



NEFA Board of Directors Meeting
May 1, 2014
2:00-4:00 pm
Lunch will be available at 1:00 pm

145 Tremont Street, 8th Floor
Boston, MA 02111

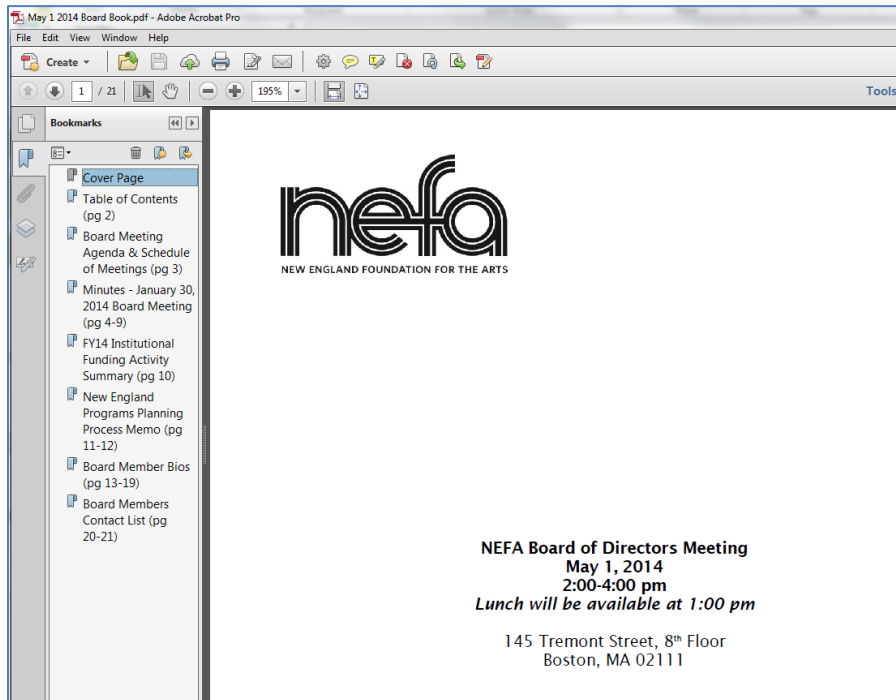


Board of Directors Meeting
May 1, 2014
NEFA, 8th Floor
Boston, MA

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Board of Directors Meeting
May 1, 2014
2:00 - 4:00 PM
NEFA, 8th Floor

Lunch will be available at 1 pm

Meeting Agenda

1. Welcome – Larry Simpson, Chair
2. Board Business
 - a. Board Meeting Minutes 1.30.14
 - b. State/Regional/NEA Partnership
 - c. Finance & Audit Committee report
 - d. Authorizing Officials Update (vote & board resolution)
 - e. Trustees Committee report
 - f. Development Committee report
3. Executive Director Search
4. Discussion – New England Programs Planning Process
5. Wrap-up and adjourn to pre-reception with Rebecca on 7th Floor

Reception for Rebecca Blunk

5:00 PM – 7:00 PM, 8th Floor

UPCOMING MEETINGS & EVENTS 2014

Tuesday, June 3 11:30-1:30pm	Investment Committee Meeting
Thursday, June 19 12:00 pm – 1:00 pm	Development Committee Meeting
Thursday, June 26 12:00 pm – 1:30 pm	Finance & Audit Committee Meeting
Wednesday, July 9 & Thursday, July 10	Board of Directors Annual Meeting & Retreat (Connecticut)
Thursday, October 30 12:00 pm – 2:30 pm	Board of Directors Meeting



Board Meeting Minutes

January 30, 2014

NEFA, 8th Floor

Boston, MA

DRAFT

Board Members Present – Larry Simpson (Chair), Alex Aldrich, Sandra Burton, Byron Champlin, Andrew Cornell, Amy Ellsworth, Daniel T. Forrest, Lynn Martin Graton, Geoff Hargadon, Mary Kelley, Peter Nessen, John Plukas, Julie Richard, Betsy Richards, Andrea Rogers, Randall Rosenbaum, Anita Walker

Board Members Absent – David Bury, Jane James, Ted Landsmark, Jeremy Liu

Staff Present – Sarah Long Holland, Daniela Jacobson, Laura Paul, Jane Preston

Guest – David T. Slattery, MCC Deputy Director

Notetaker – Daniela Jacobson

LARRY SIMPSON CALLED THE MEETING TO ORDER AT 12:20 PM

Welcome & Introductions

Larry welcomed all board members and introduced NEFA's new board members, Amy Ellsworth and Betsy Richards. Jane Preston explained that Amy has been involved with the National Dance Project for many years. As a choreographer and dancer, Amy has been a key leader for the Boston Dance Alliance and the New England Regional Dance Development program that took place in Connecticut in 2007. Betsy has also known NEFA for a long time through her work at the Mashantucket Pequot Museum and at the Ford Foundation, where she helped launch regional and national native arts programs. She also advised NEFA in the development of the National Theater Project.

