) <i>for Center Stage Season 3</i>	\$31,054	\$66,286	\$202,660		
The Andrew W. Mellon Foundation (\$45,000) <i>for National Theater Project convenings</i>	\$20,000	\$25,000			
Doris Duke Charitable Foundation (\$25,000) <i>for the National Dance Project</i>		\$25,000			
<b>TOTAL</b>	<b>\$3,193,626</b>	<b>\$4,625,055</b>	<b>\$4,750,738</b>	<b>\$1,578,331</b>	<b>\$32,000</b>
<b>Pending Institutional Proposals</b>					
Eastern Bank Charitable Foundation <i>for the 2016 Idea Swap</i>		\$5,000			
<b>TOTAL</b>		<b>\$5,000</b>			
GOVERNMENT FUNDING					
	FY15	FY16	FY17	FY18	FY19
<b>Government Support Awarded in FY16</b>					
National Endowment for the Arts (\$1,042,900) <i>for FY17 Partnership</i>			\$1,042,900		
Embassy of the United States, Islamabad, Pakistan (\$420,564) <i>for Center Stage 3</i>		\$63,085	\$294,394	\$63,085	
Massachusetts Cultural Council (\$50,000) <i>for FY16 Partnership</i>		\$50,000			
Vermont Arts Commission (\$16,000) <i>for FY16 Partnership</i>		\$16,000			
Connecticut Office of the Arts (\$15,467) <i>for FY16 Partnership</i>		\$15,467			
Rhode Island State Council on the Arts (\$15,000) <i>for FY16 Partnership</i>		\$15,000			
Maine Arts Commission (\$5,000) <i>for FY16 Partnership</i>		\$5,000			
New Hampshire State Council on the Arts (\$3,642) <i>for FY16 Partnership</i>		\$3,642			
<b>TOTAL</b>		<b>\$168,194</b>	<b>\$1,337,294</b>	<b>\$63,085</b>	
<b>Government Support Awarded prior to FY16</b>					
National Endowment for the Arts (1,727,700) <i>for FY16 Partnership</i>		\$1,027,700			
U.S. Department of State (\$1,000,000) <i>for Center Stage 3</i>	\$150,000	\$700,000	\$150,000		
<b>TOTAL</b>	<b>\$150,000</b>	<b>\$1,727,700</b>	<b>\$150,000</b>		
<b>Pending Government Proposals</b>					
U.S. Department of State (\$1,350,000) <i>for Center Stage 4</i>			\$202,500	\$945,000	\$202,500
<b>TOTAL</b>			<b>\$202,500</b>	<b>\$945,000</b>	<b>\$202,500</b>
DONOR ADVISED FUNDING					
	FY15	FY16	FY17	FY18	FY19
<b>Pending Donor Advised Fund Support</b>					
Aliad Fund <i>for the New England Dance Fund</i>			\$30,000		
<b>TOTAL</b>			<b>\$30,000</b>		



NEW ENGLAND FOUNDATION FOR THE ARTS

<b>CORPORATIONS</b>	<b>FY15</b>	<b>FY16</b>	<b>FY17</b>	<b>FY18</b>	<b>FY19</b>
<b>Awarded Corporate Support</b>					
Eckert Seamans <i>for the 2015 Idea Swap</i>		\$500			
<b>TOTAL</b>		<b>\$500</b>			
<b>IN-KIND SUPPORT</b>	<b>FY15</b>	<b>FY16</b>	<b>FY17</b>	<b>FY18</b>	<b>FY19</b>
<b>Awarded In-Kind Support</b>					
The Colonial Theatre <i>for the 2015 Creative Communities Exchange</i>		\$1,000			
City of Keene, New Hampshire <i>for the 2015 Creative Communities Exchange</i>		\$450			
Struck Catering <i>for the 2015 Idea Swap</i>		\$250			
Arthur Fink Photography <i>Photography for the 2015 Creative Communities Exchange</i>		N/A			
<b>TOTAL</b>		<b>\$1,700</b>			
<b>OTHER GIFTS</b>	<b>FY15</b>	<b>FY16</b>	<b>FY17</b>	<b>FY18</b>	<b>FY19</b>
Annual Fund <i>59 gifts</i>		\$64,269			
Rebecca Blunk Fund <i>42 gifts</i>		\$14,325			
<b>TOTAL AWARDED IN FY16</b>		<b>\$2,385,617</b>			
<b>TOTAL BUDGETED IN FY16</b>		<b>\$6,758,558</b>			
<b>TOTAL PENDING</b>		<b>\$1,385,000</b>			



## MEMORANDUM

**To:** NEFA Board of Directors  
**From:** Ann Wicks, Communications Manager  
**Date:** June, 2016  
**Re:** Communications Update

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I am pleased to share a few updates from FY16 and proposed goals for FY 17.

Goals for the past fiscal year 2016 included developing a coherent NEFA Identity and Messaging Platform; growing NEFA's institutional and program visibility; testing and investing in paid social media; and bringing visibility to the launch of a new pilot grants program, Creative City.

- » NEFA Identity/Messaging Platform:
  - Coordinate a year-long messaging process with the Development and Communications board committee and Hairpin Communications. Following a workshop at the fall board meeting, the committee tasked themselves with a functioning document, resulting in recommendations to the full board at the June 2016 retreat.
  - Produce the NEA-funded, NEFA "[Be Moved](#)" video, which (as of May 25) has 3,636 views.
- » Produce [FY15 Annual Report](#) and program publications. A new format of the [NDP](#) and [NTP](#) publications, which have influenced other program publications, is more user friendly and less expensive to produce. Designed a one sheet for NEFA's impact in each New England State (to be distributed in FY17), with the goal of highlighting NEFA's relationship with state-specific activity.
- » Permission marketing:
  - Working to increase our digital engagement via the monthly NEFA newsletter, currently sent to close to 10,000 email addresses. Subscribers have increased by 11% since the beginning of FY16. The email open rate has improved significantly recently, with recent months above 35%, and with an average of 29% for the FY16 and 22.2% for FY15 (industry average is 20%).
- » Website:
  - The [NEFA website](#) has had increased visitors, with over half of the visitors being new to the site. The number of unique users (16,571) in spring of 2016 (Feb-April) has increased 10% over spring of 2015 (Feb-April), and visitors are now viewing 11% more pages during a session. Top pages are the Home page and grants with deadlines during that time period.
  - Primary sources of website traffic, in descending order, remain consistent: organic search (Google, Yahoo, Bing), direct traffic, referral (i.e. CreativeGround, SAAs, other arts service organizations), social media, and finally email (such as newsletters/eblasts). Facebook itself is the third largest source of visitors to NEFA.org.
  - Recent website projects include creating searchable directories of [NDP](#) and [NTP](#) projects that have touring funding available, creating a more accurate and accessible interface for this online information, and a behind-the-scenes update to the content management system.



- » Social Media:
  - Both [Facebook](#) (3,553 fans; up from 1,125 last spring) and [Twitter](#) (1,428 followers; up from 848 last spring) help to grow our email list and are a significant source of website traffic, and serve as an important way we can collaborate with colleagues and position NEFA as a resource.
  - We have experimented with promoting posts with small financial investments; this is becoming a necessary part of social engagement.
  - Posts with high organic engagement typically include an image, and are jobs/funding/calls to artists, including NEFA's monthly [Opportunities](#) blog.
  - Friendly posts about NEFA staff (i.e. at a conference) often do well. Posts about performances typically do not do well.
  
- » Continued focus on ensuring - and improving - that our digital and print assets meet accessibility guidelines
  
- » Collaborate with program staff to improve crediting requirements for grantees, which has resulted in over 131 media mentions of NEFA, use of NEFA's logo in grantees' publications, and an improvement on the quality of images that we receive, which we use for our publications.
  
- » Drafting and dissemination of 17 press releases announcing new initiatives, new grant opportunities, new funding, and new staff.

### **Proposed goals for FY17 include:**

- » Implementation of the NEFA Identity and Messaging Platform
- » Leverage major program activity to cultivate reputation and connect to new constituents (i.e. Creative City, NDP evaluation, artist survey as part of Creative-Sector Employment Report)
- » Exploring a design refresh for nefa.org
- » Continuing to leverage social media and boosted posts with the hope of bringing new constituents to NEFA

## **NEFA Identity Statement, Elevator Spoken Guides and Message Platform:**

Recommendations by the Development and Communications Committee

*June 3, 2016*

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### **A. NEFA Identity Statement**

An identity statement conveys in writing an organization's purpose and activity. It's typically one to three sentences long, and appears in consistent fashion on web sites, in brochures, and at the end of news releases.

An identity statement is distinct from – but is often inspired by – and organization's mission statement. Its components often include:

- Name
- Category
- Goal / Purpose
- Beneficiary
- Activity / Methods
- Other Information

Currently, NEFA's uses a three-sentence identity statement that includes in full the mission statement:

NEFA [NAME] builds connections among artists, arts organizations, and funders [ACTIVITY/METHODS], powering the arts to energize communities [GOAL/PURPOSE] in New England, the nation, and the world [BENEFICIARIES].

NEFA is a nonprofit 501(c)(3) [CATEGORY] that operates in partnership with the National Endowment for the Arts and the New England state arts agencies, with additional funding from foundations, corporations, individuals and other government agencies.

NEFA's work is accomplished through grantmaking, services, and initiatives [MORE DETAIL ON ACTIVITY/METHODS] which strengthen and advance the national arts infrastructure [MORE ON GOAL/PURPOSE].

An organization's category is the "mental bucket" in which external audiences place the organization. If incorporated in the identity statement, the wording should be lingo-free and popularly understood. Currently, NEFA materials reference more than one category, and our working session generated other suggestions, including:

- Grantmaking nonprofit
- Regional Arts Organization [cohort]
- Foundation
- Private nonprofit organization
- Arts Service Organization



Following are different ways NEFA's goals or purpose have been phrased, either in current materials or during our working session:

- Energize communities in New England...
- Enhance life in New England...
- Contribute to a lively, prosperous region...
- Strengthen and advance the national arts infrastructure...
- Invest in artists and art-making...

Closely related to the purpose is the naming of people who benefit from NEFA's work. Following are different ways NEFA's beneficiaries have been phrased, either in current materials or during our working session:

- Communities in New England, the nation, and the world.
- New England communities and beyond.
- Artists and arts organizations.

Following are different ways NEFA's activities or methods have been phrased, either in current materials or during our working session:

- Grantmaking, service and initiatives.
- Building connections among artists, arts organizations and funders.
- Granting funds to artists and arts organizations; connecting them to each other and their audiences; and studying their economic contributions for New England.
- Investing in artists and an ecosystem in which they thrive.
- Supporting the arts with grants, economic analysis and community building.

Considering all of the above, NEFA's Development and Communications Committee reviewed several draft versions of of a new NEFA identity statement – and recommends to the full board that NEFA adopt the following:

**The New England Foundation for the Arts 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 serves as a regional partner for the National Endowment for the Arts, New England's state arts agencies, and private foundations.**

## **B. NEFA Elevator Conversation Guides**

An elevator conversation (as opposed to an elevator pitch) is a spoken explanation of an organization – a verbal, more relaxed version of the identity statement. We drafted several guides (below) that are intended to give staff and board members help in remaining consistent in their live encounters with potential donors and allies.

Note that the wording may change based on decisions made about the identity statement, above, so the two are roughly consistent. For example, Conversation 1 below emphasizes the “connector” role that NEFA plays in the cultural community, but if that concept were not featured in the final identity statement, Conversation 1 would have to be changed.

### *Conversation 1: General*

YOU: After this, I’m prepping for a meeting at the New England Foundation for the Arts. Heard of it?

ACQUAINTENCE: I feel like I should have but I’m not sure. I assume it makes grants for artists.

YOU: Right. That’s a big part of the work. But it plays this other role – that of a connector among the artists, organizations, venues and funders. After all, New England has this amazing arts community. We’re really lucky. And NEFA plays a pivotal role – helping with funding, linking artists to arts organizations, anything to keep the scene thriving. Do you attend many performances?

ACQUAINTENCE: Every so often. I’m mostly into music.

YOU: NEFA brings a lot of musicians from outside the country to the area. Send me your email and I’ll put you on our list if you’re interested...

### *Conversation: 2: For Potential Donor or Leader*

YOU: ...I heard about it through my work with the New England Foundation for the Arts.

ACQUAINTENCE: I think I’ve heard of it.

YOU: I serve on the board. It’s a nonprofit investing in the arts – dance, music, public art. You’ve heard of the National Endowment for the Arts, right?

ACQUAINTENCE: Sure. In Washington...

YOU: ...well, NEFA is the NEA’s partner here in New England. It identifies promising projects qualified for arts support – from both government and private sources.

ACQUAINTENCE: Like foundations?

YOU: Yes, a lot of it. As a board member, I'm helping NEFA sustain the funding sources so support for artists remains steady over the long haul. What kind of shows do you try to catch?

ACQUAINTENCE: We tend to make a few performances at the Huntington. We belong to the MFA.

YOU: Me too. Listen, if you're interested, let me send you some information about NEFA.

*Conversation 3: For Policy Maker and Opinion Shapers*

ACQUAINTENCE: I didn't know you were such a fan of the arts.

YOU: Yup. In fact, I'm on the board for the New England Foundation for the Arts. It's kind of a passion of mine these days.

ACQUAINTENCE: Really? What's that about?

YOU: NEFA is about investing in the arts – dance, music, public art – but for me it's bigger than that. I see it as a way to really enrich the whole experience of living in New England. Take the economy: Did you know cultural organizations employ almost as many people in New England as the building construction sector?

ACQUAINTENCE: Wow. I had no idea.

YOU: Yup. And a great arts scene attracts businesses with employees who want to be near that arts scene.

ACQUAINTENCE: That makes sense. And this foundation does what exactly in all this?

YOU: NEFA is a grant maker, so it raises money and gives grants to artists and arts organizations. It's also a convener, so it brings players together to get projects off the ground or get them in front of new audiences. NEFA really is at the center of the creative economy.

ACQUAINTENCE: I get it. Well, I can see why you're so into it.

YOU: I'm pretty busy but it's a lot of fun. You should come with me sometime to one our events...

*Note Source for employment statement is NEFA's 2011 report, "New England's Creative Economy: Nonprofit Sector Impact." Alternative data point: "Did you know more New Englanders are employed in cultural organizations than in, say, machinery manufacturing or trucking?"*

### C. NEFA Message Platform

A message platform is a guide for communicating with your organization’s most important audiences – the people who must act for you to achieve your goals. The words, then, are about spurring action as much as they are about explaining NEFA. Often, messages for different audiences can be the same or share elements. They also can be starkly different. Messages can be used in composing remarks, writing marketing copy or composing a social media post. The words can be used verbatim or simply as guides, but the purpose is the same: consistent and audience-centric communications used by everyone in the organization.

Artists & Cultural Organizations (includes grantees)	Donors, Individual	Donors, Institutional	Opinion Shapers	Policy Makers
<p>Individual performers in dance, theater and music, as well as visual artists.</p> <p>Directors of nonprofit arts venues, spaces and galleries.</p> <p>Directors of art support, education or advocacy organizations.</p>	<p>High-net worth individuals with a strong interest in the arts and civic engagement, commitment to the region.</p>	<p>Grant-making foundations giving to the arts and/or to New England.</p> <p>New England companies with charitable arms.</p> <p>Governmental arts agencies, such as NEA.</p>	<p>Art critics, bloggers, editorialists and journalists.</p> <p>Leaders of New England political or commercial institutions involved in the community.</p>	<p>Statehouse and federal legislators representing New England states, especially those serving on appropriations committees.</p>
<p>What action(s) must they take?</p>				
<p>Apply for a NEFA grant/attend NEFA convening/sign up for CreativeGround</p> <p>Encourage others to apply.</p> <p>Speak positively of NEFA and its work.</p>	<p>Give generously to NEFA.</p> <p>Join the Board of Directors or non-governing committee.</p> <p>Speak positively of NEFA and its work.</p>	<p>Award NEFA grants.</p> <p>Recommend NEFA to other grant makers.</p> <p>Speak positively of NEFA and its work.</p>	<p>Speak positively of NEFA and its work.</p>	<p>Vote in favor of arts appropriations.</p>
<p>What do they desire?</p>				
<p>Ability to continue making arts.</p> <p>Larger audiences.</p> <p>Recognition from peers, art enthusiasts, critics.</p>	<p>See measurable impacts.</p> <p>Recognition for their role.</p> <p>Being a part of something innovative and exciting.</p>	<p>Advance their strategic goals.</p> <p>See measurable impacts.</p> <p>Replicate successes elsewhere.</p> <p>Please institutional leadership and peers.</p>	<p>For writers: Attract readers and viewers.</p> <p>For others: Contribute to a positive environment for art and artists.</p>	<p>Reelection.</p> <p>Support (donations, volunteer time, endorsements) from constituents.</p> <p>Advance their policy goals.</p>

Contribute to a positive environment for art and artists.	Attract artists and live in vibrant community.	Being a part of something innovative and exciting.	Enhance their own standing among peers.	<i>Opportunity to align with a popular activity, program or service.</i>
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What do we say to them?