Larry reported that he and some staff members have recently seen Rebecca, who is on medical leave through February. An update from Rebecca is expected soon. Julie Richard noted that she is doing better and her spirits are up. Larry commended the staff, particularly Jane Preston and Laura Paul. He expressed appreciation for their work while Rebecca has been on leave. He also noted the next board book will be distributed further in advance.

Approval of the November 2013 Board Meeting Minutes

Larry called for a motion to approve the minutes. Alex asked to clarify the note on page 8 in the draft about his conversation with Anita in Wyoming to say: "Alex further explained that another issue Anita raised in Wyoming..." Julie Richards also wanted to clarify that she wanted to know the economic impact of NEFA as an employer (versus the economic impact of grants) on page 9.

Peter Nessen made a motion to approve the November 2013 board meeting minutes. Andrea Rogers seconded the motion. The motion was unanimous.

Finance & Audit Committee Report

Laura Paul stated that the finance committee met earlier in the week to review the budget-to-actuals report. As is typical, grantmaking expenses will catch up to budgeted spending in the spring, when several programs convene panels for project selection. She reminded everyone that this year's projections were conservative, and that confirmed carryover funding, post audit will be added to this year's budget. Funding will be restored to New England and creative economy programs along with compensation for a full-time accountant and development coordinator. She clarified that in this budget presentation the grants and services section does not include compensation, which is reflected in the section below that. With regard to new funding, we are on track to meet our goal for individual giving and have received renewed funding from Duke for another three years of NDP. Efforts to secure additional leadership funding for Native Arts however have not been successful, and NEFA will be sunseting the program at the end of the fiscal year; she noted that the board had approved a one-time use of NEFA's unrestricted reserves as bridge funding for the program this year to provide additional time to leverage the needed funding.

Jane Preston explained that there have been several fundraising challenges for the Native Arts program. In general, Native programs are extremely underfunded. Funders typically have geographic limitations outside of New England. Funders supporting Native work also want to fund native led organizations. Rebecca had raised the possibility that NEFA could help Native led organizations undertake this work. Through discussions that Dawn Spears, Native Arts program manager had with Jane and Laura, potential for NEFA support to develop a Native consortium emerged as a strategy for continuing to serve New England Native artists. This idea came up at the Native Arts exhibit too. Theresa Secord and other founders of the program want to keep the support and networking going. Staff see a role for Dawn Spears to facilitate further exploration of the consortium idea. Native artists will be an ongoing priority in New England programs, as well as all underserved communities. We proposed a planning process for folk artists as part of our NEA funding as part of coordinating these goals.

Lynn asked if the Native Arts' programmatic funds could be reallocated in order to gradually reduce the service. She is also unsure that a consortium will be able to support Native Arts services and asked if the NEA folk arts funding could support the program activities. Jane Preston responded that the folk arts funding would allow NEFA to do more initiatives in a variety of different communities beyond the native community. Laura also added that staff have begun thinking about other ways we can serve the native community aside from grantmaking. Jane noted that as part of the year's activity, we convened the artists who were part of the exhibit as well as others to ask for their feedback and input on ways to support the field going forward. We heard that convenings and networking were critical to Native Arts support.

John likened NEFA's business model to that of a subcontractor in that we deliver programs for funders with their funding; NEFA itself has limited reserves, and it doesn't have an endowment to support its own programs. Randy commented that since NEFA started the program, it's raised his consciousness of Native arts in his state: "I think NEFA can infuse this across programs and convenings. I don't see NA disappearing. As it grows, perhaps we can attract national funders." Peter asked about the process entailed in deciding to close a program at NEFA. Laura said that we've been wrestling with the fundraising challenges for about three years, realizing that the multiple rounds of funding from Ford would come to an end in the absence of a new source of funding.