<p>New England, with smart audiences and a deep cultural history, can be a wonderful place to create and perform art. At the same time, finding the resources and the supportive community to consistently make and share your art is an ongoing challenge.</p> <p>NEFA exists to help you meet that challenge – by investing in artists and arts organizations enriching the lives of New Englanders through their work.</p> <p>NEFA raises money through private and government sources, and then use it to support the creation, touring, or other project expenses. It also convene artists and arts leaders to share best practices and launch new projects.</p> <p>To succeed, NEFA seeks qualified artists and arts organizations to join us in keeping New England a wonderful place for creators.</p> <p><i>Action: Apply for NEFA grant support. Attend a NEFA-sponsored networking event. Sign up for Creative Ground.</i></p>	<p>New England is home to an impressive array of talented artists and arts organizations.</p> <p>But this impressive community of creativity requires care and cultivation to thrive.</p> <p>That’s where NEFA comes in. Operating as a private, nonprofit charity, NEFA sends dancers, actors and musicians on tour, funds public art, and studies the economic impact of New England’s creative sector.</p> <p>For 40 years, NEFA has operated as a hub – connecting artist to organizations and investing in them to create synergies that didn’t exist before. In this central role, NEFA learns what works and what’s worth sharing across New England – and beyond.</p> <p><i>Action: Support NEFA through your generous gifts. Consider joining NEFA in a leadership capacity.</i></p>	<p>New England is home to an impressive array of talented artists and arts organizations.</p> <p>But this impressive community of creativity requires care and cultivation to thrive.</p> <p>That’s where NEFA comes in. Operating as a private, nonprofit charity, NEFA sends dancers, actors and musicians on tour, funds public art, and studies the economic impact of New England’s creative sector.</p> <p>For 40 years, NEFA has operated as a hub – connecting artist to organizations and investing in them to create synergies that didn’t exist before. In this central role, NEFA learns what works and what’s worth sharing across New England – and beyond.</p> <p><i>Action: Support NEFA through grant awards. Endorse and participate in NEFA’s networking activities.</i></p>	<p>New England’s economy benefits from a vibrant, sustainable arts scene.</p> <p>Arts and cultural organizations are a major employer, employing more New Englanders than the machinery manufacturing or trucking sectors.</p> <p>Moreover, companies recruiting high-skill employees in technology and other growing fields know employees value cities with vibrant arts scenes.</p> <p>Public funding for the arts, then, is a smart investment in New England’s economy.</p> <p><i>or</i></p> <p>New England is home to an impressive array of talented artists and arts organizations. But this impressive community of creativity requires care and cultivating to thrive.</p> <p>That’s where NEFA comes in. Operating as a private, nonprofit charity, NEFA sends dancers, actors and musicians on tour, funds public art, and studies the economic impact of New England’s creative sector.</p> <p>For 40 years, NEFA has operated as a hub – connecting artist to organizations and investing in them to create synergies that didn’t exist before. In this central role, NEFA learns what works and what’s worth sharing across New England – and beyond.</p> <p><i>Action: Endorse NEFA’s mission and activities with colleagues, audiences and personal networks.</i></p>	<p>New England’s economy benefits from a vibrant, sustainable arts scene.</p> <p>Arts and cultural organizations are a major employer, employing more New Englanders than the machinery manufacturing or trucking sectors.</p> <p>Moreover, companies recruiting high-skill employees in technology and other growing fields know employees value cities with vibrant arts scenes.</p> <p>Public funding for the arts, then, is a smart investment in New England’s economy.</p> <p><i>Action: Support robust public funding for the arts. Leverage NEFA’s analysis of the economic impact of the arts and cultural sector.</i></p>
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## D. Tagline

A tagline is a short phrase, often not even a sentence, presented with the visual mark or in marketing materials. Often, its purpose is to convey information beyond the brand name itself, such as services or some competitive advantage. Taglines can also convey emotion, connecting feelings or aspirations of a desired audience.

Taglines are not necessary for successful branding. Having no tagline is better than having a mediocre one. Taglines can be changed, and more often than a name or visual identity. But if successful, they can last a long time and for great effect.

For NEFA, a tagline might be inspired by a decision on the identity statement. For example, if NEFA adopted this identity statement...

“The New England Foundation for the Arts funds, promotes, and connects artists and cultural organizations in New England and beyond.”

...a very informational tagline to accompany the NEFA logo might read “Fund. Promote. Connect.”

For an identity statement built around the idea of “investing in arts and cultural organizations,” a tagline might simply declare “Culture Investment.”

NEFA recently unveiled a two-minute identity- and brand-building video on the occasion of its 40<sup>th</sup> anniversary. The video ends with narration that explains the importance of the arts and NEFA specifically as the “power to move,” set against video of dancers and other performers. Since the video was well received and is expected to be part of NEFA’s marketing tool kit for this year and beyond, NEFA could adopt a tagline directly inspired by the video script, such as:

- The power to move.
- Moving hearts.
- Be Moved.

The committee discussed these and other options but agreed that consideration of a tagline should be after more study.

### MEMORANDUM

**To:** NEFA Board of Directors  
**From:** Jane Preston, Deputy Director  
**Date:** June 16, 2016  
**Re:** Program Discussion and Updates since March 2, 2016 Board Meeting

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We look forward to the discussions at the board retreat that focus on NEFA's grantmaking priorities and strategies. Program managers will be present at the meeting and are terrific resources to engage in additional and deeper conversations about particular areas of interest to board members.

The final quarter of NEFA's fiscal year always contains the highest volume of grants panels, grant awards, advisory and grantee cohort convenings. Since the March 2 board meeting, we have also moved ahead with launching significant new research to continue NEFA's leadership role in defining and measuring New England's creative economy. Later in this report, I've included brief updates from program staff in each program area. We've also included links to the program pages on the NEFA website where board members can explore more about program goals and types of grants and services.

At the 2015 summer board retreat, the board discussed preliminary findings from research measuring the effectiveness of NEFA's New England Presenting and Touring and Creative Economy programs, as well as assessment of the current interests and needs of artists and presenters in the region. This strategic planning for New England programs, *NEFA's New England Programs: Planning for the Future*, was facilitated by Chris Dwyer of RMC research, who joined us at the retreat and incorporated board input into the final recommendations and report which was submitted on February 17, 2016. We discussed the recommendations in this report at the March 2 board meeting, focusing on serving New England artists and the larger creative economy.

Significant input from artist and organization focus groups in all six New England states affirmed the value of existing New England presenting and touring grant support and creative economy initiatives. In addition, the report identifies potential new initiatives requiring additional resources that could increase NEFA's impact in the region. These recommendations are in five areas:

- Knowledge building and making connections
- Direct investments in artists
- Engagement of more arts disciplines, especially visual, literary and media arts
- Research about the creative sector
- Adding functions to the *Creative Ground* platform

In anticipation of the 20<sup>th</sup> anniversary of the National Dance Project (NDP) in 2016 - 2017, NEFA commissioned the arts research firm Metris Arts to undertake a comprehensive scan of the national field of dance and dance touring, along with a deep assessment of the impact that NDP has had in twenty years of serving artists, organizations that present dance and audiences in this field. The Metris report, which will be available later this summer, will provide additional data to inform priorities and program design across NEFA programs.

Key research questions being investigated by Metris in their work are:

- What are the larger current support systems and challenges related to the creation and touring of dance works?
  - How do choreographers and dance companies today create and share their work and economically sustain their artistic practices? What motivates them to tour?
  - How has touring changed since NEFA's inception?
  - What critical trends for audiences, presenters, dancers, funders, and the overall economy affect these dynamics?
- What have been NDP's contributions to the development of the dance field over its 20-year history?
  - How has NDP impacted artists/companies, presenters, audiences, and the dance field's overall development?
  - How many presenters, dance grantees and new dance works have been supported, /and which ones? How many dollars have been awarded through different NDP programs? Which specific organizations and people have served as hub sites and advisors? (Goal: present summative data in 5-year increments)
  - What is the range of presenters, artists/companies, and hub sites involved in NDP? (Goal: for artists/companies and presenters explore type of organization, budget-size, location, and frequency of participation. For artists, also explore career stage, aesthetics/genre, gender, and racial/ethnic background. For hub sites, explore organization type, location, and frequency of participation.)
- How might NDP strategically evolve over its next 5-10 years?
  - Who should NDP serve and to do what?

The National Theater Project (NTP) was initiated in 2010 with a pilot phase designed to select a diversity of devised ensemble theater works that would inform evolving program design and provide case studies on the practice of creating and touring this type work by theater artists and their collaborators. The last of the twelve ensembles that were funded during the NTP pilot phase will be completing their NTP supported touring in the coming months. Chris Dwyer has worked with us to track the issues, challenges and successes that have emerged from NTP funded projects since the program's inception. Chris will be providing a final report on the learnings from the pilot projects this summer. In the findings around this work's impact, Chris addresses the following research questions:

- In what ways have understandings, attitudes, and practices on the part of artists and presenters/producers about required resources and their allocation changed/evolved?
- Does NTP funding generate more touring of works produced by artist-led/ensembles
- To what extent are new partnerships and venues created beyond the funded collaborations?
- What are the early indicators of an emerging marketplace that enables work to be more widely appreciated?
- To what extent has a "field" of artist-led ensemble theater emerged as a result of NTP?
- Long term: Are NTP grantees able to tour work developed through the grant without subsidy? Are NTP grantees able to develop and tour new work without subsidy?

Cathy and I will provide additional background and framing around NEFA's evolving programs from all of these planning projects at the board retreat. Program staff will participate in full board and small group discussions on setting priorities and strategies for current and new programs.

On Wednesday morning of the retreat, our colleague Frumie Selchen, Executive Director of the Arts Alliance of Northern New Hampshire, will present information and lead discussion about the specific challenges and opportunities of coordinating arts programs in the Northern region of New Hampshire. Frumie works with NEFA in multiple ways and will give us an overview of NEFA's impact on this rural northern New Hampshire arts landscape. She will be joined in this session by Angela Brown, a council member of the New Hampshire State Council on the Arts.



Brief updates on all NEFA programs during the last quarter of fiscal year 2016 with links to the NEFA website for additional program information follow:

NEFA's newest grant program is [Creative City](#), a three-year pilot that supports individual artists, artist collectives, and artistic collaborations in all disciplines and with roots in diverse cultures, forms and aesthetics who integrate public process into the creation or presentation of their work. Creative City awarded its second cohort of 10 grants to artists who will partner with civic and community organizations to implement the funded projects in sites, spaces, and contexts that may not typically be viewed as places for arts activity. The pilot program design also includes technical assistance and is focused on the city of Boston with funding from the Barr Foundation and The Boston Foundation. In addition to grants, the program convenes the awardees in a mutually supportive cohort and provides resources for project visibility. Examples of the projects occurring in June can be found at <http://www.nefa.org/blog/creative-city-june-2016-public-events>

Additional funding for public art projects in greater Boston is awarded annually by [Fund for the Arts](#), NEFA's only endowed program. The Fund for the Arts advisors recently approved nine grants to organizations for temporary and permanent public art projects including the completion of a memorial project at Rosie's Place, a trail of bike racks designed by Artists for Humanity, and a gateway design in the neighborhood surrounding the Cambridge Community Art Center.

The [New England States Touring \(NEST\)](#) and [Expeditions](#) programs support organizations in New England to engage artists for performances and community activities. This year, Expeditions funded 10 New England tours involving almost 40 presenters across New England. Artists include Rhode Island's Everett Company, Camille A. Brown and Dancers, the contemporary music ensemble So Percussion and the puppet theater Wakka Wakka Productions. Over the course of FY2016, NEST awarded 63 grants to New England presenters for engagements with artists from the region identified through CreativeGround. In April, NEFA partnered with the Northeast Indigenous Arts Alliance (NIAA), led by Dawn Spears, to convene regional Native Artists for a day of learning and sharing resources. Positive response from the approximately 35 participants encourages us to continue collaborating with NIAA to support regular gatherings.

NEFA's [CreativeGround](#) website connects artists and presenters, both serving to facilitate applications for NEST grants and serving as New England's larger Creative Economy database. This online resource is unique to our region and continues NEFA's longstanding commitment to quantifying and connecting the creative economy in New England with almost 30,000 profiles of artists, creative businesses, and cultural nonprofits. Current priorities are to update the New England Native Arts Directory as part of CreativeGround, and to add profiles and functionality in conjunction with the upcoming creative economy research and regional artist survey.

NEFA has recently contracted with the University of Massachusetts Donahue Institute to conduct a comprehensive New England Creative Economy Employment Report and artist survey to be completed for unveiling and discussion at the next Creative Communities Exchange in June 2017. The report will build on NEFA's series of reports quantifying the NE creative economy, and will include updates to NEFA's groundbreaking creative economy definition. The report will include an employment profile of the artists, cultural nonprofits and creative businesses that comprise the region's creative sector. The New England State Arts Agencies are our key partners in this work and will act as the research steering committee.

As noted above, NEFA's [National Dance Project \(NDP\)](#) will kick off its 20<sup>th</sup> Anniversary this summer with the release of the comprehensive program evaluation and analysis of 20 years of program data conducted by Metris Arts. NDP is also embarking on a partnership with Simmons College to begin assessing and building an archive for the program. NDP will conduct a Regional Dance Development Initiative (RDDI) lab in Illinois later this summer followed by programming over the next year for the entire Chicago dance community and a city-wide showcase in June 2017, all supported by local Chicago funders.



Just prior to the board retreat, on June 20-21, NDP's program advisors will review 36 final applications to choose the eighteen production and touring grants for 2016. Finalist projects are described at <http://www.nefa.org/blog/national-dance-project-production-grant-finalists-0>

NEFA thanks board member Amy Ellsworth for providing leadership support from the Aliad Fund at The Boston Foundation to initiate the New England Dance Fund, which will provide small grants to choreographers in the region to support career growth and opportunities for professional development.

The [National Theater Project \(NTP\)](#) will choose six projects to receive creation and touring grants for new artist ensemble devised theater in mid-July. A list of the 24 NTP finalists can be found at: <http://www.nefa.org/blog/announcing-finalists-ntp-creation-touring-grants>. Since the pilot phase of the program beginning 2010, NTP has supported 37 projects through convenings, networking and grant making. In March, NTP convened its second annual artist discussion focused on regions where artists have limited access to development and touring resources. This day-and-a-half long discussion was held in Phoenix, AZ, in conjunction with the program's signature grantee cohort meeting with the national advisors. NTP and NDP are collaborating with artists leading five funded projects involving veterans and military communities toward a convening in March 2017 to explore and increase visibility and exchange of artistic practices in this growing field of work.

NEFA, working in partnership with Lisa Booth Management is preparing for the third season of [Center Stage](#), our partnership with the U.S. Department of State. The first tour will be the reggae and rai-inspired band Democratoz from Algeria beginning in mid-July. The tour will originate in Boston at Outside the Box Festival. Three more bands and one theater ensemble from Algeria and Tanzania will tour the U.S. in September and October including several stops in New England. Additional information on the program can be found at [www.centerstageus.org](http://www.centerstageus.org). NEFA has received preliminary approval from the State Department for season Center Stage season four and we anticipate identifying the participating countries this the summer with the call for artist nominations in early fall.

Please join me in thanking the tremendously talented and hard-working NEFA program staff, listed in another section of these materials. We always welcome opportunities to discuss program design, issues and activities with board members and look forward to the conversations at the upcoming retreat.