Betsy reflected that she is simultaneously the new person on the board and, while she was at the Ford Foundation, was the lead funder of the program, and now a Native board member connected to philanthropy. She asked whether this news of the program's closing means a formal announcement is planned and if so when that would take place? Laura responded that an announcement is planned within the next 60 days. Betsy then added that "the bucket is there, though it may be empty" and suggested the possibility of framing this as more of a moment of pause. Laura indicated that we're open to communication strategies, but do have to be responsible to staff vis a vis transition planning.

Alex noted that in this sector, we're used to not having funding and thinks Peter's question is different than it was answered. What are the mechanisms for evaluating programs and discussing their value? This is a place where the board should weigh in about what its value is. We could come up with a compelling roadmap for regional programs, a medium/long-range plan. Let's address. Larry acknowledged Peter's question as appropriate. We are talking about a specific program where there is no money to support it. Second, Betsy raised how do we continue this program? We have decisions to make as staff. How do we continue to support these programs? That's a board discussion. How do we as a board continue? An appropriate question is if we loop in the board earlier and determine the board's commitment. How does NEFA maintain a commitment to Native Arts? How do we demonstrate that commitment? It's absolutely for board discussion.

John stated that it would've been a year ago that the board approved \$100,000 for NEFA staff to look for a lead funder. That quest was unsuccessful. Julie concurred that she remembers this. Andrea noted that we could draw on reserves again and asked what the base cost is without grantmaking? Laura answered \$150K-200K/year.

Lynn drew attention back to Alex's point, SAAs are constantly managing relevance of programs while staffing radically changes. Sunsetting a program is a different set of terms than we need to lay off staff but we're going to re-think this programmatic thrust until we can address this and raise funds. We're going to reassign the responsibilities. Lynn thinks this region needs facilitation. There is no state recognition or land base in New Hampshire. We need NEFA. Larry appreciated Lynn's point – "sunset" triggered reactions. We are going to retract that word. The message has been delivered loud and clear. There was never an intent to say it is not important. We will come back with a plan. Julie suggested putting this on the agenda for the next SAA/NEFA directors gathering.

John moved on to discussion of the investment report – we're coming off an extraordinary run in the market. End result is good investment performance for NEFA. On Monday at the Investment Committee meeting, we had a presentation from one of the managers (Walden). Julie asked for an estimate of the ROI. John drew attention to the report and the weighted benchmark. Julie asked if there were a dollar amount. How much more did NEFA make this year than you were estimating in dollars? Geoff commented that it was substantial.

Julie commented that she knows there is no formal spending policy. The spending has been minimal. There is a need that could be met if there is a more aggressive spending policy. John provided the context that in the 40-year legacy of NEFA, they started with \$0 money. No unrestricted gifts have been received of any significance. It has been through good management of executive directors combined with over the years, reasonably talented investment committees. It has allowed the organization to grow. The philosophy has been to establish reserves...spending money when necessary for bridge purposes. That has been the 40 year philosophy, but the board could change this. NEFA has the right to be a fiscal sponsor in its congressional mandate. We are a fiscal sponsor for Fund for the Arts. Julie reiterated that she thinks there could be more aggressive spending policy.

Larry noted Julie's point, and it will be considered. His position is to be as conservative as possible for when we really need that money. The executive committee will take this under consideration. Geoff suggested we need to reign in expectations. Larry acknowledged that as a legitimate point and would rather be more conservative in the long term.

Trustees Committee Report

Andrea Rogers led the report by explaining that the committee is seeking to build the board and resources for New England. The committee is looking for prospects in Connecticut, Rhode Island, and Maine. A prospect has been identified and could be brought forth in the July board meeting. There are people from New Hampshire and Maine who are currently being considered.

Julie asked if a board introduction packet is available. Andrea explained that the committee is working on devising a statement. She suggests that the board share any prospects' names with the committee, and the committee can help with the introduction process to NEFA.

Jonathan Katz has introduced Julie to a couple from Maine, and one of the partners could be a good fit for NEFA's board. She is meeting them in February. Andrea offered to talk with Julie about the prospect.

Development Committee Report

Andrew Cornell reported that NEFA has raised \$6.5 million to-date in FY14. Over \$5 million has been awarded to the National Dance Project. A proposal has been submitted to Mellon for \$3.6 million for the National Theater Project. The annual fund goal of \$40,000 was surpassed due to generous board giving. Board giving to-date this year is \$27,860 compared to \$25,626 in FY13. However, we are still not at 100% participation. Randy noted that he brought his gift to the meeting.

Andrew announced that the spring donor event with Wendy Whelan will be on March 28. A formal invite will be sent soon. In the past, this annual event has been a good opportunity for the board to invite friends. Tonight, some board members will see The Builders Association, NYC's *HOUSE/DIVIDED* at Emerson/Cutler Majestic Theatre. An events list is available for board members. Andrew asked if it is possible to share when the board is attending events. Sarah Long Holland said that board members can email her whenever they plan to attend an event and she will notify the board to spread the word.

Discussion on State/Regional/NEA Partnership

Larry led the discussion on NEFA's state/regional/NEA partnership by explaining that several months ago the state arts agencies were engaged in a conversation about how best to work with NEFA and whether or not to serve as board members. What resulted was the Block Island Compact. Days prior to addressing this as a full board at our July 2013 meeting, we heard from the Massachusetts Cultural Council that they wanted to relate to NEFA in a different way. MCC Deputy Director David Slatery came to the November 2013 board meeting as a proxy for Anita Walker. This meeting today is therefore the first opportunity to engage in a conversation about the Block Island Compact as a full board.

Larry, Andrew Cornell, Jane Preston, and Laura Paul met with Anita Walker and the MCC executive committee in early January to discuss the partnership. The full MCC board met this past Tuesday and made some decisions on how they would like to work with NEFA. Larry asked if Anita could update the board on that meeting.

Anita thanked Larry, Andrew, Jane, and Laura for meeting with the MCC executive committee. Her board wants to discuss the relationship. The MCC board applauds NEFA's work. There was wonderful conversation in the MCC executive committee meeting. Larry did great job articulating NEFA's work in Massachusetts and beyond. Anita read the contents of the letter that captured the MCC board's decisions that was sent to Larry earlier in the week.

Larry thanked Anita for sharing the updates. Larry takes the MCC's action as advisory, and NEFA and MCC will continue to have conversations together. He appreciates the MCC's release of FY14 funding to NEFA. The Block Island Compact would allow a two year period to experiment with the new relationship. The NEFA bylaws have not changed and will not be amended until the two year period is completed. Larry asked if the SAA directors want to move forward with the council idea of the Block Island Compact. If so, who will be responsible for calling the first gathering? Would it be possible to occur by the next board meeting?

Randy said he thinks there is great value in maintaining the state arts agency executive directors on the board. It is important to have engagement with that process. The Block Island take-away is that the directors can explore the governance structure. The Block Island Compact is an experiment and we can be collaborative. He was comforted to hear from other board members that it is useful for the states' voices to be heard. He will miss the discussion about regional issues in a regional forum. As a SAA director, Randy is willing to step off the board, or to represent the directors on the board, or not serve on the board and have an opportunity for discourse as a region. Having the SAA directors on the board changes the colors of the circles, but there is value in our voices. With regard to financial support, other regions have their own understood models

for their states' contributions to their regional arts organizations. For RISCA, he has tried to instill honest brokership and to contribute as much as possible.

Alex is glad that the MCC and Anita intend to continue to work with the states and NEFA. That has been his greatest concern. He appreciates Larry's work through this. He thinks discussions with the SAAs are important to provide stability for the region. The Native Arts program is an example where the SAAs can offer help. Alex also believes that experimentation is useful before amending bylaws. The board has to give SAAs permission to do this experimentation. The regional partnership has occupied a lot of bandwidth on staff and board for the past six months. He looks forward to getting back to work and moving forward. Alex feels very strongly that there is potential for a Connecticut River project.

Lynn stated that the Block Island Compact revealed that the SAA directors not only statutorily serve on the board, but are also funders. The directors bring state appropriation to the board. Looking forward, Lynn senses that the council of the New Hampshire State Council of the Arts (NHSCA) would like to engage in project-based work with NEFA and looks for regional leadership. They have established a sense of overlapping interests. They have made great headway with Jane Preston recently for assistance with advocacy ("Americans for the Arts will not resonate with our council".) The council feels like the New England region is nuanced, so NHSCA looks to NEFA to tune into the whole region. Lynn is grateful for Jane's assistance and for making positive progress with her council. The approval of NHSCA's funding for NEFA was also conditional. Jane Preston expressed that we need to demonstrate the value proposition of working with NEFA. The conversation with the MCC will be the first of discussions with each state arts agency. Larry said that has been a big topic since becoming chair.