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
<b>Expeditions Touring</b>									
Funds New England nonprofit organizations to present performing artists from around the world.									
Arts Transcending Borders at the College of the Holy Cross	Worcester	MA	So Percussion	Brooklyn	NY	\$5,400	N/A	2/7/2017	2/10/2017
Asian Arts & Culture, UMass Amherst	Amherst	MA	Yuval Ron Ensemble	Studio City	CA	\$3,100	N/A	2/21/2017	2/23/2017
Camden Opera House	Camden	ME	BODYTRAFFIC	Los Angeles	CA	\$4,200	N/A	3/13/2017	3/15/2017
Capitol Center for the Arts	Concord	NH	Jenny Scheinman	Arcata	CA	\$4,500	N/A	3/5/2017	3/5/2017
Carol Autorino Center for the Arts and Humanities	West Hartford	CT	Raphael Xavier	Philadelphia	PA	\$3,600	N/A	2/20/2017	2/24/2017
Collins Center for the Arts, University of Maine	Orono	ME	Cirque Mechanics	Las Vegas	NV	\$4,375	N/A	12/4/2016	12/5/2016
Eugene O'Neill Theater Center	Waterford	CT	Wakka Wakka	Brooklyn	NY	\$5,000	N/A	9/20/2016	10/11/2016
FirstWorks	Providence	RI	Cirque Mechanics	Las Vegas	NV	\$7,000	N/A	10/26/2016	10/28/2016
FirstWorks	Providence	RI	Rennie Harris Puremovement	Philadelphia	PA	\$7,000	N/A	2/23/2017	2/25/2017
Flynn Center for the Performing Arts	Burlington	VT	So Percussion	Brooklyn	NY	\$3,900	N/A	2/15/2017	2/18/2017
Flynn Center for the Performing Arts	Burlington	VT	Rennie Harris Puremovement	Philadelphia	PA	\$5,000	N/A	10/5/2016	10/7/2016
Holocaust and Human Rights Center of Maine	Augusta	ME	So Percussion	Brooklyn	NY	\$5,200	N/A	4/1/2017	5/30/2017
Hopkins Center for the Arts	Hanover	NH	Cirque Mechanics	Las Vegas	NV	\$7,000	N/A	11/30/2016	12/3/2016
Hopkins Center for the Arts	Hanover	NH	Wakka Wakka	Brooklyn	NY	\$7,500	N/A	3/27/2017	4/1/2017
International Festival of Arts & Ideas	New Haven	CT	Camille A. Brown & Dancers	Jamaica	NY	\$8,000	N/A	6/14/2017	6/18/2017
Jacob's Pillow Dance Festival	Becket	MA	Camille A. Brown & Dancers	Jamaica	NY	\$8,000	N/A	11/6/2016	7/30/2017
Ko Festival of Performance	Belchertown	MA	Everett Company	Providence	RI	\$5,250	N/A	7/25/2016	7/31/2016
Mahaney Center for the Arts	Middlebury	VT	Jenny Scheinman	Arcata	CA	\$6,075	N/A	3/1/2017	3/5/2017
MCLA's Berkshire Cultural Resource Center	North Adams	MA	Everett Company	Providence	RI	\$4,200	N/A	10/24/2016	2/9/2017
MCLA's Berkshire Cultural Resource Center	North Adams	MA	So Percussion	Brooklyn	NY	\$3,100	N/A	11/8/2016	11/12/2016
onStage at Connecticut College	New London	CT	Rennie Harris Puremovement	Philadelphia	PA	\$5,000	N/A	10/19/2016	10/21/2016
Portland Ovations	Portland	ME	Jenny Scheinman	Arcata	CA	\$4,112	N/A	3/9/2017	3/10/2017
Portland Ovations	Portland	ME	Yuval Ron Ensemble	Studio City	CA	\$3,000	N/A	2/3/2017	2/6/2017
Portland Ovations	Portland	ME	BODYTRAFFIC	Los Angeles	CA	\$4,800	N/A	3/16/2017	3/18/2017
Portland Ovations	Portland	ME	Cirque Mechanics	Las Vegas	NV	\$6,825	N/A	10/26/2016	10/27/2016

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project			
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date	
Quick Center for the Arts	Fairfield	CT	So Percussion	Brooklyn	NY	\$5,700	N/A	2/28/2017	3/3/2017	
Redfern Arts Center at Keene State College	Keene	NH	Wakka Wakka	Brooklyn	NY	\$6,000	N/A	3/22/2017	3/25/2017	
Springfield City Mosaic	Springfield	MA	Double Edge Theatre	Ashfield	MA	\$10,000	N/A	6/1/2016	9/30/2016	
Spruce Peak Performing Arts Center	Stowe	VT	Yuval Ron Ensemble	Studio City	CA	\$1,575	N/A	2/18/2017	2/18/2017	
The University of Vermont Lane Series	Burlington	VT	Jenny Scheinman	Arcata	CA	\$5,000	N/A	3/1/2017	3/3/2017	
The Yard	Chilmark	MA	Camille A. Brown & Dancers	Jamaica	NY	\$8,000	N/A	7/10/2017	7/23/2017	
The Yard	Chilmark	MA	Raphael Xavier	Philadelphia	PA	\$4,900	N/A	7/26/2017	8/8/2017	
University of Connecticut, Jorgensen Center for the Performing Arts	Storrs	CT	BODYTRAFFIC	Los Angeles	CA	\$2,500	N/A	3/6/2017	3/9/2017	
University of Saint Joseph, Autorino Center for the Arts and Humanities	West Hartford	CT	Jenny Scheinman	Arcata	CA	\$3,984	N/A	3/7/2017	3/8/2017	
Vermont Performance Lab	Guilford	VT	So Percussion	Brooklyn	NY	\$5,200	N/A	9/18/2016	9/25/2016	
Vermont Performance Lab	Guilford	VT	Everett Company	Providence	RI	\$5,000	N/A	3/22/2017	8/31/2017	
Wellesley College Concert Series	Wellesley	MA	Yuval Ron Ensemble	Studio City	CA	\$5,320	N/A	2/8/2017	2/12/2017	
Wesleyan University Center for the Arts	Middletown	CT	Camille A. Brown & Dancers	Jamaica	NY	\$8,000	N/A	10/5/2016	10/7/2016	
World Music/CRASHarts	Cambridge	MA	BODYTRAFFIC	Los Angeles	CA	\$6,000	N/A	3/9/2017	3/12/2017	
World Music/CRASHarts	Cambridge	MA	Raphael Xavier	Philadelphia	PA	\$5,700	N/A	9/28/2016	10/2/2016	
<b>TOTAL</b>	<b>Number of grants:</b>					<b>40</b>	<b>\$214,016</b>			

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
<b>Expeditions Tour Planning</b>									
Funds New England nonprofit organizations' project planning, allowing time to build interest among other nonprofit presenting organizations.									
62 Center for Theatre and Dance	Williamstown	MA	Forklift Danceworks	Austin	TX	\$2,000	Served	6/1/2016	1/6/2017
Arts Transcending Borders at the College of the Holy Cross	Worcester	MA	BANDALOO	Oakland	CA	\$5,000	New England Tour Planning for Bandaloop	6/9/2016	10/31/2016
Redfern Arts Center at Keene State College	Keene	NH	Moonfish Theatre	Galway City	Ireland	\$4,000	Star of the Sea Tour Planning	6/12/2016	1/8/2017
<b>TOTAL</b>						<b>Number of grants: 3</b>	<b>\$11,000</b>		
<b>New England States Touring (NEST)</b>									
Funds New England nonprofit organizations to present New England performing artists.									
3S Artspace	Portsmouth	NH	Sara Juli	Falmouth	ME	\$1,000	N/A	4/1/2016	4/2/2016
3S Artspace	Portsmouth	NH	Asher Woodworth	Portland	ME	\$600	N/A	4/8/2016	4/9/2016
ACES Educational Center for the Arts	New Haven	CT	ANIKAYA Dance Theater	Somerville	MA	\$1,540	N/A	2/20/2017	4/2/2017
Arts Alliance of Northern New Hampshire	Littleton	NH	Mouli Pal	Wilmington	MA	\$1,798	N/A	11/16/2015	12/18/2015
Arts Alliance of Northern New Hampshire	Littleton	NH	Los Sugar Kings	Framingham	MA	\$2,690	N/A	10/19/2015	10/23/2015
Arts Alliance of Northern New Hampshire	Littleton	NH	Zili Misik	Jamaica Plain	MA	\$3,400	N/A	3/14/2016	3/18/2016
Arts Alliance of Northern New Hampshire	Littleton	NH	Wondertwins	Boston	MA	\$4,000	N/A	2/1/2016	6/30/2016
Arts Council of Tamworth	Tamworth	NH	Motoko	Amherst	MA	\$2,000	N/A	11/2/2015	11/6/2015
Arts Council of Tamworth	Tamworth	NH	Veronica Robles	Saugus	MA	\$2,520	N/A	5/18/2016	5/20/2016
Bangor Public Library	Bangor	ME	Aaron Larget-Caplan	Boston	MA	\$400	N/A	8/10/2016	8/10/2016
Bates Dance Festival	Lewiston	ME	ali kenner brodsky & co.	Dartmouth	MA	\$2,655	N/A	6/24/2016	7/15/2016
Bates Dance Festival	Lewiston	ME	Junichi Fukuda	Portsmouth	NH	\$2,610	N/A	7/16/2016	8/7/2016
Bates Dance Festival	Lewiston	ME	elephant JANE dance	Wakefield	RI	\$3,600	N/A	6/24/2016	7/16/2016
Berkshire Museum	Pittsfield	MA	Junk Music	Manchester Center	VT	\$720	N/A	2/13/2016	2/14/2016
Boston Center for the Arts	Boston	MA	Asher Woodworth	Portland	ME	\$600	N/A	3/30/2016	4/3/2016
Burlington Discover Jazz Festival	Burlington	VT	Jimmy Greene Quartet	Newtown	CT	\$1,750	N/A	6/5/2016	6/5/2016
Charlestown Working Theater	Charlestown	MA	Strange Attractor	Newport	RI	\$3,600	N/A	3/6/2016	3/13/2016
Charlestown Working Theater	Charlestown	MA	theatre KAPOW	Manchester	NH	\$2,800	N/A	5/15/2016	5/22/2016
Common Fence Music	Middletown	RI	Zili Misik	Jamaica Plain	MA	\$600	N/A	10/21/2015	11/4/2015
Court Street Arts at Alumni Hall	Haverhill	NH	Jean Appolon Expressions	Boston	MA	\$1,050	N/A	5/6/2016	5/7/2016
Cultural Organization of the Arts	East Greenwich	RI	Bohemian Quartet	South Woodstock	CT	\$720	N/A	3/9/2016	3/9/2016

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Davisville Middle School, North Kingstown	North Kingstown	RI	Burlington Taiko	Burlington	VT	\$1,897	N/A	1/12/2016	6/17/2016
Eastport Arts Center	Eastport	ME				\$400	N/A	8/11/2016	8/12/2016
Jamestown Arts Center	Jamestown	RI	ali kenner brodsky & co.	Dartmouth	MA	\$2,800	N/A	10/21/2016	10/22/2016
Ko Festival of Performance	Belchertown	MA	Sandglass Theater	Putney	VT	\$2,450	N/A	7/10/2016	7/24/2016
Litchfield Jazz Festival/Camp	Litchfield	CT	Avery Sharpe	Plainville	MA	\$3,600	N/A	7/17/2016	8/7/2016
Mahoosuc Arts Council	Bethel	ME	Junk Music	Manchester Center	VT	\$1,960	N/A	1/12/2016	1/13/2016
Maine Coast Waldorf School	Freeport	ME	Circus Smirkus	Greensboro	VT	\$3,200	N/A	8/2/2016	8/3/2016
Mayo Street Arts	Portland	ME	John Bell and Trudi Cohen	Cambridge	MA	\$400	N/A	9/5/2015	9/5/2015
Music on the Hill	East Greenwich	RI	Miller-Porfiris Duo	Canton Center	CT	\$2,000	N/A	5/30/2016	6/11/2016
Ocean State Theatre Company	Warwick	RI	Bonnie Duncan	Jamaica Plain	MA	\$400	N/A	4/9/2016	4/9/2016
Opera House Arts	Stonington	ME	Cordis	Wakefield	MA	\$400	N/A	8/9/2016	8/9/2016
Piti Theatre Company	Shelburne Falls	MA	PuppetKabob	Milton	VT	\$400	N/A	3/20/2016	3/20/2016
Pontine Theatre	Portsmouth	NH	John Bell and Trudi Cohen	Cambridge	MA	\$400	N/A	9/8/2015	11/24/2015
Puppet Showplace Theater	Brookline	MA	Crabgrass Puppet Theatre	West Brattleboro	VT	\$540	N/A	10/10/2015	10/12/2015
Puppet Showplace Theater	Brookline	MA	No Strings Marionette Company	Randolph	VT	\$480	N/A	10/3/2015	10/4/2015
Puppet Showplace Theater	Brookline	MA	Perry Alley Theatre	Strafford	NH	\$585	N/A	12/28/2015	12/30/2015
Puppet Showplace Theater	Brookline	MA	PuppetKabob	Milton	VT	\$600	N/A	2/13/2016	2/15/2016
Puppet Showplace Theater	Brookline	MA	Sandglass Theater	Putney	VT	\$450	N/A	3/3/2016	3/6/2016
Puppet Showplace Theater	Brookline	MA	PuppetKabob	Milton	VT	\$450	N/A	3/10/2016	3/13/2016
Puppet Showplace Theater	Brookline	MA	Crabgrass Puppet Theatre	West Brattleboro	VT	\$1,155	N/A	6/2/2016	8/13/2016
Rangeley Friends of the Arts	Rangeley	ME	Burlington Taiko	Burlington	VT	\$700	N/A	7/8/2016	7/8/2016
Redfern Arts Center at Keene State College	Keene	NH	Mister G	Whately	MA	\$640	N/A	2/26/2016	2/27/2016
RI Latino Arts	Providence	RI	Surcari	Hartford	CT	\$1,000	N/A	9/18/2015	9/18/2015
Royall House and Slave Quarters	Medford	MA	Tammy Denease	East Hartford	CT	\$1,000	N/A	10/1/2015	10/3/2015
Saint Anselm College, Dana Center for the Humanities	Manchester	NH	Ensemble Chaconne	Somerville	MA	\$1,200	N/A	4/20/2016	4/20/2016
Sandglass Theater	Putney	VT	John Bell and Trudi Cohen	Cambridge	MA	\$1,600	N/A	9/10/2015	10/14/2015
Society for the Preservation of the Free Will Baptist Church	Islesboro	ME	Ari and Victor Duo	Jamaica Plain	MA	\$727	N/A	8/11/2016	8/11/2016
SPACE Gallery	Portland	ME	Debo Band	Jamaica Plain	MA	\$1,100	N/A	10/22/2015	10/22/2015
SPACE Gallery	Portland	ME	Sara Juli	Falmouth	ME	\$1,000	N/A	10/23/2015	10/24/2015
SPACE Gallery	Portland	ME	Asher Woodworth	Portland	ME	\$600	N/A	12/11/2015	12/12/2015
Temple Stream Theater Association	Temple	ME	John Bell and Trudi Cohen	Cambridge	MA	\$400	N/A	9/6/2015	9/7/2015
The Community Art Center	Cambridge	MA	Akwaaba Ensemble	Manchester	NH	\$1,250	N/A	4/20/2016	4/20/2016
The Dance Complex	Cambridge	MA	Sara Juli	Falmouth	ME	\$1,000	N/A	4/8/2016	4/10/2016

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
The University of Vermont Lane Series	Burlington	VT	Blue Heron	Ashland	MA	\$3,200	N/A	1/30/2016	1/30/2016
The Yard	Chilmark	MA	Marvin Novogrodski	East Providence	RI	\$720	N/A	7/20/2016	7/25/2016
The Yard	Chilmark	MA	Sandglass Theater	Putney	VT	\$1,160	N/A	7/14/2016	7/17/2016
UMass Fine Arts Center	Amherst	MA	Split Knuckle Theatre Company	New Haven	CT	\$3,200	N/A	10/14/2015	11/13/2015
Vermont Performance Lab	Guilford	VT	Aretha Aoki	Northampton	MA	\$1,823	N/A	3/1/2016	5/1/2016
Wesleyan University Center for the Arts	Middletown	CT	Los Sugar Kings	Framingham	MA	\$400	N/A	5/7/2016	5/7/2016
West Claremont Center for Music and the Arts	Claremont	NH	Ensemble Aubade	Somerville	MA	\$1,140	N/A	10/3/2015	10/3/2015
West Claremont Center for Music and the Arts	Claremont	NH	Burlington Taiko	Burlington	VT	\$2,775	N/A	9/19/2015	10/17/2015
Wistariahurst Museum	Holyoke	MA	Tammy Denease	East Hartford	CT	\$1,000	N/A	6/5/2016	6/26/2016
<b>TOTAL</b>						<b>Number of grants: 63</b>	<b>\$92,855</b>		
<b><u>New England Presenter Travel</u></b>									
Funds nonprofit organizations for investigating new or unfamiliar artists.									
Academy of Music Theatre	Northampton	MA				\$700	APAP	1/15/2016	1/17/2016
AS220	Providence	RI				\$700	American Realness, COIL, Under the Radar	1/14/2016	1/21/2016
Bates Dance Festival	Lewiston	ME				\$500	Dance USA	6/8/2016	6/11/2016
Berkshires Jazz	Pittsfield	MA				\$400	Winter Jazz Fest, Jazz Connect Conference, and APAP	1/13/2016	1/16/2016
Carol Autorino Center for the Arts and Humanities	West Hartford	CT				\$585	Performing Arts Exchange Annual Conference	9/28/2015	9/30/2015
Carol Autorino Center for the Arts and Humanities	West Hartford	CT				\$650	National Performance Network Annual Meeting	12/11/2015	12/14/2015
Carol Autorino Center for the Arts and Humanities	West Hartford	CT				\$400	APAP/NYC 2016 Conference	1/16/2016	1/18/2016
Connecticut Songwriters Association	Mystic	CT				\$613	Singer-Songwriter Conference Cape May	3/17/2016	3/20/2016
Flynn Center for the Performing Arts	Burlington	VT				\$600	2016 APAP Conference	1/14/2016	1/18/2016
Hopkins Center for the Arts	Hanover	NH				\$500	Dublin Theatre Festival	9/30/2015	10/4/2015
Kingdom County Productions	Barnet	VT				\$500	Under the Radar--APAP	1/13/2016	1/18/2016
Lebanon Opera House	Lebanon	NH				\$700	Performing Arts Exchange	9/28/2015	10/1/2015
Litchfield Jazz Festival/Camp	Litchfield	CT				\$507	Jazz Education Newwork	1/6/2016	1/9/2016

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
MCLA's Berkshire Cultural Resource Center	North Adams	MA				\$450	Time-Based Art Festival	9/12/2015	9/19/2015
Northeastern University, Center for the Arts	Boston	MA				\$450	Alliance of Artists Communities Annual Conference	10/14/2015	10/16/2015
onStage at Connecticut College	New London	CT				\$650	APAP Conference	1/14/2016	1/18/2016
onStage at Connecticut College	New London	CT				\$700	International Theatre eXchange	9/29/2015	10/4/2015
Portland Ovations	Portland	ME				\$600	APAP NYC	1/15/2016	1/19/2016
Portland Ovations	Portland	ME				\$500	IPAY Showcase 2016	1/27/2016	1/30/2016
Prescott Park Arts Festival	Portsmouth	NH				\$700	International Folk Alliance Conference	2/17/2016	2/21/2016
Prescott Park Arts Festival	Portsmouth	NH				\$500	East Coast Music Week	4/8/2016	4/13/2016
Puppet Showplace Theater	Brookline	MA				\$450	Puppeteers of America National Puppetry Festival at UCONN	8/9/2015	8/16/2015
Redfern Arts Center at Keene State College	Keene	NH				\$500	Alliance of Artists Communities Annual Conference	10/13/2015	10/16/2015
Redfern Arts Center at Keene State College	Keene	NH				\$700	Dublin Theatre Festival	9/30/2015	10/4/2015
Sandglass Theater	Putney	VT				\$322	National Puppetry Festival Puppeteers of America	8/10/2015	8/16/2015
Strange Attractor	Newport	RI				\$700	Dublin Theatre Festival	9/30/2015	10/5/2015
The Yard	Chilmark	MA				\$640	National Performance Network Annual Meeting	12/10/2015	12/15/2015
UMass Fine Arts Center	Amherst	MA				\$700	Edinburgh Fringe Festival	8/4/2015	8/15/2015
UMass Fine Arts Center	Amherst	MA				\$500	APAP 2016 Conference	1/13/2016	1/18/2016
<b>TOTAL</b>						<b>Number of grants:</b>	<b>29</b>	<b>\$16,417</b>	



**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
<b>Fund for the Arts</b>									
Supports nonprofit organizations in the Greater Boston area for artist selection and implementation of new site specific works.									
Apollinaire Theatre Company	Chelsea	MA	Megan Kineen and Chris Bocchiaro	Watertown and Salem	MA	\$15,000	Apollinaire Watercourse	11/10/2015	8/31/2016
Boston Children's Museum	Boston	MA				\$15,000	Public Art at Boston Children's Museum	1/1/2017	12/31/2017
Cambridge Arts Council	Cambridge	MA	Jeff DelPapa, Jay Havighurst, Christian Herold, Dennis Svoronos, William Turville	Cambridge	MA	\$7,000	People's Sculpture Racing	4/18/2016	6/3/2017
Celebrity Series of Boston	Boston	MA				\$2,500	Street Pianos Boston 2016	1/1/2016	11/30/2016
Medicine Wheel Productions	Boston	MA	Michael Dowling	South Boston	MA	\$10,000	Our Common Path at No Man's Land	7/8/2016	10/31/2016
Rosie's Place	Boston	MA	C&MP	Boston	MA	\$9,175	The Kip Tiernan Memorial	6/30/2016	9/15/2016
The Community Art Center	Cambridge	MA	The Community Art Center	Cambridge	MA	\$15,000	Home Port Gateway Kiosk - Planning and Development	6/1/2016	6/30/2017
Town of Arlington	Arlington	MA	Cedric Douglas	Quincy	MA	\$5,000	Arlington Stories	5/14/2016	10/31/2016
Washington Gateway Main Street	Boston	MA	Artists for Humanity	Boston	MA	\$15,000	Historic Bike Rack Trail on Washington	1/21/2016	12/30/2017
<b>TOTAL</b>				<b>Number of grants:</b>	<b>9</b>	<b>\$93,675</b>			
<b>Creative City</b>									
Funds artists creating projects that take place in the public realm in the city of Boston and integrate public participation into artistic process and									
Anna Myer	Chelsea	MA	Anna Myer and Dancers	Cambridge	MA	\$10,000	Invisible: Imprints from Racism	9/1/2015	6/5/2016
Castle of our Skins	Jamaica Plain	MA	Castle of our Skins	Jamaica Plain	MA	\$3,000	Night Songs	8/25/2014	1/15/2016
Cedric Douglas	Quincy	MA	Cedric Douglas	Quincy	MA	\$10,000	Up Walls: A Festival of Street Art	10/1/2015	8/31/2016
Denise Delgado	Jamaica Plain	MA	Denise Delgado	Jamaica Plain	MA	\$10,000	Bodega Signs & Wonders (working title)   Free School for Writing	11/1/2015	9/30/2016
Elisa H. Hamilton and Silvia Lopez Chavez	Arlington and Chelsea	MA	Elisa H. Hamilton and Silvia Lopez Chavez	Arlington and Chelsea	MA	\$10,000	Lemonade Stand	5/1/2016	6/30/2016
Escena Latina Teatro	Roslindale	MA	Escena Latina Teatro	Roslindale	MA	\$10,000	Parque/Theater in the Park	4/15/2016	7/11/2016
Jean Appolon	Boston	MA	Jean Appolon	Boston	MA	\$10,000	Lakou Ayiti	6/1/2016	2/28/2017

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Jillian Wiedenmayer and Matthew Martin	Somerville	MA	Jillian Wiedenmayer and Matthew Martin	Somerville	MA	\$10,000	Urban Folds	12/15/2015	6/3/2016
Jorge Santiago Arce	Roxbury	MA	Jorge Santiago Arce	Roxbury	MA	\$10,000	Cultural Plenazo-Bombazo Festival	6/1/2016	8/3/2016
Lina Maria Giraldo	Roslindale	MA	Lina Maria Giraldo	Roslindale	MA	\$10,000	City Journalist	9/15/2015	12/15/2015
Lisa Link	Boston	MA	Lisa Link	Boston	MA	\$9,000	InTransit: Voice & Vision	11/1/2015	9/30/2016
Marsha Parrilla/Danza Orgánica	Roxbury	MA	Marsha Parrilla/Danza Orgánica	Roxbury	MA	\$10,000	Running in Stillness	10/6/2015	10/11/2016
OperaHub	Boston	MA	OperaHub	Boston	MA	\$10,000	El Gato con Botas	7/23/2015	6/15/2016
Paloma Valenzuela	Jamaica Plain	MA	Paloma Valenzuela	Jamaica Plain	MA	\$10,000	The Pineapple Diaries / Season Two	5/1/2016	10/14/2016
Rosalind Thomas-Clark	Cambridge	MA	Rosalind Thomas-Clark	Cambridge	MA	\$10,000	Everyman Revisited - Social Issues in Today's World	5/1/2016	4/30/2017
Ryan Edwards	Watertown	MA	Ryan Edwards	Watertown	MA	\$10,000	SOUND/SCULPTURE (w.t.)	5/1/2016	2/1/2017
The Makanda Project	Milton	MA	The Makanda Project	Milton	MA	\$6,500	The Makanda Project free community concerts	10/1/2015	9/30/2016
Veronica Robles and Carolyn Lewenberg	Boston	MA	Veronica Robles and Carolyn Lewenberg	Boston	MA	\$10,000	Dancing Elotes	5/1/2016	11/3/2016
Wen-Ti Tsen	Cambridge	MA	Wen-Ti Tsen	Cambridge	MA	\$10,000	Home Town: Re-presenting Boston's Chinatown as Place of People - Then and Now	9/15/2015	6/30/2016
<b>TOTAL</b>			<b>Number of grants:</b>			<b>19</b>	<b>\$178,500</b>		
<b>Creative City Community Partner</b>									
Supports community partner assisting with the implementation, artistic process, or presentation of a Creative City grantee's project.									
Chinese Historical Society of New England	Boston	MA	Wen-Ti Tsen	Cambridge	MA	\$1,000	Home Town: a Re-presentation of Boston's Chinatown as a place of people--Then & Now	4/1/2016	10/1/2016
Community Arts Advocates, Inc.	Jamaica Plain	MA	Jorge Santiago Arce	Roxbury	MA	\$1,000	Cultural Plenazo Bombazo Project	6/1/2016	6/30/2016
Egleston Square Main Street	Roxbury	MA	Denise Delgado	Jamaica Plain	MA	\$1,000	Bodega Signs & Wonders	12/1/2015	7/31/2016
Northeastern University	Boston	MA	Cedric Douglas	Quincy	MA	\$1,000	Up Walls	11/1/2015	10/30/2016
Roxbury Community College	Roxbury Crossing	MA	Castle of our Skins	Jamaica Plain	MA	\$1,000	Night Songs	3/18/2016	3/18/2016
Urban Scholars Program - UMass Boston	Boston	MA	Lisa Link	Boston	MA	\$1,000	In Transit: Voice & Vision	11/2/2015	10/31/2016
URBANO Project	Jamaica Plain	MA	Lina Maria Giraldo	Roslindale	MA	\$1,000	City Journalist	11/1/2015	12/12/2015

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Washington Gateway Main Street	Boston	MA	Anna Myer	Chelsea	MA	\$1,000	Invisible: Imprints from Racism	11/2/2015	7/28/2016
<b>TOTAL</b>			<b>Number of grants:</b>			<b>8</b>	<b>\$8,000</b>		
<b>National Dance Project Production</b>									
Funds artists for developing new dance work that will tour nationally.									
Ann Carlson	Santa Monica	CA	Ann Carlson	Santa Monica	CA	\$45,000	Doggie Hamlet	8/24/2015	3/31/2017
Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$45,000	They Rose at Dawn	6/1/2015	10/8/2015
Aspen Santa Fe Ballet	Aspen	CO	Aspen Santa Fe Ballet	Aspen	CO	\$45,000	Silent Ghost	11/2/2014	4/16/2016
d. Sabela grimes	Encino	CA	d. Sabela grimes	Encino	CA	\$45,000	ELECTROGYNOUS	1/1/2014	6/30/2016
Dance Theatre of Harlem	New York	NY	Dance Theatre of Harlem	New York	NY	\$45,000	Francesca Harper Ballet	12/1/2014	9/30/2016
Emily Johnson/Catalyst	Minneapolis	MN	Emily Johnson/Catalyst	Minneapolis	MN	\$40,000	Then a Cunning Voice and A Night We Spend Gazing at Stars	9/1/2015	6/1/2017
Jess Curtis/Gravity	San Francisco	CA	Jess Curtis/Gravity	San Francisco	CA	\$45,000	The Way You Look (at me) Tonight	7/1/2015	10/31/2016
Jody Kuehner	Seattle	WA	Jody Kuehner	Seattle	WA	\$40,000	one great, bright, brittle altogetherness	7/1/2015	12/31/2016
Mark Morris Dance Group	Brooklyn	NY	Mark Morris Dance Group	Brooklyn	NY	\$45,000	Layla and Majnun	1/1/2015	9/26/2016
Michael Sakamoto	Iowa City	IA	Michael Sakamoto	Iowa City	IA	\$30,350	Soil	6/28/2012	8/31/2016
Morgan Thorson	Minneapolis	MN	Morgan Thorson	Minneapolis	MN	\$45,000	Still Life	1/1/2015	10/14/2016
Moving Theater	New York	NY	Gerard & Kelly	Brooklyn	NY	\$45,000	MODERN LIVING	4/1/2015	1/10/2016
Pick Up Performance Co(S.), David Gordon	New York	NY	Pick Up Performance Co(S.), David Gordon	New York	NY	\$37,000	Live Archiveography	7/1/2015	7/1/2016
Pomegranate Arts	New York	NY	Lucinda Childs Dance Company	New York	NY	\$45,000	The Sun Roars Into View	3/1/2016	7/1/2016
Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$45,000	CITIZEN	1/1/2014	12/31/2016
Sidra Bell Dance New York	White Plains	NY	Sidra Bell Dance New York	White Plains	NY	\$45,000	MÖNSTER OUTSIDE	7/1/2015	11/30/2016
The Joyce Theater	New York	NY	Malpaso	Vedado, Havana	Cuba	\$45,000	New Work by Aszure Barton	6/20/2016	7/17/2016
zoe   juniper	Seattle	WA	zoe   juniper	Seattle	WA	\$40,000	Clear & Sweet	10/1/2014	9/30/2017
<b>TOTAL</b>			<b>Number of grants:</b>			<b>18</b>	<b>\$772,350</b>		

Grantee			Artist			Amounts	Project			
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date	
<b>National Dance Project General Operating Support</b>										
Awarded to U.S. based NDP Production Grant Recipients.										
Ann Carlson	Santa Monica	CA	Ann Carlson	Santa Monica	CA	\$12,000				
Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$12,000				
Aspen Santa Fe Ballet	Aspen	CO	Aspen Santa Fe Ballet	Aspen	CO	\$12,000				
d. Sabela grimes	Encino	CA	d. Sabela grimes	Encino	CA	\$12,000				
Dance Theatre of Harlem	New York	NY	Dance Theatre of Harlem	New York	NY	\$12,000				
Emily Johnson/Catalyst	Minneapolis	MN	Emily Johnson/Catalyst	Minneapolis	MN	\$12,000				
Jess Curtis/Gravity	San Francisco	CA	Jess Curtis/Gravity	San Francisco	CA	\$12,000				
Jody Kuehner	Seattle	WA	Jody Kuehner	Seattle	WA	\$12,000				
Mark Morris Dance Group	Brooklyn	NY	Mark Morris Dance Group	Brooklyn	NY	\$12,000				
Michael Sakamoto	Iowa City	IA	Michael Sakamoto	Iowa City	IA	\$12,000				
Morgan Thorson	Minneapolis	MN	Morgan Thorson	Minneapolis	MN	\$12,000				
Moving Theater	New York	NY	Gerard & Kelly	Brooklyn	NY	\$12,000				
Pick Up Performance Co(S.), David Gordon	New York	NY	Pick Up Performance Co(S.), David Gordon	New York	NY	\$12,000				
Pomegranate Arts	New York	NY	Lucinda Childs Dance Company	New York	NY	\$12,000				
Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$12,000				
Sidra Bell Dance New York	White Plains	NY	Sidra Bell Dance New York	White Plains	NY	\$12,000				
zoe   juniper	Seattle	WA	zoe   juniper	Seattle	WA	\$12,000				
<b>TOTAL</b>	<b>Number of grants:</b>					<b>17</b>	<b>\$204,000</b>			
<b>National Dance Project Production Residencies</b>										
Enhances partnerships between artists and residency sites to prepare new works for touring.										
Ann Carlson	Santa Monica	CA	Ann Carlson	Santa Monica	CA	\$18,750	Doggie Hamlet	9/4/2016	9/18/2016	
d. Sabela grimes	Pasadena	CA	d. Sabela grimes	Pasadena	CA	\$18,750	ELECTROGYNOUS	7/23/2016	8/7/2016	
Jody Kuehner	Seattle	WA	Jody Kuehner	Seattle	WA	\$18,750	altogetherness	7/10/2017	7/21/2017	
Michael Sakamoto	Iowa City	IA	Michael Sakamoto	Iowa City	IA	\$18,750	Soil	8/12/2016	8/20/2016	
Moving Theater	New York	NY	Moving Theater	New York	NY	\$18,750	Modern Living	2/14/2017	2/26/2017	
Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$18,750	CITIZEN	3/28/2016	4/2/2016	
Sidra Bell Dance New York	White Plains	NY	Sidra Bell Dance New York	White Plains	NY	\$18,750	MÖNSTER OUTSIDE	11/30/2017	12/10/2017	
zoe   juniper	Seattle	WA	zoe   juniper	Seattle	WA	\$18,750	Clear & Sweet	9/12/2016	10/1/2016	
<b>TOTAL</b>	<b>Number of grants:</b>					<b>8</b>	<b>\$150,000</b>			

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
<b>National Dance Project Touring</b>									
Supports the national tours of new dance works, reserving up to \$35,000 in funding for each artist and company. Each Production Grant recipient receives a Touring Award; additional projects developed without Production Grant support are also selected to receive Touring Awards. Touring Awards are disseminated via Presentation Grants made directly to presenters.									
Baker & Tarpaga Dance Project	Philadelphia	PA	Baker & Tarpaga Dance Project	Philadelphia	PA	N/A	Declassified Memory Fragment		
Batsheva Dance Company	Tel Aviv	Israel	Batsheva Dance Company	Tel Aviv	Israel	N/A	Last Work		
Cie Hervé Koubi	Brive la gailarde	Correze, Fr	Cie Hervé Koubi	Brive la gailarde	France	N/A	What The Day Owes To The Night		
Dahlia Nayar	Northampton	MA	Dahlia Nayar	Northampton	MA	N/A	2125 Stanley Street		
Luke Murphy	Brooklyn	NY	Luke Murphy	Brooklyn	NY	N/A	On Triumph and Trauma		
Nora Chipaumire	Brooklyn	NY	Nora Chipaumire	Brooklyn	NY	N/A	portrait of myself as my father		
Rosy Simas Danse	Minneapolis	MN	Rosy Simas Danse	Minneapolis	MN	N/A	Skin(s)		
Trisha Brown Dance Company	New York	NY	Trisha Brown Dance Company	New York	NY	N/A	Trisha Brown: In Plain Site		
<b>TOTAL</b>						<b>Number of projects selected:</b>	<b>8</b>	<b>\$0</b>	
<b>National Dance Project Presentation</b>									
Funds nonprofit organizations for presenting projects that received National Dance Project Touring Awards.									
651 ARTS	Brooklyn	NY	Baker & Tarpaga Dance Project	Philadelphia	PA	\$10,000	Declassified Memory Fragment	10/7/2017	10/20/2017
American Dance Institute (ADI)	Rockville	MD	Chris Schlichting	Minneapolis	MN	\$1,000	Stripe Tease	9/27/2015	10/3/2015
American Dance Institute (ADI)	Rockville	MD	John Jasperse Projects	New York	NY	\$10,000	Remains	10/2/2017	10/7/2017
American Dance Institute (ADI)	Rockville	MD	Pick Up Performance Co(S.), David Gordon	New York	NY	\$7,500	Live Archiveography	4/2/2017	4/8/2017
American Dance Institute (ADI)	Rockville	MD	Pick Up Performance Co(S.), David Gordon	New York	NY	\$10,000	Live Archiveography	6/4/2017	6/11/2017
American Dance Institute (ADI)	Rockville	MD	Morgan Thorson	Minneapolis	MN	\$5,000	Still Life	10/3/2016	10/15/2016
Alabama Dance Council	Birmingham	AL	CONTRA-TIEMPO	Culver City	CA	\$5,000	Agua Furiosa	1/23/2017	1/29/2017
American Dance Festival	Durham	NC	John Jasperse Projects	New York	NY	\$15,000	Remains	7/3/2016	7/7/2016
American Indian Community Housing Organization	Duluth	MN	Rosy Simas Danse	Minneapolis	MN	\$4,300	Skin(s)	4/1/2017	4/15/2017
Appalachian State University	Boone	NC	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	4/20/2016	4/22/2016
ARTCORE, Inc.	Casper	WY	Cleo Parker Robinson Dance	Denver	CO	\$1,725	Bamboula	2/15/2017	2/16/2017
ArtPower	La Jolla	CA	Trisha Brown Dance Company	New York	NY	\$3,750	Trisha Brown: In Plain Site	6/6/2017	6/9/2017
Arts Council of Central Louisiana	Alexandria	LA	zoe   juniper	Seattle	WA	\$4,000	Clear & Sweet	9/26/2016	10/2/2016