Julie expressed that she stepped onto the board at the beginning of the regional partnership discussion. For her, the Block Island Compact was a perfect plan. The directors need to collaborate instead of hop on the phone. A lot of work was done on Monhegan Island. Connecticut and Maine have started conversations. She likes the plan for the Block Island Compact. She is glad that Anita is at the board meeting. Julie thinks we have we have good possibilities.

Daniel said the he stepped in after the MCC expressed interest in changing its relationship with NEFA. NEFA is valued by Connecticut not just for meeting coordination, but for being a highly visible leader within the arts community. Daniel thinks it feels like the SAA directors are like six unicorns sitting on the board. By having the SAA directors off the board, NEFA is allowed to bring on new philanthropic members and gives the board additional flexibility. He thinks it is incumbent upon us to develop something that reflects a gathering of deep issues of what is going on in the field. Regular communication is necessary for the Block Island Compact to be stable. There is a strong desire for the states to work fruitfully together. NEFA can be a partner in this effort and can help counterbalance a tendency he sees to break into smaller units which can in turn weaken our collective position. He agreed with Randy and Alex about using the Block Island Compact as an experiment. The directors should step back to know how to bridge this.

Larry thanked the SAA directors for their comments. Andrew said he thinks it would be a mistake to lose the SAA directors on the board. He does not completely understand the conflict of interest for MCC. Some questions have arisen for him: What have we learned from this experience with the MCC? What are the benefits that NEFA provides to the state arts agencies? How has the national focus made the states feel?

Alex responded by saying that he assumes one fiftieth of national programs will land in a New England state. He also thinks it was ideal to have four SAA executive director meetings and then two board meetings each year. Alex thinks it is worth his time to attend NEFA board meetings. Convening together as SAA executive directors will be really productive. Nonetheless, he thinks there will not be a problem getting input from the SAA directors if it is ultimately decided for them to not be full voting board members.

Byron expressed that the executive committee had a feeling of loss without the SAA representation on the board. The directors bring great value for our regional arts organization. There is greater interaction between staff and SAAs as well. Byron thinks this is a moment of opportunity to reassess who we are as an organization, what our mission is, and what our constituent units are. He also wants to further discuss the conflict of interest issue.

Randy agreed with Byron. He does not want to see the national and international scope reduced. He does think there could be more consideration for how the national and international work can add value to the regional work. NEFA's work can also engage state arts agencies in various ways. Native Arts is another program that Randy learned about and that benefits his state.

Andrea asked what the NEA requires of NEFA. Larry explained that the National Endowment for the Arts established the regional arts organizations. The SAA directors had recommended the formation of regional arts organizations to distribute money across state lines. Conversations between NEFA and the NEA continue about the regional partnership. Jane and Laura will be going to DC next week to meet with the NEA. We do not want to jeopardize those resources.

Larry announced that the next board meeting will be on May 1. He asked if the SAA directors will meet with NEFA. Alex strongly recommends that the directors convene. The plan is to meet in Vermont in the spring. Alex will coordinate this meeting and welcomes assistance with planning. Daniela can help with logistics.

Andrea stated there is also other work to do. The board needs to think about how we want to strengthen the region.

In wrapping up, Larry stated NEFA and Vermont will confer on the agenda for the SAA/NEFA executive directors meeting. He recommended skipping the CreativeGground demo next up on the agenda and that we conclude the meeting.

Lynn returned to Andrea's question about how we meet the NEA requirements for NEFA. She explained that the NEA funding is based on the strategic plan and NEFA's mission, which is why New England is in NEFA's mission statement. Andrew agreed and now understands how important that is. Lynn also values Anita's viewpoints on the national and international work. The board needs to know what is the strategic interest in the region. How can we plug NEFA's programs into the states and immigrant communities? How can we build the resources for our work?