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Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
ARTS San Antonio	San Antonio	TX	Cie Hervé Koubi	Brive la gailarde	Correze, F	\$2,500	What The Day Owes To The Night	1/27/2017	1/29/2017
Auditorium Theatre of Roosevelt University	Chicago	IL	Dance Theatre of Harlem	New York	NY	\$6,000	Francesca Harper Ballet	11/18/2016	11/20/2016
Bates Dance Festival	Lewiston	ME	zoe   juniper	Seattle	WA	\$5,000	Clear & Sweet	6/9/2017	6/16/2017
Brooklyn Academy of Music	Brooklyn	NY	John Jasperse Projects	New York	NY	\$10,000	Remains	9/21/2016	9/24/2016
Brooklyn Academy of Music	Brooklyn	NY	Nora Chipaumire	Brooklyn	NY	\$2,000	portrait of myself as my father	9/14/2016	9/17/2016
Brooklyn Academy of Music	Brooklyn	NY	Batsheva Dance Company	Tel Aviv	Israel	\$7,000	Last Work	2/1/2017	2/4/2017
Bryn Mawr College	Bryn Mawr	PA	David Neumann	Thornwood	NY	\$4,375	I Understand Everything Better	2/20/2017	2/26/2017
CAFE - Cultural Arts For Everyone	Memphis	TN	Dance Theatre of Harlem	New York	NY	\$2,500	Francesca Harper Ballet	11/3/2016	11/6/2016
Cape Fear Stage	Wilmington	NC	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	4/11/2016	4/13/2016
Cape Fear Stage	Wilmington	NC	Trisha Brown Dance Company	New York	NY	\$4,750	Trisha Brown: In Plain Site	4/18/2017	4/22/2017
Carleton College	Northfield	MN	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$2,000	They Rose at Dawn	2/25/2017	2/25/2017
Carolina Performing Arts	Chapel Hill	NC	Nora Chipaumire	Brooklyn	NY	\$3,000	portrait of myself as my father	11/9/2016	11/10/2016
Carolina Performing Arts	Chapel Hill	NC	zoe   juniper	Seattle	WA	\$4,500	Clear & Sweet	10/4/2016	10/6/2016
Center for the Art of Performance at UCLA	Los Angeles	CA	CONTRA-TIEMPO	Culver City	CA	\$1,000	Agua Furiosa	1/13/2016	1/23/2016
Center for the Art of Performance at UCLA	Los Angeles	CA	Karen Sherman	Minneapolis	MN	\$7,000	Soft Goods	10/5/2017	10/7/2017
Center for the Art of Performance at UCLA	Los Angeles	CA	Trisha Brown Dance Company	New York	NY	\$4,750	Trisha Brown: in Plain Site	3/4/2017	3/11/2017
Center for the Art of Performance at UCLA	Los Angeles	CA	Lucinda Childs Dance Company	New York	NY	\$25,000	The Sun Roars Into View	11/3/2016	11/5/2016
Charleston Gaillard Center	Charleston	SC	Dance Theatre of Harlem	New York	NY	\$5,000	Francesca Harper Ballet	10/4/2016	10/6/2016
Choregus Productions	Tulsa	OK	Cie Hervé Koubi	Brive la gailarde	Correze, F	\$2,500	What The Day Owes To The Night	7/29/2016	7/31/2016
City of Chicago, Department of Cultural Affairs and Special Events	Chicago	IL	a canary torsi   yanira castro	Brooklyn	NY	\$10,000	Court/Garden	3/1/2017	3/31/2017
City of Chicago, Department of Cultural Affairs and Special Events	Chicago	IL	Rosy Simas Danse	Minneapolis	MN	\$6,500	Skin(s)	6/1/2017	6/30/2017
Clemens Center	Elmira	NY	Dance Theatre of Harlem	New York	NY	\$6,000	Francesca Harper Ballet	9/30/2016	10/1/2016

**Program Report**  
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Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Coker College	Hartsville	SC	Trisha Brown Dance Company	New York	NY	\$4,750	Trisha Brown: In Plain Site	4/23/2017	4/26/2017
Coker College, Department of Dance	Hartsville	SC	CONTRA-TIEMPO	Culver City	CA	\$4,500	Agua Furiosa	4/15/2016	4/19/2016
Contemporary Arts Center (CAC)	New Orleans	LA	zoe   juniper	Seattle	WA	\$5,000	Clear & Sweet	9/5/2016	9/25/2016
Contemporary Arts Center (CAC)	New Orleans	LA	Trisha Brown Dance Company	New York	NY	\$4,750	Trisha Brown: In Plain Site	3/31/2017	4/3/2017
Contemporary Dance Theater	Cincinnati	OH	The Seldoms	North Riverside	IL	\$5,750	Power Goes	1/17/2017	1/21/2017
Cuyahoga Community College Foundation - Tri-C Presents	Cleveland	OH	Dance Theatre of Harlem	New York	NY	\$2,500	Francesca Harper Ballet	1/18/2017	1/21/2017
Dance Initiative	Carbondale	CO	Cleo Parker Robinson Dance	Denver	CO	\$1,800	Bamboula	6/9/2017	6/10/2017
Dance Place	Washington	DC	Cleo Parker Robinson Dance	Denver	CO	\$11,465	Bamboula	3/10/2016	3/15/2016
Dance Place	Washington	DC	Christopher K. Morgan & Artists	Rockville	MD	\$3,712	Pohaku	3/15/2016	3/21/2016
Dance Place	Washington	DC	The Seldoms	North Riverside	IL	\$8,750	Power Goes	2/27/2017	3/5/2017
Dance Place	Washington	DC	Jess Curtis/Gravity	San Francisco	CA	\$8,075	The Way You Look (at me) Tonight	10/20/2016	10/23/2016
DANCECleveland	Cleveland	OH	Camille A. Brown & Dancers	Jamaica	NY	\$2,500	Black Girl: Linguistic Play	11/8/2015	11/18/2015
DiverseWorks	Houston	TX	Moving Theater	New York	NY	\$10,600	Modern Living	6/1/2016	6/1/2017
Duke University	Durham	NC	Trisha Brown Dance Company	New York	NY	\$4,750	Trisha Brown: In Plain Site	10/24/2016	10/30/2016
Flickinger Center	Alamogordo	NM	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	10/31/2016	11/1/2016
FringeArts	Philadelphia	PA	Faye Driscoll	Brooklyn	NY	\$5,000	Thank You For Coming: Play	1/1/2017	11/30/2017
FringeArts	Philadelphia	PA	Baker & Tarpaga Dance Project	Philadelphia	PA	\$10,000	Declassified Memory Fragment	9/24/2017	10/1/2017
FringeArts	Philadelphia	PA	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$6,000	CITIZEN	9/1/2016	9/30/2016
Fusebox Festival	Austin	TX	David Neumann	Thornwood	NY	\$7,500	I Understand Everything Better	4/12/2017	4/16/2017
Fusebox Festival	Austin	TX	Beth Gill	Ridgewood	NY	\$8,750	Catacomb	4/12/2017	4/15/2017
Fusebox Festival	Austin	TX	Karen Sherman	Minneapolis	MN	\$10,250	Soft Goods	4/12/2017	4/16/2017
GALA Hispanic Theatre	Washington	DC	CONTRA-TIEMPO	Culver City	CA	\$6,000	Agua Furiosa	2/10/2016	2/15/2016
Great Plains Theatre Conference (GPTC)	Omaha	NE	David Neumann	Thornwood	NY	\$7,500	I Understand Everything Better	5/28/2016	7/4/2016
Grinnell College	Grinnell	IA	Baker & Tarpaga Dance Project	Philadelphia	PA	\$5,000	Declassified Memory Fragment	6/22/2017	6/30/2017
Harris Theater for Music and Dance	Chicago	IL	Batsheva Dance Company	Tel Aviv	Israel	\$7,000	Last Work	1/1/2017	1/31/2017
Hawaii Theatre Center	Honolulu	HI	Christopher K. Morgan & Artists	Rockville	MD	\$9,250	Pohaku	10/19/2016	10/26/2016

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Hawaii Theatre Center	Honolulu	HI	Cie Hervé Koubi	Brive la gailarde	France	\$2,500	What The Day Owes To The Night	4/1/2017	4/2/2017
Highways Performance Space and Gallery	Santa Monica	CA	Sean Dorsey Dance	San Francisco	CA	\$7,000	The Missing Generation	5/23/2016	5/29/2016
Hopkins Center for the Arts	Hanover	NH	Mark Morris Dance Group	Brooklyn	NY	\$5,842	Layla and Majnun	1/3/2017	1/7/2017
Intermedia Arts of Minnesota, Inc.	Minneapolis	MN	Rosy Simas Danse	Minneapolis	MN	\$12,700	Skin(s)	9/26/2016	10/24/2016
Irish Arts Center	New York	NY	Luke Murphy	Brooklyn	NY	\$4,250	On Triumph and Trauma	6/24/2016	10/17/2016
Irvine Barclay Theatre	Irvine	CA	Aspen Santa Fe Ballet	Aspen	CO	\$5,000	Silent Ghost	3/9/2017	3/9/2017
Irvine Barclay Theatre	Irvine	CA	Cie Hervé Koubi	Brive la gailarde	France	\$2,500	What The Day Owes To The Night	4/22/2017	4/22/2017
Jacob's Pillow Dance Festival	Becket	MA	Cie Hervé Koubi	Brive la gailarde	France	\$5,000	What The Day Owes To The Night	8/3/2016	8/7/2016
Jacob's Pillow Dance Festival	Becket	MA	Aspen Santa Fe Ballet	Aspen	CO	\$5,000	Silent Ghost	6/22/2016	6/26/2016
Kahilu Theatre	Kamuela	HI	Cie Hervé Koubi	Brive la gailarde	France	\$2,500	What The Day Owes To The Night	4/1/2017	4/1/2017
Kelly Strayhorn Theater	Pittsburgh	PA	Cleo Parker Robinson Dance	Denver	CO	\$10,600	Bamboula	2/14/2016	2/21/2016
Kravis Center for the Performing Arts	West Palm Beach	FL	Cie Hervé Koubi	Brive la gailarde	France	\$2,500	What The Day Owes To The Night	1/16/2017	1/18/2017
Kravis Center for the Performing Arts	West Palm Beach	FL	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$10,000	CITIZEN	5/4/2017	5/6/2017
La Peña Cultural Center	Berkeley	CA	Rosy Simas Danse	Minneapolis	MN	\$8,500	Skin(s)	4/15/2017	4/30/2017
Lawrence University	Appleton	WI	Dahlia Nayar	Northampton	MA	\$3,500	2125 Stanley Street	10/1/2017	10/5/2017
Lincoln Center	New York	NY	Mark Morris Dance Group	Brooklyn	NY	\$5,842	Layla and Majnun	6/25/2017	6/30/2017
Links Hall	Chicago	IL	Dahlia Nayar	Northampton	MA	\$3,450	2125 Stanley Street	10/19/2016	10/23/2016
Mahaney Center for the Arts	Middlebury	VT	Baker & Tarpaga Dance Project	Philadelphia	PA	\$10,000	Declassified Memory Fragment	9/25/2017	9/30/2017
MAK Center for Art and Architecture L.A.	West Hollywood	CA	Moving Theater	New York	NY	\$4,400	Modern Living	12/15/2015	4/1/2016
Mass Live Arts	Great Barrington	MA	Faye Driscoll	Brooklyn	NY	\$4,000	Thank You For Coming: Play	7/1/2017	8/31/2017
Maui Arts & Cultural Center	Kahului	HI	Christopher K. Morgan & Artists	Rockville	MD	\$9,500	Pohaku	4/10/2016	4/15/2016
Maui Arts & Cultural Center	Kahului	HI	Cie Hervé Koubi	Brive la gailarde	France	\$2,500	What The Day Owes To The Night	3/29/2017	3/31/2017
Maui Arts & Cultural Center	Kahului	HI	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$3,000	They Rose at Dawn	3/8/2017	3/10/2017



**Program Report**  
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Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
MCA Chicago	Chicago	IL	Faye Driscoll	Brooklyn	NY	\$3,500	Thank You For Coming: Play	11/5/2017	11/12/2017
McCarter Theatre Center	Princeton	NJ	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$5,000	They Rose At Dawn	10/23/2016	10/23/2016
Miami Light Project	Miami	FL	Nora Chipaumire	Brooklyn	NY	\$8,500	portrait of myself as my father	10/10/2016	10/16/2016
Miller Center for the Arts	Reading	PA	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$4,000	They Rose At Dawn	10/21/2016	10/21/2016
National Hispanic Cultural Center Foundation	Albuquerque	NM	CONTRA-TIEMPO	Culver City	CA	\$4,500	Agua Furiosa	11/3/2016	11/5/2016
New Mexico Tech Performing Arts Series	Socorro	NM	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	10/25/2016	10/28/2016
New York Live Arts	New York	NY	zoe   juniper	Seattle	WA	\$9,000	Clear & Sweet	4/3/2017	4/9/2017
NextMove Dance	Philadelphia	PA	Aspen Santa Fe Ballet	Aspen	CO	\$5,000	Silent Ghost	5/3/2017	5/7/2017
Norman Lee	Auburn	NY	Cleo Parker Robinson Dance	Denver	CO	\$2,800	Bamboula	9/28/2016	9/30/2016
North Carolina State University	Raleigh	NC	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	4/7/2016	4/9/2016
Northwestern University	Evanston	IL	Rosy Simas Danse	Minneapolis	MN	\$4,000	Skin(s)	6/1/2016	6/1/2017
ODC Theater	San Francisco	CA	Christopher K. Morgan & Artists	Rockville	MD	\$3,500	Pohaku	6/3/2016	6/3/2016
ODC Theater	San Francisco	CA	Pick Up Performance Co(S.), David Gordon	New York	NY	\$10,000	Live Archiveography	4/17/2017	4/24/2017
On the Boards	Seattle	WA	Faye Driscoll	Brooklyn	NY	\$4,000	Thank You For Coming: Play	11/16/2017	11/19/2017
On the Boards	Seattle	WA	zoe   juniper	Seattle	WA	\$7,500	Clear & Sweet	10/20/2016	10/23/2016
Ordway Center for the Performing Arts	St. Paul	MN	Christopher K. Morgan & Artists	Rockville	MD	\$6,000	Pohaku	2/27/2017	3/5/2017
Outside the Box	Needham	MA	Luke Murphy	Brooklyn	NY	\$4,000	On Triumph and Trauma	7/14/2016	7/14/2016
Overture Center for the Arts	Madison	WI	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$3,500	CITIZEN	1/10/2017	1/11/2017
PADL West	San Marcos	CA	Jess Curtis/Gravity	San Francisco	CA	\$4,000	The Way You Look (at me) Tonight	9/18/2016	9/23/2016
Performance Space 122	Brooklyn	NY	Karen Sherman	Minneapolis	MN	\$8,000	Soft Goods	3/6/2017	3/19/2017
Performance Space 122	Brooklyn	NY	Morgan Thorson	Minneapolis	MN	\$11,000	Still Life	4/24/2017	5/7/2017
Philadelphia Museum of Art	Philadelphia	PA	Nora Chipaumire	Brooklyn	NY	\$5,000	portrait of myself as my father	9/20/2016	9/24/2016
PICA	Portland	OR	Faye Driscoll	Brooklyn	NY	\$7,000	Thank You For Coming: Play	9/6/2017	9/12/2017
PICA	Portland	OR	Sarah Michelson	New York	NY	\$10,000	TOURNAMENTO	9/6/2017	9/12/2017

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
PICA	Portland	OR	a canary torsi l yanira castro	Brooklyn	NY	\$9,000	Court/Garden	9/6/2017	9/12/2017
PICA	Portland	OR	Moving Theater	New York	NY	\$15,000	Modern Living	6/15/2017	6/30/2017
Portland Art Museum	Portland	OR	Morgan Thorson	Minneapolis	MN	\$10,000	Still Life	9/9/2016	9/14/2016
PS/21, Inc.	Chatham	NY	Christopher K. Morgan & Artists	Rockville	MD	\$3,038	Pohaku	8/8/2017	8/12/2017
Purdue Convocations	West Lafayette	IN	The Seldoms	North Riverside	IL	\$2,000	Power Goes	2/21/2017	2/23/2017
REDCAT	Los Angeles	CA	Pat Graney Performance	Seattle	WA	\$11,500	Girl Gods	10/31/2016	11/6/2016
Redfern Arts Center at Keene State College	Keene	NH	a canary torsi l yanira castro	Brooklyn	NY	\$8,500	Court/Garden	3/26/2016	3/30/2016
Redfern Arts Center at Keene State College	Keene	NH	Dahlia Nayar	Northampton	MA	\$6,550	2125 Stanley Street	2/2/2017	2/11/2017
Regents of the University of California at Berkeley	Berkeley	CA	Mark Morris Dance Group	Brooklyn	NY	\$11,632	Layla and Majnun	9/30/2016	10/2/2016
San Francisco Performances	San Francisco	CA	Batsheva Dance Company	Tel Aviv	Israel	\$7,000	Last Work	2/15/2017	2/17/2017
Savannah Black Heritage Festival	Savannah	GA	Cleo Parker Robinson Dance	Denver	CO	\$2,100	Bamboula	1/31/2017	2/3/2017
Scottsdale Center for the Performing Arts	Scottsdale	AZ	Aspen Santa Fe Ballet	Aspen	CO	\$5,000	Silent Ghost	4/12/2017	4/15/2017
Seattle Theatre Group	Seattle	WA	Dance Theatre of Harlem	New York	NY	\$6,000	Francesca Harper Ballet	3/9/2017	3/12/2017
Seattle Theatre Group	Seattle	WA	Batsheva Dance Company	Tel Aviv	Israel	\$7,000	Last Work	2/10/2017	2/11/2017
Society for the Performing Arts	Houston	TX	Aspen Santa Fe Ballet	Aspen	CO	\$5,000	Silent Ghost	4/18/2017	4/22/2017
Solas Nua Inc.	Washington	DC	Luke Murphy	Brooklyn	NY	\$3,500	On Triumph and Trauma	6/10/2016	6/11/2016
South Miami-Dade Cultural Arts Center	Cutler Bay	FL	Aspen Santa Fe Ballet	Aspen	CO	\$5,000	Silent Ghost	1/26/2017	1/28/2017
The Chocolate Factory Theater	Long Island City	NY	David Neumann	Thornwood	NY	\$3,000	I Understand Everything Better	1/10/2016	1/16/2016
The Chocolate Factory Theater	Long Island City	NY	Beth Gill	Ridgewood	NY	\$8,750	Catacomb	5/1/2016	5/29/2016
The Cowles Center for Dance & the Performing Arts	Minneapolis	MN	Morgan Thorson	Minneapolis	MN	\$4,000	Still Life	7/18/2016	7/29/2016
The Dance Center of Columbia College Chicago	Chicago	IL	Nora Chipaumire	Brooklyn	NY	\$6,000	portrait of myself as my father	10/16/2016	10/22/2016
The Fisher Center for the Performing Arts	Annandale-on-Hud	NY	Beth Gill	Ridgewood	NY	\$8,750	Catacomb	10/3/2016	10/16/2016
The Glass House	New Canaan	CT	Moving Theater	New York	NY	\$5,000	Modern Living	5/1/2016	5/31/2016
The Institute of Contemporary Art	Boston	MA	a canary torsi l yanira castro	Brooklyn	NY	\$7,500	Court/Garden	4/6/2016	4/10/2016
The Institute of Contemporary Art	Boston	MA	Faye Driscoll	Brooklyn	NY	\$3,500	Thank You For Coming: Play	11/14/2017	11/19/2017
The Joyce Theater	New York	NY	Lucinda Childs Dance Company	New York	NY	\$10,000	The Sun Roars Into View	11/29/2016	12/4/2016

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Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
The Kitchen	New York	NY	Performance	New York	NY	\$10,000	Scaffold Room	10/30/2015	12/5/2015
The Orpheum Theatre	Memphis	TN	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	2/15/2016	2/19/2016
The Ringling	Sarasota	FL	David Neumann	Thornwood	NY	\$10,000	Better	3/10/2016	3/12/2016
The Yard	Chilmark	MA	Luke Murphy	Brooklyn	NY	\$5,812	On Triumph and Trauma	6/13/2016	6/20/2016
The Yard	Chilmark	MA	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$3,000	CITIZEN	7/26/2016	8/9/2016
Tigertail Productions, Inc.	Miami	FL	Reggie Wilson/Fist and Heel Performance Group	Brooklyn	NY	\$4,500	CITIZEN	4/17/2017	4/22/2017
Tigertail Productions, Inc.	Miami	FL	Jess Curtis/Gravity	San Francisco	CA	\$8,200	The Way You Look (at me) Tonight	10/11/2016	10/15/2016
TITAS Presents	Dallas	TX	Aspen Santa Fe Ballet	Aspen	CO	\$5,000	Silent Ghost	9/15/2016	9/18/2016
UCSB Arts & Lectures	Santa Barbara	CA	Cie Hervé Koubi	Brive la gailarde	France	\$2,500	What The Day Owes To The Night	4/17/2017	4/19/2017
UH Hilo Performing Arts Center	Hilo	HI	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$3,000	They Rose At Dawn	3/5/2017	3/8/2017
UH Hilo Performing Arts Center	Hilo	HI	Cie Hervé Koubi	Brive la gailarde	France	\$2,500	What The Day Owes To The Night	3/26/2017	3/29/2017
UMass Fine Arts Center	Amherst	MA	CONTRA-TIEMPO	Culver City	CA	\$2,000	Agua Furiosa	10/4/2016	10/6/2016
University Musical Society	Ann Arbor	MI	Batsheva Dance Company	Tel Aviv	XX	\$7,000	Last Work	1/3/2017	1/9/2017
University Musical Society	Ann Arbor	MI	Mark Morris Dance Group	Brooklyn	NY	\$5,842	Layla and Majnun	10/9/2016	10/16/2016
University Musical Society	Ann Arbor	MI	Nora Chipaumire	Brooklyn	NY	\$2,000	portrait of myself as my father	11/14/2016	11/21/2016
University of Florida Performing Arts	Gainesville	FL	Trisha Brown Dance Company	New York	NY	\$3,750	Trisha Brown: In Plain Site	10/19/2016	10/23/2016
University of Hawaii	Honolulu	HI	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$3,000	They Rose at Dawn	3/10/2017	3/12/2017
UW World Series	Seattle	WA	Cie Hervé Koubi	Brive la gailarde	France	\$5,000	What The Day Owes To The Night	4/13/2017	4/15/2017
UW World Series	Seattle	WA	Mark Morris Dance Group	Brooklyn	NY	\$5,842	Layla and Majnun	10/6/2016	10/8/2016
Velocity Dance Center	Seattle	WA	Morgan Thorson	Minneapolis	MN	\$5,000	Still Life	7/31/2016	8/7/2016
Virginia Commonwealth University	Richmond	VA	Nora Chipaumire	Brooklyn	NY	\$5,000	portrait of myself as my father	10/23/2016	10/29/2016
Walker Art Center	Minneapolis	MN	Karen Sherman	Minneapolis	MN	\$9,750	Soft Goods	12/4/2016	12/10/2016
Walker Art Center	Minneapolis	MN	Faye Driscoll	Brooklyn	NY	\$4,000	Thank You For Coming: Play	1/8/2017	1/14/2017
Walton Arts Center	Fayetteville	AR	Cie Hervé Koubi	Brive la gailarde	France	\$2,500	What The Day Owes To The Night	2/2/2017	2/4/2017

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Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Washington Performing Arts Society	Washington	DC	Dance Theatre of Harlem	New York	NY	\$7,000	Francesca Harper Ballet	10/14/2016	10/15/2016
Wexner Center for the Arts	Columbus	OH	Beth Gill	Ridgewood	NY	\$8,750	Catacomb	4/3/2017	4/9/2017
Wexner Center for the Arts	Columbus	OH	Faye Driscoll	Brooklyn	NY	\$4,000	Thank You For Coming: Play	9/6/2016	9/25/2016
Wisconsin Union Theater	Madison	WI	The Seldoms	North Riverside	IL	\$5,500	Power Goes	10/21/2016	1/29/2017
Yerba Buena Center for the Arts	San Francisco	CA	Jess Curtis/Gravity	San Francisco	CA	\$11,000	The Way You Look (at me) Tonight	9/29/2016	10/9/2016
Young Auditorium	Whitewater	WI	Aparna Ramaswamy/Ragamala Dance Company	Minneapolis	MN	\$4,000	They Rose at Dawn	2/8/2017	2/8/2017
<b>TOTAL</b>			<b>Number of grants:</b>			<b>164</b>	<b>\$961,452</b>		
<b>National Theater Project Creation &amp; Touring</b>									
Funds artists for developing and touring collaborative, devised theater projects.									
Andrew Ondrejcek and the Office of the Interior	Brooklyn	NY	Andrew Ondrejcek and the Office of the Interior	Brooklyn	NY	\$65,000	Elijah Green	2/1/2015	3/19/2016
Junebug Productions	New Orleans	LA	Junebug Productions	New Orleans	LA	\$65,000	Gomela/To Return: Movement of our Mother Tongue	9/1/2014	11/30/2016
Marc Bamuthi Joseph	San Francisco	CA	Marc Bamuthi Joseph	San Francisco	CA	\$55,000	/peh-LO-tah/	1/1/2015	10/20/2016
Martha Redbone, Roberta Uno, Aaron Whitby/Blackfoot Productions	Brooklyn	NY	Martha Redbone, Roberta Uno, Aaron Whitby/Blackfoot Productions	Brooklyn	NY	\$70,000	Bone Hill	9/1/2014	9/1/2017
Stein   Holum Projects	Brooklyn	NY	Stein   Holum Projects	Brooklyn	NY	\$40,000	The Wholehearted	7/8/2012	9/30/2016
Taylor Mac/Nature's Darlings	New York	NY	Taylor Mac/Nature's Darlings	New York	NY	\$75,000	A 24-Decade History of Popular Music	9/1/2011	10/29/2016
<b>TOTAL</b>			<b>Number of grants:</b>			<b>6</b>	<b>\$370,000</b>		
<b>National Theater Project Capacity Building</b>									
Supports the improvement of organizational systems and operations, as well as touring infrastructure for current and alumni NTP grantees.									
Aaron Landsman	New York	NY	Aaron Landsman, Mallory Catlett, Jim Findlay	Brooklyn	NY	\$7,500	City Council Meeting	12/9/2015	6/9/2017
American Records	West New York	NJ	American Records	West New York	NJ	\$15,000	ReEntry	12/1/2015	6/1/2017
Andrew Schneider	New York	NY	Andrew Schneider	New York	NY	\$6,000	YOUARENOWHERE	7/28/2015	1/28/2017
Lisa Fay and Jeff Glassman Duo	Urbana	IL	Lisa Fay and Jeff Glassman Duo	Urbana	IL	\$8,000	Folding Time: An Origami of the Everyday	7/28/2015	1/28/2017

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Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Murielle Borst-Tarrant/SilverCloud Singers	Jersey City	NJ	Murielle Borst-Tarrant/SilverCloud Singers	Jersey City	NJ	\$9,000	DON'T FEED THE INDIANS (A Divine Comedy Pageant)	7/28/2015	1/28/2017
Wilhelm Bros. & Co.	Minneapolis	MN	Wilhelm Bros. & Co.	Minneapolis	MN	\$7,000	Clandestino	7/28/2015	1/28/2017
<b>TOTAL</b>			<b>Number of grants:</b>			<b>6</b>	<b>\$52,500</b>		
<b>National Theater Project Presentation</b>									
Funds nonprofit organizations for presenting any project that received a National Theater Project Creation & Touring Grant.									
Art in the Fields	Fleetwood	PA	Progress Theatre	Prairie View	TX	\$3,000	The Burnin'	9/8/2016	9/13/2016
ArtsEmerson: The World On Stage	Boston	MA	Double Edge Theatre	Ashfield	MA	\$7,500	Grand Parade of the Twentieth Century	4/30/2015	5/3/2015
Celebrity Artist Series	Bloomsburg	PA	Aion Productions, LLC	Durham	NC	\$2,500	The Clothesline Muse	2/15/2016	2/20/2016
Center Theatre Group	Los Angeles	CA	Young Jean Lee's Theater Company	Brooklyn	NY	\$27,500	Straight White Men	11/11/2015	12/20/2015
City of Greeley	Greeley	CO	Working Group Theatre	Beacon	NY	\$3,250	Out of Bounds	3/22/2016	3/22/2016
Community Performance Series at Potsdam College Foundation	Potsdam	NY	Working Group Theatre	Beacon	NY	\$2,500	Out of Bounds Presentations in Potsdam, NY	3/11/2016	3/11/2016
FirstWorks	Providence	RI	Cloud Eye Control	Los Angeles	CA	\$8,000	Cloud Eye Control "Half Life"	11/15/2015	11/22/2015
Gallagher Bluedorn Performing Arts Center	Cedar Falls	IA	Working Group Theatre	Beacon	NY	\$2,125	Out of Bounds	2/22/2016	2/22/2016
Georgia Tech, Office of the Arts	Atlanta	GA	Lucidity Suitcase Intercontinental	Philadelphia	PA	\$12,500	Lucidity Suitcase Intercontinental + Wilhelm Bros. & Co.: Red-Eye to Havre de Grace	4/14/2016	4/16/2016
Georgia Tech, Office of the Arts	Atlanta	GA	Stein   Holum Projects	Brooklyn	NY	\$3,000	the wholehearted	9/15/2016	9/17/2016
Governors State University Center for Performing Arts	University Park	IL	Working Group Theatre	Beacon	NY	\$2,125	Out of Bounds	10/18/2016	10/18/2016
Honolulu Museum of Art	Honolulu	HI	Progress Theatre	Prairie View	TX	\$4,000	The Burnin'	2/15/2016	3/2/2016
Hopkins Center for the Arts	Hanover	NH	Lucidity Suitcase Intercontinental	Philadelphia	PA	\$12,000	Red-Eye to Havre de Grace	3/28/2016	4/2/2016
Lied Center of Kansas	Lawrence	KS	Working Group Theatre	Beacon	NY	\$5,000	Out of Bounds	3/24/2016	3/25/2016
Living Arts of Tulsa	Tulsa	OK	Cloud Eye Control	Los Angeles	CA	\$2,500	Half Life	9/7/2015	9/13/2015
Macomb Center for the Performing Arts	Clinton Township	MI	Working Group Theatre	Beacon	NY	\$3,000	Out of Bounds	3/17/2016	3/17/2016

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Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
MASS MoCA	North Adams	MA	Taylor Mac/Nature's Darlings	New York	NY	\$15,000	A 24-Decade History of Popular Music	3/28/2016	4/9/2016
Museum of Contemporary Art Chicago	Chicago	IL	Taylor Mac/Nature's Darlings	New York	NY	\$10,000	A 24-Decade History of Popular Music: 1956-86	4/10/2016	4/17/2016
New York Theatre Workshop	New York	NY	Byron Au Yong and Aaron Jafferis	Seattle	WA	\$25,000	STUCK ELEVATOR by Byron Au Yong and Aaron Jafferis	8/3/2015	8/22/2015
NJPAC	Newark	NJ	Working Group Theatre	Beacon	NY	\$3,750	Out of Bounds	3/3/2016	3/4/2016
North Iowa Area Community College	Mason City	IA	Working Group Theatre	Beacon	NY	\$3,000	Out of Bounds	2/21/2016	2/22/2016
North Shore Center for Performing Arts Foundation	Skokie	IL	Working Group Theatre	Beacon	NY	\$3,125	Out of Bounds	2/29/2016	3/1/2016
Parker Arts	Parker	CO	Working Group Theatre	Beacon	NY	\$4,000	Out of Bounds	2/3/2016	2/4/2016
Peak Performances, Montclair State University	Montclair	NJ	Double Edge Theatre	Ashfield	MA	\$10,000	The Grand Parade (of the Twentieth Century)	1/22/2016	2/7/2016
PICA	Portland	OR	Early Morning Opera	Los Angeles	CA	\$8,000	The Institute of Memory (TIME)	9/1/2015	9/14/2015
REDCAT	Los Angeles	CA	Early Morning Opera	Los Angeles	CA	\$4,327	TIME (The Institute of Memory)	5/24/2015	5/31/2015
Sandglass Theater	Putney	VT	Carpetbag Theatre	Knoxville	TN	\$6,438	Speed Killed My Cousin	11/13/2016	11/20/2016
Shea's Performing Arts Center	Buffalo	NY	Working Group Theatre	Beacon	NY	\$3,250	Out of Bounds	3/14/2016	3/16/2016
Springfield Public Schools	Springfield	MA	Double Edge Theatre	Ashfield	MA	\$15,000	The Grand Parade of the 20th Century in Springfield	10/19/2015	10/30/2015
The Kitchen	New York	NY	Andrew Ondrejcek	Brooklyn	NY	\$12,500	Elijah Green	3/10/2016	3/19/2016
The Public Theater	New York	NY	Early Morning Opera	Los Angeles	CA	\$8,000	The Institute of Memory (TIME)	1/4/2016	1/17/2016
The Smith Center	Las Vegas	NV	Working Group Theatre	Beacon	NY	\$8,000	Out of Bounds	1/24/2016	1/29/2016
University Musical Society	Ann Arbor	MI	Young Jean Lee's Theater Company	Brooklyn	NY	\$7,500	Straight White Men	1/18/2016	1/24/2016
University of Illinois, Krannert Center for Performing Arts	Urbana	IL	VisionIntoArt	New York	NY	\$25,000	Aging Magician	3/30/2016	4/3/2016
Vail Valley Foundation/Vilar Performing Arts Center	Avon	CO	Working Group Theatre	Beacon	NY	\$3,250	OUT OF BOUNDS	2/1/2016	2/2/2016
Walker Art Center	Minneapolis	MN	VisionIntoArt	New York	NY	\$25,000	Aging Magician	2/29/2016	3/7/2016
Westhampton Beach Performing Arts Center	Westhampton Beach	NY	Working Group Theatre	Beacon	NY	\$4,250	Out of Bounds	3/7/2016	3/7/2016