Larry called to adjourn the meeting. **Alex made a motion to adjourn; Peter seconded. All were in favor. The board meeting adjourned at 2:10 pm.**

NEFA FUNDING ACTIVITY SUMMARY FOR FY14 (to date as of 04/16/2014)

INSTITUTIONAL FUNDING AWARDED	Date	Amount	Purpose	FY13 Totals
Foundation and Corporate				
Andrew W. Mellon Foundation	3/26/2014	\$3,625,000	National Theater Project (three years)	
Doris Duke Charitable Foundation	12/5/2013	\$5,184,758	National Dance Project FY15-FY17	
Doris Duke Charitable Foundation	11/26/2013	\$25,000	NDP evaluation	
Robert Sterling Clark Foundation	8/7/2013	\$130,000	Center Stage Round 2	
		\$8,964,758		\$2,563,000
Government				
Maine Arts Commission	4/16/2014	\$5,000	FY14 Partnership	
Connecticut Department of Economic and Community Development	4/15/2014	\$19,776	FY14 Partnership	
Rhode Island State Council on the Arts	4/4/2014	\$15,800	FY14 Partnership	
City of Los Angeles Dept of Cultural Affairs	1/23/2014	\$25,000	National Theater Project (second installment for CA project tour)	
Vermont Arts Council	12/13/2013	\$15,800	FY14 Partnership	
New Hampshire State Council on the Arts	10/4/2013	\$4,773	FY14 Partnership	
Massachusetts Cultural Council	10/4/2013	\$50,000	FY14 Service Project for NEST program	
NEA - Partnership	6/28/2013	\$985,800	FY14 Partnership (including \$3,000 for LEAD conference)	
NEA - Folk Arts	6/28/2013	\$29,200	FY14 Folk Arts	
		\$1,151,149		\$1,408,852
Fiscal Sponsorships				
Raymond James Charitable Endowment Fund	12/3/2013	\$10,000	The Other Half of Tomorrow (Sadia Shepard/Andreas Burgess)	
Leveraging Investments in Creativity	6/3/2013	\$75,000	Creative Communities Legacy Grant for MCC	
		\$85,000		\$190,000
Event Sponsorships				
Eckert Seamans	11/6/2013	\$500	Idea Swap 2013	
Alexander Aronson Finning CPAs	9/16/2013	\$500	Idea Swap 2013	
Eastern Bank Charitable Foundation	8/15/2013	\$5,000	Idea Swap 2013	
		\$6,000		\$12,500
In-Kind Donations				
Bina Family Hospitality	2/26/2014		Catering for 80 people for CreativeGround launch event	
Harpoon Brewery	2/26/2014	\$116	Beverages for CreativeGround Launch Event	
Art New England	2/26/2014		Coordination of hospitality for CreativeGround Launch Event	
Art New England	1/6/2014	\$893	Ad space for CreativeGround	
Struck Catering	8/26/2013	\$188	Idea Swap 2013 (beverages)	
		\$1,196		\$23,460
Contracted Projects				
Barr Foundation	12/11/2013	\$45,500	Planning and program design for pilot of New Fund	
Barr Foundation	9/4/2013	\$35,000	Public Art Study on City of Boston	
		\$80,500		
TOTAL AWARDED FUNDING		\$10,288,603		\$4,236,161
PENDING PROPOSALS				
U.S. Department of State	3/28/2014	\$1,000,000	Center Stage Season 3	
U.S. Embassy Islamabad, Pakistan	3/1/2014	\$10,000	Video documentation for Center Stage Season 2	
NEA (unofficially awarded; official notice pending)	9/30/2013	\$1,025,800	NEA Partnership FY15	
NEA (unofficially awarded; official notice pending)	9/30/2013	\$20,000	NEA Folk and Traditional Arts FY15	
		\$2,055,800		
UPCOMING PROPOSALS				
Barr Foundation	5/17/2014	\$1,000,000	New Art in New Places	
NEA	10/1/2014	tbd	Partnership and folk arts proposal for FY16	
Other funders tbd		tbd	Center Stage; CCX; New England programs; NDP; NTP	
		\$1,000,000		
DECLINED PROPOSALS				
U.S. Embassy Islamabad, Pakistan	3/1/2014	\$500,000	Center Stage Pakistan (Season 3)	
Doris Duke Foundation for Islamic Art	9/12/2013	\$200,000	Center Stage Season 2	
Esther B. Kahn Charitable Foundation	6/28/2013	\$25,000	Native Arts FY15	
		\$225,000		\$200,000
INDIVIDUAL GIVING/ANNUAL APPEAL				
Board - 15 gifts (out of 21 board members) plus two corporate matching gifts			18 board gifts in FY13 (including \$5,000 match)	\$25,626
Other Individuals - 61 gifts			61 other gifts in FY13	\$12,723
		\$43,169		\$38,349