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
Z Space	San Francisco	CA	Theater Mitu	New York	NY	\$10,000	JUREZ: A Documentary		
Zeiterion Theatre	New Bedford	MA	Working Group Theatre	Beacon	NY	\$2,250	Mythology	7/13/2015	7/26/2015
							Out of Bounds	3/9/2016	3/9/2016
<b>TOTAL</b>			<b>Number of grants:</b>			<b>39</b>	<b>\$317,140</b>		
<b>National Theater Project Presenter Travel</b>									
Funds travel for nonprofit organizations to view projects that received a National Theater Project Creation & Touring Grant.									
Contemporary Arts Center (CAC)	New Orleans	LA	Andrew Ondrejcek	Brooklyn	NY	\$521	Elijah Green at The Kitchen	3/12/2016	3/13/2016
Hi Arts NYC/ Hip Hop Theater Festival	New York	NY	Complex Movements	Detroit	MI	\$210	Beware of the Dandelions	12/4/2015	12/7/2015
Kahilu Theatre	Kamuela	HI	Martha Redbone, Roberta Uno, Aaron Whitby/Blackfeet Productions	Brooklyn	NY	\$178	Martha Redbone	2/18/2016	2/19/2016
Michael David Marshall	Hilo	HI	Martha Redbone, Roberta Uno, Aaron Whitby/Blackfeet Productions	Brooklyn	NY	\$225	Martha Redbone "Bone Hill"	2/18/2016	2/19/2016
National Black Theatre Festival	New York	NY	Carpetbag Theatre	Knoxville	TN	\$272	Zora! Festival	1/29/2016	1/30/2016
National Black Theatre, Inc.	New York	NY	Carpetbag Theatre	Knoxville	TN	\$875	Speed Killed My Cousin	1/29/2016	2/2/2016
OZ Arts Nashville	Nashville	TN	Andrew Ondrejcek	Brooklyn	NY	\$517	"Elijah Green" at The Kitchen	3/17/2016	3/18/2016
PICA	Portland	OR	Andrew Ondrejcek	Brooklyn	NY	\$900	Elijah Green	3/11/2016	3/13/2016
Shoshona Currier	Chicago	IL	Early Morning Opera	Los Angeles	CA	\$665	TBA	9/10/2015	9/13/2015
The Public Theater	New York	NY	Early Morning Opera	Los Angeles	CA	\$319	May 28th Institute of Memory performance	5/28/2015	5/29/2015
Tricia Khutoretsky	Minneapolis	MN	Complex Movements	Detroit	MI	\$658	Beware of the Dandelions	11/22/2015	11/23/2015
UtahPresents/University of Utah	Salt Lake City	UT	Taylor Mac/Nature's Darlings	New York	NY	\$380	A 24-Decade History of Popular Music	4/15/2016	4/17/2016
UtahPresents/University of Utah	Salt Lake City	UT	Taylor Mac/Nature's Darlings	New York	NY	\$497	A 24-Decade History of Popular Music	4/16/2016	4/17/2016
Z Space	San Francisco	CA	Early Morning Opera	Los Angeles	CA	\$885	world premiere performance	5/28/2015	5/29/2015
<b>TOTAL</b>			<b>Number of grants:</b>			<b>14</b>	<b>\$7,102</b>		

**Program Report**  
FY16 Grants Made

Grantee			Artist			Amounts	Project		
Name	City	State	Name	City	State	Awarded	Project Title	Start Date	End Date
<b>NEFA Special Projects</b>									
NEFA awards a small number of program-related special projects grants each year.									
Chicago Dancemakers Forum	Chicago	IL				\$30,600	RDDI Chicago	6/1/2015	12/31/2015
Connecticut Department of Economic and Community Development, Office of the Arts	Hartford	CT				\$1,000	LEAD conference	8/2/2015	8/6/2015
Creative Portland Corporation	Portland	ME				\$2,500	Creative Economy Awards	6/2/2015	6/3/2015
Massachusetts Cultural Council	Boston	MA				\$1,000	LEAD Conference	8/4/2015	8/7/2015
Massachusetts Cultural Council	Boston	MA				\$1,000	The Kennedy Center's LEAD Conference	8/3/2015	8/7/2015
Olneyville Housing Corporation	Providence	RI				\$2,500	Creative Economy Awards - Square One Initiative	6/2/2015	6/3/2015
Vermont Arts Council	Montpelier	VT				\$1,000	LEAD Conference & NEA ADA Peer Session	8/3/2015	8/7/2015
Vermont Performance Lab	Guilford	VT				\$1,500	Vermont Performance Lab - SEED Project	10/20/2015	10/19/2016
Wesleyan University	Middletown	CT				\$5,000	Institute for Curatorial Practice in Performance (ICPP)	7/12/2016	12/31/2016
<b>TOTAL</b>						<b>Number of grants:</b>	<b>9</b>	<b>\$46,100</b>	
<b>Rebecca Blunk Fund</b>									
Supports artistic creation, connection, and curation in Rebecca Blunk's memory through unrestricted grants to New England artists, intended to support professional development and the creation of new work.									
Elizabeth James-Perry	Dartmouth	MA	Elizabeth James-Perry	Dartmouth	MA	\$2,500	Rebecca Blunk Fund Awardee		
Sokeo Ros	Providence	RI	Sokeo Ros	Providence	RI	\$2,500	Rebecca Blunk Fund Awardee		
<b>TOTAL</b>						<b>Number of grants:</b>	<b>2</b>	<b>\$5,000</b>	
<b>GRAND SUMMARY</b>						<b>Number of Grants*:</b>	<b>462</b>	<b>\$3,500,107</b>	
<i>*includes 8 NDP Touring Awards</i>									



Executive Director's Report	
<b>Name:</b>	Kristina Newman-Scott
<b>Agency:</b>	Connecticut Office of the Arts
<b>Recent Activities: FY 2016</b>	
<p><b>Connecticut Office of the Arts hit a huge milestone in 2015- its 50<sup>th</sup> Anniversary!</b></p> <p><b>Connecticut Arts Day <i>Moving the Arts from Nice to Necessary</i>:</b> On March 2<sup>nd</sup>, 2016 a crowd of more than 350 arts workers, arts advocates, high-school students, performers, legislators and government officials celebrated the power of the arts to transform individual lives and stimulate the state's economy at the first CT Arts Day in 20 years. One of the outstanding and unforgettable aspects of this day-long gathering was hearing passionate testimony from our elected representatives about the transformative power of the arts. From DECD Commissioner Catherine Smith to LT. Governor Nancy Wyman who declared March 2 CT Arts Day permanently, to Senators Beth Bye, Bob Duff, Tony Hwang, Rep. Robyn Porter and Rep. Matt Ritter - all testified to the power of the arts in their lives, to its key instrumentality in the state's economy and the critical importance of intensifying the presence of the arts in our schools. Lt. Gov. Wyman in particular strongly endorsed the concept of STEAM (adding the arts to STEM curriculum).</p> <p><b>In FY 16 COA awarded 286 Grants totaling \$2,366,184 to the field.</b></p> <p><b>Creation of the first state-wide arts strategy:</b> The COA hired the Dallas based firm Public City (through a competitive process) to guide our statewide cultural strategy. This effort through the DECD/COA will be the first time the State has used a human centered design process to engage our constituents.</p> <ul style="list-style-type: none"> <li>○ We facilitated training for 25 participants (most of which represented our regional arts organizations) with Public City who then hosted design charrettes across our nine regions as part of our strategic planning process. Key to this entire undertaking is developing a methodology that will enable our staff and the charrette facilitators to continue to engage our audience in a human-centered design process even beyond the creation of the final Strategy document</li> </ul> <p><b>Creation of the Connecticut Arts Council Foundation</b> - an independent 501(c)3 nonprofit organization dedicated to enhancing a vibrant and sustainable environment for the arts in Connecticut. The certificate of incorporation makes it clear that the Foundation's mission is to enhance, not alleviate, state funding. I serve as the Executive Director of the Foundation as well.</p>	

**Launched the first CT New e-news letter in June and created the first COA twitter account in alignment with CT Arts Day.**

Hosted over 35 Health and Arts leaders at our first **Arts and Health Equity roundtable** in partnership with Cigna which looked at the IDEAS xLAB health blueprint and how we could implement this type of programming within Hartford’s Promise Zone to affect positive change in the city’s health sector.

**Joined Grantmakers in the Arts**

Passed a bill that will allow us to access more dollars from our **Endowment** as well as we lowered the threshold for eligible organizations.

Produced a **marketing template** to represent the office.

Streamlined language and **designed a new template for COA competitive grants** in order to give the office a more holistic visual brand.

Implemented the first bi-monthly meeting with our nine regional arts partners.

**Current Challenges:**

- Staffing: John Cusano retired leaving 2 grant coordinators
- Continued discussions about the role and focus of the Connecticut Arts Council Foundation
- Diversity, inclusion, access

**Upcoming Opportunities:**

- Using the lenses of Diversity, Equity, Inclusion, Access and Relevance to guide all programmatic and investments decisions that support artist excellence.
- Partnership with our clean energy organizations to integrate public art.
- Partnership with the Department of Transportation on a state-wide art in transit plan.



**Executive Director's Report**

<b>Name:</b>	Julie Richard
<b>Agency:</b>	Maine Arts Commission

**INVESTMENT & CAPACITY BUILDING**

**THE LEGISLATURE**

Our bills will become law officially on July 29.

**ARTSENGAGEME**

An intern, Jennifer Witherell, has been helping me to put together the paperwork for ArtsEngageME. It is clear that we are going to need the assistance of an attorney to wade through all of this. We have been informed by the Attorney General's office that we cannot submit any paperwork for ArtsEngageME until after our bills become law. Once that happens, there will be specific steps that we need to follow. I will keep you posted with this as we get there.

**PARTNERSHIP VISITS**

Our Partnership visits for the FY16 grantees have all been completed. This was an educational experience and extremely valuable in helping us to communicate with and find out more about these partner agencies. This will be an annual undertaking on our part to stay connected with our partners.

**ARTS & ECONOMIC PROSPERITY V STUDY**

We are still in the data collection phase of this economic impact study of arts and culture in Maine. Belfast, Waterville & Portland, Bangor, and High Peaks Region, have committed to partnering on this project and each of those regions will get their own in-depth report when this is completed. The study will be delivered in April 2017.

**MICA CONFERENCE**

Planning is in full swing for this year's statewide conference. The dates are October 6 & 7, 2016 in Lewiston. We are planning on a Craft Summit, a Franco Culture Summit and an Arts Education Preconference during the day on October 6 with the full kickoff that evening with a keynote and reception. More details will be forthcoming.

**ONE-ON-ONE CONSULTING**

We have been doing more one-on-one consulting with organizations in order to advise them on organizational development, strategic planning, capital campaign procedures and more - all in hopes of increasing their capacity and professionalism. Currently, we are working with:

- Portland Conservatory of Music
- Denmark Arts Center
- Celebration Barn Theater
- Western Maine Arts Institute
- Bridgton Art Guild/Gallery 302
- Snow Pond Arts Academy - Board Member

**NATIONAL ASSEMBLY OF STATE ARTS AGENCIES (NASAA)**

I attended the NASAA Executive Director Retreat in Bigfork, MT May 14 - 18. It was an excellent opportunity to dig more deeply in to several issues that have been of concern to many of us. And Montana wasn't too bad either! The NASAA conference will take place from September 14 - 17 in Grand Rapids this year.

### NATIONAL ENDOWMENT FOR THE ARTS (NEA)

We received information that our FY17 appropriation from the NEA will be \$754,900 – that is up from \$723,300 in FY16. 2016 is our year to submit our Partnership Application. This application sets our Partnership grant percentages for the next three years so it is a really important process. That application is due September 30.

### FY17 GRANT REVIEWS

Took place from June 8 – 10 at the Holocaust and Human Rights Center in Augusta (June 8 & 9) and at the Portland Public Library in Portland (June 10). There are a total of 471 applications this year, up from 337 last year and this year's total requests topped \$1,800,000. Needless-to-say, we will not be able to fund all of these.

### AWARENESS BUILDING

#### NEW MAC LOGO & WEBSITE OVERHAUL

We are working with Thalo Blue – a design firm in Lewiston – to help us design a new MAC logo. There are several design issues with our current one, including that fact that the smaller you make it, the less readable it is. Since we are undertaking a design overhaul of our website as well, we felt that it was time to make this change. We will hopefully have some new designs for you to see at the July meeting.

#### ART IN THE CAPITOL

**There are two exhibits currently on display in the Capitol Campus – Heath Paley & Spindleworks:**

The Maine Arts Commission is honored to show the work of photographer and master digital printer **Heath Paley**. This selection of nineteen images from his series “Downtown: Patterns of Life in Maine's Villages, Towns and Cities” shows a cross section of our State's communities from Caribou to Kennebunk, Rumford to Machias. Each town's portrait is made up of a combination of dozens of photographs Paley has taken from the same view point over a period of hours, days or weeks. He describes his process stating, “I ‘stitch’ these shots together into a single, large scale composite image, much more finely detailed and carefully composed than traditional photographic techniques allow.” Not meant as straightforward “documentation” the photographs act more as a curated amalgam of time. The result is a dense environment, whether filled with buildings and people or showcasing the enormity of Maine's natural world. Paley's vision of Maine through its fundamental public spaces is both awesome and alarming. Each community has a history and Paley's captured moments provide visually attentive clues to those unique and perhaps untold stories. The images invite viewers to interpret as well as add to the narrative.

Heath Paley currently lives in Portland and has earned both his MA and MFA. His work is part of prominent collections in Maine including the Portland Museum of Art and has shown extensively throughout the south and midcoast.

Photographs from this show along with others from the series will be on display in Orono at the University of Maine's Lord Hall Gallery for “Heath Paley / Picturing Downtown Maine” from July 21 - September 23, 2016. They will then be shown at the University of Maine Presque Isle's Reed Gallery starting in January, 2017.



The Maine Arts Commission is also proud to present an exhibition of work on loan from Spindleworks and SpinOff Studio. The work, created by Maine artists, will be on display in the Cross Building and campus throughout the summer.

**Spindleworks**, established in 1978, is a nonprofit [art center](#) for adults with disabilities and a program of [Independence Association](#) of Brunswick, whose mission is to help children and adults with disabilities achieve full and inclusive lives in their chosen community. Spindleworks is the creative home for over 40 artists who work in a variety of mediums, including painting and drawing, ceramics and sculpture, weaving and other textile arts. In addition, some artists write poetry and stories, and express themselves through performance. Their work has been exhibited widely, and they are well known and respected members of Maine's artistic community. **SpinOff Studio**, located in Gardiner is a new branch of the program. Established in 2011, SpinOff is home to fifteen artists who have become part of the art scene in the Kennebec Valley Region.

Artists attending each program receive supplies, studio space, and guidance as needed. Their work is exhibited in the Whatnot Gallery and Store at Spindleworks and SpinOff, as well as in shows both locally and nationally. The artists receive 75 percent of the sale price of their work, with 25 percent returning to the program to purchase supplies.



## ARTS EDUCATION

### ARTS EDUCATION CENSUS

The survey phase of the Census work has been completed. We reached 95% participation of all the schools in Maine! Quite a remarkable achievement! Partnering with us in this work is the Maine Department of Education and the Maine Principals Association, along with Maine Music Educators and the Maine Art Education Association. The consultant working with us is Mataraza Consulting. Diane will be with us in July to reveal the preliminary results of the assessment.

### MAINE ARTS LEADERSHIP INITIATIVE UPDATE (MALI)

- MALI Leadership Team all day meeting, June 27
- MALI Summer Conference, June 28, USM, Portland campus - 48 registered as of 6-10
- MALI new Teacher Leaders and Teaching Artist Leaders will be introduced to the new Google site replacing our wiki for ongoing communication. Starting 6-14 participants will be preparing for the summer institute by participating in pre-weekly readings and questions of the week. This provides the opportunity to have a common foundation so they can dive into the institute ready to expand on their learning plus it gives them an avenue to continue building community.
- MALI Summer Institute, August 10-12, USM, Portland campus - 8 new teacher leaders, 4 Teaching Artist Leaders, 35 returning Teacher Leaders plus Teaching Artists who will be invited and registering to attend. Summer Institute will have 3 strands making it possible to customize the learning for each group.

- Follow-up to the institute: Each Teacher Leader will create and present workshops during the 2016-17 school year at the school district level and regionally throughout the state.
- Pilot program - Teaching Artist Leaders - selected through an application process - they will attend summer institute and create workshops and/or documents, videos or other information to be used by Teaching Artists and the work that they do.

#### EVERY STUDENT SUCCEEDS ACT (ESSA)

The DOE will be putting together a committee to review implementation of this new act in Maine. I have requested a seat on that committee and have been told I will be participating. According to the Feds, each state will be working on ESSA implementation between July and December and will need to deliver their implementation plan in December.

#### MOU WITH DOE

We are working on renewing our Memorandum of Understanding with the Department of Education to ensure our continuing partnership with that Department. This would cover the ESSA work, a policy statement on STEAM, MALI and the Census.

#### CONGRESSIONAL ART COMPETITION

The winners of this year's Congressional Art Competition were honored in a reception at the Blaine House on May 17. The District 1 winner is Jojo Zeitlin from Cape Elizabeth High School and the District 2 winner is Michaela Shorey from Rangeley Lakes Regional School.



District 1 – Jojo Zeitlin



District 2 – Michaela Shorey

### CULTURAL TOURISM

#### BICENTENNIAL PLANNING

The State of Maine will be celebrating its bicentennial in 2020. The **Cultural Affairs Council** has been working on a plan that would help us mobilize the field around this significant event and benefit the state as a whole for the future. The plan is to firm up our strategy and present it during the next legislative session. A few representatives of the CAC will be meeting with the Governor some time in the near future to solicit his support for the Bicentennial. As part of the Bicentennial strategy, the Maine State Museum has received funding to conduct an architectural design study of the Cultural Building with the hope that the building may be reconfigured to include Historic Preservation and the Arts Commission offices as part of a bicentennial bond initiative. That study is underway by Cooper Robertson, a firm out of NYC.



**MAINE OFFICE OF TOURISM**

Will regularly be attending our Commission meetings to provide updates on their work in order to enhance communication between our agencies. They are also working closely with us to develop the Cultural Tourism track for the MICA conference.

**ME-NB CULTURAL PARTNERSHIP**

We are currently working with our New Brunswick partners to develop the Franco Cultural Summit at the MICA conference and to integrate them in to the MICA conference sessions.

**CRAFT SUMMIT AT HAYSTACK**

Julie Horn is working with a team from New Brunswick and throughout Maine to have a Craft Summit during Haystack's summer craft conference. This will be an ideal opportunity to share cross border ideas and plan for future initiatives.

**CONTEMPORARY CURRENTS: NINE NEW BRUNSWICK ARTISTS**

We are co-sponsoring this exhibit at the University of Maine Museum in Bangor. The opening for this exhibit will be on September 22 from 4 - 7PM. Please mark your calendars and plan on attending!

**UPCOMING EVENTS:**

**MICA CONFERENCE**

October 6 & 7, 2016  
Lewiston, ME

**COMMISSION MEETING**

CMCA, Rockland  
July 26

**CONTEMPORARY CURRENTS EXHIBITION  
OPENING**

UMaine Museum, Bangor  
September 22 - 4 to 7PM

**Executive Director’s Report**

<b>Director:</b>	<b>Randall Rosenbaum</b>
<b>Agency:</b>	<b>Rhode Island State Council on the Arts</b>

**Highlights of Recent Activities: *(just a few of many)***

- As of this writing (6/7/2016) the Rhode Island General Assembly is completing the budget for FY2017. In response to an outcry over legislative grants, the legislature is eliminating most of these grants, forming a pool and adding additional money to bring it to \$250,000 that RISCA is being asked to use “to do good things for school children”. We’re in the process of deciding what that should be, but part of it will involve an increase in our Big Yellow School Bus program.
- 2017 is the 50<sup>th</sup> anniversary year for RISCA, and Governor Raimondo is declaring it the “Year of the Arts in Rhode Island.” We’ll be celebrating throughout the year by highlighting events and activities branded to the Year of the Arts, hosting gatherings on important topics, and planning a major party in June 2017.
- RISCA, in cooperation with The Rhode Island College & University Research Collaborative (“The Collaborative”) has organized The Rhode Island Arts & Culture Research Network, a group of college researchers dedicated to studying the impact of the arts on public policy issues. The first research project will develop a set of metrics designed to show the impact – economic and otherwise - of our \$30 million cultural facilities grant initiative.



Exploring the Impact of Arts + Culture in Rhode Island



- In January 2016 RISCA, along with the Rhode Island Historic Preservation and Heritage Commission, announced over \$4 million in competitive grant awards for capital improvements to cultural and historic properties throughout the state.



- RISCA is working with the State Department of Health on embedding the arts and teaching artists into healthcare settings and therapeutic practices in our state. Questions on the arts will be added to annual surveys sent by the Dept to healthcare facilities and programs. A list of alternate healthcare providers (acupuncture, massage therapy, etc) will include artists and teaching artists, and we hope to make a convincing case to health insurance providers to support the inclusion of the arts as a reimbursable cost to patients.
- RISCA has announced a new Open Studios Grant Program designed to encourage, support and promote community-based open studios tours in cities and towns throughout the state.
- A number of new public art projects are underway, including work at Rhode Island College, the University of Rhode Island and The Veterans Home.

Executive Director's Report	
<b>Name:</b>	Alex Aldrich
<b>Agency</b>	Vermont Arts Council
<b>Recent Activities:</b>	
<ul style="list-style-type: none"> <li>• Legislature improved a modest increase to keep pace with NEA increase</li> <li>• Spectacular 2-day visit with Chairman Jane Chu</li> <li>• Annual Meeting and Garden party a y-u-u-u-ge success; the Secretary of Education joined us and gave us a heads up that “positive changes” are on the way (possibly a new arts content specialist?)</li> <li>• Massive positive response to our Vermont Creative Network organizing efforts around the state, including an unexpected upsurge in quality data being developed with local planning and development partners (we’ll share with Dee, don’t worry!)</li> <li>• All social media and website engagements involving showcasing the arts in Vermont have resulted in overwhelming positive responses from the field and the general public. <a href="#">Vermont.Arts.Everywhere</a> videos received the Governor’s SMART Award for marketing this year at Tourism’s annual statewide conference</li> <li>• Four new trustees elected at our annual meeting, including an architect/community planner, a retired presenter, and arts educator/advocate, and a CPA. Our most diverse board to-date!</li> </ul>	
<b>Current Challenges:</b>	
<ul style="list-style-type: none"> <li>• Negotiating a lease with the State for the first time since 1986 (!). Dept. of Buildings (DOB) wants to quadruple our “rent” (ironic since if it did, the money would have to come from...wait for it...the State! But happily, the legislature has recognized the value of the Council and wants to keep our rent low so we can apply the difference between what we SHOULD be paying and what we are paying as an “in-kind contribution” towards our NEA match. NEA’s fine with it. State is fine with it (except the DOB but, hey, they’ll come around</li> <li>• Orienting four new trustees; training a new administrative assistant; replacing an almost-irreplaceable arts education programs manager</li> <li>• Explaining to constituents, the board, the legislature that, as the backbone organization of the Vermont Creative Network, there will in all likelihood be a significant change in the way the Arts Council supports and engages the arts community in Vermont. Stay tuned. This will be a pretty exciting ride...</li> </ul>	

**Upcoming Opportunities:**

- Interesting conversations happening statewide regarding the development of information about the Creative Sector (size, conformation, and integration with other sectors)
- Aiming towards long-term expansion of our efforts to increase non-Vermont Arts Council financial support of the arts in Vermont (mainly through the grassroots activities of the VCN). Targeting foundations, corporations, and other state/federal agencies
- FY17 is our “strategic planning” year. The timing couldn’t be more perfect. We are not the same agency we were 10 years ago, by any stretch of the imagination. This new skin feels good
- Accessibility and Equity still consume an enormous amount of our energies. So do traditional questions like “how do we engage younger people in the arts” although now we just call that cohort “millennials” because we like to challenge our spelling abilities
- REALLY BIG TICKET items keep getting louder and closer to overwhelming/taking over our best laid plans: things like “Arts and (adapting to) global climate change,” and “Arts and Creative Aging.” ...These conversations are happening at the community level, and “elsewhere” in state policy discussions. We are not yet aligned to really take on initiatives, but the inventorying (who is doing what) seems to be beginning all over the state. We’ll get there in a year or two, I think.

## Northern New Hampshire Arts Landscape

**Angela Brown** | *Musician/Council Member* | New Hampshire State Council on the Arts | Randolph, NH

Angela Brown, a native of the desert Southwest, has made northern NH home since the summer of 2000. As the mother of 2 children (now almost grown) and the wife of a physician, she has spent her “free” time as a community volunteer, school board member, piano teacher, and accompanist for local schools, community choruses and church congregations. Her love of sharing music took a completely unexpected turn when she became a certified music practitioner in 2014, and she currently plays the keyboard at the bedside for residents of two nursing homes. Angela was appointed to the NH State Council on the Arts in August of 2014, and enjoys traveling around the North Country region attending concerts and arts-related events. She spends her summer evenings chasing a perfect view of the sunset.

**Frumie Selchen** | *Executive Director* | Arts Alliance of Northern New Hampshire | Wonalancet, NH

Since 2001 Frumie Selchen has been Executive Director of the Arts Alliance of Northern NH, a nonprofit network that promotes, supports and sustains culture, heritage and the arts in NH’s North Country. The Arts Alliance provides member services, develops cultural partnerships and designs and coordinates programs, conferences and workshops in schools and community sites throughout the region. Frumie has served as coordinating partner for 22 NHSCA Arts Education annual conferences and is a steering committee member of the NH Arts Learning Network, the NH Arts in Health Network, the NH Creative Communities Network and the New England Consortium of Artist-Educator Professionals. She has served on boards including the NH Center for Nonprofits, NH Travel Council, and NH Charitable Foundation North Country region. A graduate of Yale, she worked in magazine, newspaper, and book publishing in New York, New Mexico and New Orleans before moving to NH, where she has lived, since 1982, in the tiny village of Wonalancet. She received the 2009 Profile Award for service to the state and the 2013 Governor’s Award for Distinguished Arts Leadership; in 2015 she was among “40 Over 40” honored by the NH Humanities Council during its 40th anniversary celebration.

**Board Officers July 2015 – June 2016**

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

**Class of 2016**

- | Class of 2016             | State | Start Date | Current Term                |
|---------------------------|-------|------------|-----------------------------|
| • Sandra Burton           | MA    | 1996       | Final 3-year term           |
| • Byron Champlin          | NH    | 2007       | 3 <sup>rd</sup> 3-year term |
| • Amy Zell Ellsworth      | MA    | 2013       | 1 <sup>st</sup> 3-year term |
| • Jane James              | NH    | 2007       | 3 <sup>rd</sup> 3-year term |
| • Ted Landsmark           | MA    | 1996       | Final 3-year term           |
| • Jeremy Liu              | CA    | 2004       | Final 3-year term           |
| • Betsy Theobald Richards | NY    | 2013       | 1 <sup>st</sup> 3-year term |

**Class of 2017**

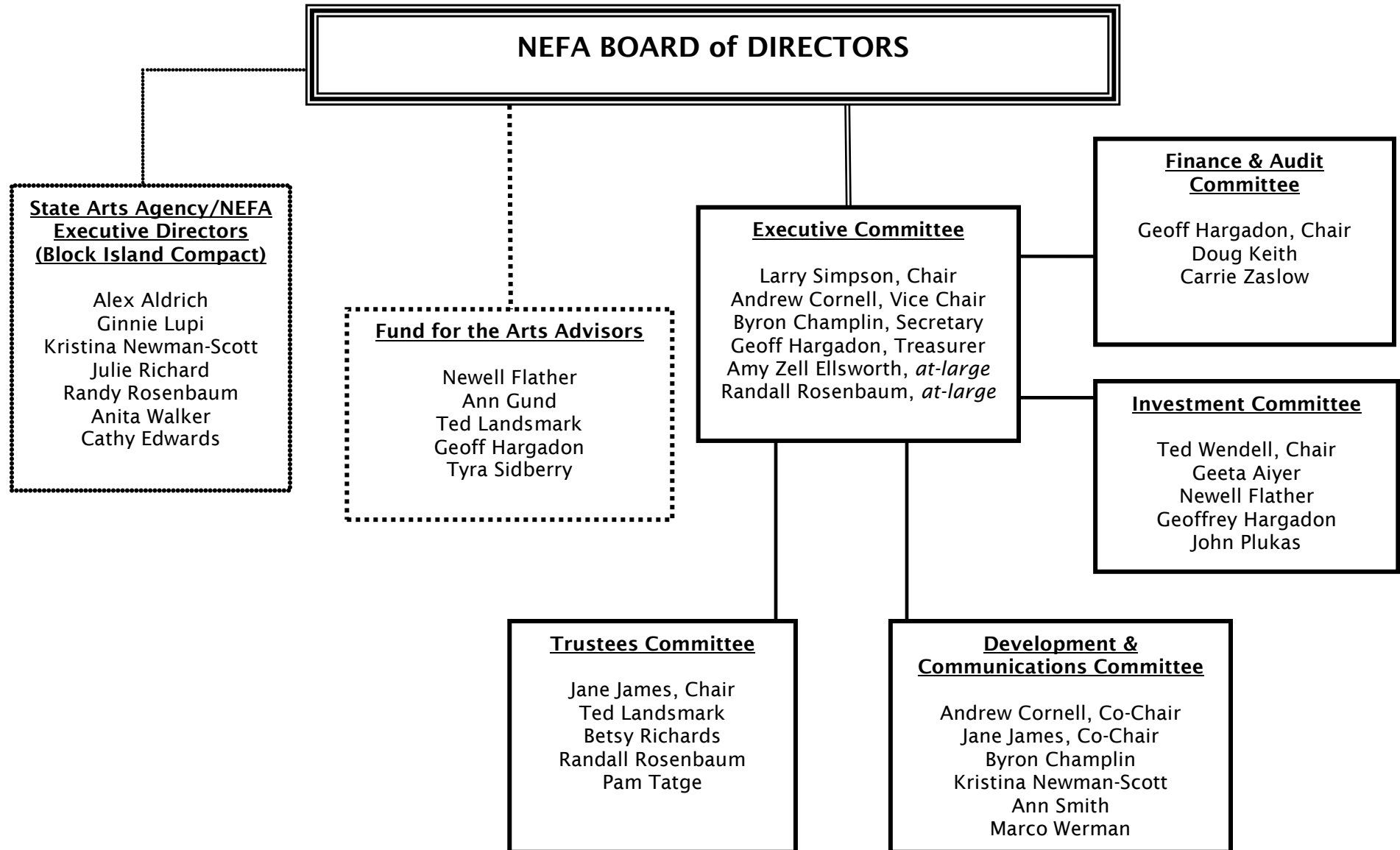
- | Class of 2017    | State | Start Date | Current Term                |
|------------------|-------|------------|-----------------------------|
| • Andrew Cornell | MA    | 2008       | Final 2-year term           |
| • Doug Keith     | ME    | 2014       | 1 <sup>st</sup> 3-year term |
| • Larry Simpson  | MA    | 2006       | 2-year extended term        |
| • Carrie Zaslow  | RI    | 2014       | 1 <sup>st</sup> 3-year term |

**Class of 2018**

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

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

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

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

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

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



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

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

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

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

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

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

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

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

includes the Greenville Convention and Visitors Bureau, South Carolina Arts Alliance, the Greater Greenville Chamber of Commerce, Leadership Greater Syracuse, Junior League of Syracuse, and the National Society of Fund Raising Executives (CNY Chapter).

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

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

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

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

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

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

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



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



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\*State Arts Agency Executive Director

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



NEW ENGLAND FOUNDATION FOR THE ARTS

145 Tremont St.  
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## Conflict of Interest Policy

*Revision Adopted by the Board November 6, 2008*

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

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

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

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

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

### Specific Rules for Grantmaking

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

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



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

### **Process and Rulings When a Conflict Exists**

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

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

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

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

### **Duration of Applicability**

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

### **Definitions**

#### ***NEFA Principals***

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

#### ***Interested Parties***

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

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

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

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

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



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## FY16 Conflict of Interest Disclosure Form

I, the undersigned, hereby state that:

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

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

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

-----  
Printed Name

-----  
Signature

-----  
Date



**ANITA CHAN**  
*Director of Finance  
Director of Finance  
& Administration*



**SUMMER CONFUORTO**  
*(Gros Ventre/Mi'kmaq)  
Program Coordinator,  
Fund for the Arts*



**CATHY EDWARDS**  
*Executive Director*



**STEVEN FENTON**  
*Executive Administrator*



**JEFFREY FILIAULT**  
*Communications Coordinator*



**KRISTIN GREGORY**  
*Program Coordinator,  
National Dance Project*



**DANIELA JACOBSON**  
*Program Coordinator,  
Presenting & Touring  
ADA Coordinator*



**MEENA MALIK**  
*Program Coordinator,  
National Theater Project*



**NICHOLAS MEDVESCEK**  
*CreativeGround  
Website Administrator*



**DEIDRA MONTGOMERY**  
*Development Coordinator*



**TRACEY MULLANE**  
*Salesforce & IT  
Administrator*



**SARA NASH**  
*Program Manager,  
National Dance Project*



**ADRIENNE PETRILLO**  
*Program Manager,  
Presenting & Touring*



**CHERI OPPERMAN**  
*Grants Coordinator,  
National Dance Project*



**JANE PRESTON**  
*Deputy Director*



**DEE SCHNEIDMAN**  
*Research Manager*



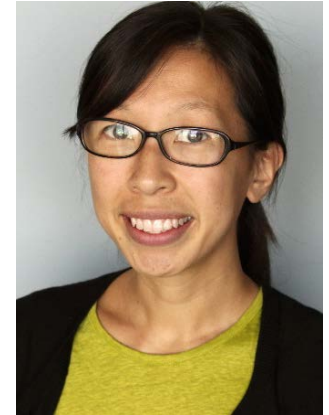
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*Senior Accountant*



**KELSEY SPITALNY**  
*Program Coordinator,  
Center Stage*



**QUITA SULLIVAN**  
*(Montaukett)  
Program Manager,  
National Theater Project*



**KIM SZETO**  
*Program Manager  
Creative City*



**SHARON TIMMEL**  
*Development Manager*



**ANN WICKS**  
*Communications Manager*