NEW ENGLAND FOUNDATION FOR THE ARTS

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MEMORANDUM

TO: NEFA Board of Directors

FROM: Jane Preston; Interim Co-Executive Director, Director of Programs

DATE: April 23, 2014

RE: May 1 Board Meeting Discussion on New England Programs Planning

When the board approved the NEFA Strategic Plan in April 2013, one of the priorities was to evaluate and make revisions to New England Programs, primarily funded through our NEA/SAA partnerships. In addition to New England Presenting and Touring and Creative Economy programs and services, we will incorporate future support for Native artists (as well as other underserved communities) and public art into this planning process. The program goals contained in the strategic plan provide the basis for assessing current New England programs' alignment with NEFA's overall vision, and where they could be strengthened. We are in conversation with Chris Dwyer of RMC Research in Portsmouth, NH to design this assessment and will provide an outline for discussion at the May 1 meeting. For the July board meeting, we will present and discuss the framework and timeline for this process.

At the May 1 meeting, we will also give an overview of planning undertaken over the past six months with funding from the Barr Foundation to examine conditions that encourage artists to create new work set in sites that have not been specifically designated for arts activities. While this study has been focused on Boston, Barr's current geographic area, the findings will inform planning about creation and touring of new work throughout New England. The Barr Foundation has invited NEFA to submit a proposal to fund a three-year pilot program providing grants and other support for artists making new work and thinking creatively about sites. This opportunity could be a first step in attracting additional regional funding.

We recently received news from the NEA that our proposal to the Folk Arts program was approved for planning to serve traditional artists in multiple communities, expanding on learning over the years of the Native Arts program. The proposed process will integrate well with other New England program planning.

For your reference, the 2013 Strategic Plan Program Goals are attached to this memo. We look forward to a thoughtful discussion on May 1.

NEFA STRATEGIC PLAN 2013 – PROGRAM RELATED GOALS

Goal 1: *Design and deliver an adaptive, leading portfolio of programs to support the creation and presentation of high quality art which:*

- *honors traditions and breaks new ground;*
- *encourages the development of multiple generations of artists and participants with diverse origins and perspectives; and*
- *stimulates community engagement and cultural understanding.*

Strategies:

- Attract and award public and private funds through dynamic partnerships and innovative programs.
- Continually assess the needs of constituents in order to effectively support artists, arts organizations, and communities.

Objectives:

- Design programs that increase opportunities for artists to make connections with each other and with an array of networks that will inform and support their work.
- Include incentives for funded arts activities to reach under-served constituencies.
- Increase the number and diversity of grant applicants and beneficiaries to reflect current and future demographics of the U.S. population.
- Facilitate long term relationships between artists, organizations and communities to promote deep engagement and place-making.
- Identify shared constituencies among programs and promote cross program collaboration.
- Identify strategic partners to enhance individual programs as well as program clusters.
- Document and assess programming to capture accomplishments and inform program refinements.

Goal 2: *Strengthen New England's and, by extension, the nation's cultural industry.*

Strategies:

- Provide forums to contribute to the nation's ongoing dialogue on the value of the arts and support case-making for arts investment.
- Offer opportunities for constituents to connect, exchange knowledge, and share best practices.
- Through the smart use of technology, collect, synthesize, and contextualize data on the creative economy.

Objectives

- Support peer learning and problem solving through virtual and in-person platforms for arts professionals.
- Recognize and document effective leadership in the creative economy arena.
- From funded projects, distribute learning and innovative practices of artists and organizations.



Board Member Bios

As of January 2014

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

Sandra L. Burton is the Lipp Family Director of Dance 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.

David Bury works in the areas of management, planning and fundraising. Since founding David Bury and Associates (DB&A) in 1981, he has helped arts organizations raise tens of millions of dollars. Among the clients David has worked with are the Orchestra of St. Luke's (capital campaign, annual fundraising, development counsel), the American Composers Orchestra (development counsel, capital campaign), Chamber Music America (capital campaign, annual fundraising, development counsel, program development), and many others. Prior to forming DB&A, he served as Assistant Director of the Vermont Council on the Arts and Executive Director of the New England Bach Festival. David has taught history and economics on the secondary and post-secondary levels, founded an alternative school, and served as Development Director for a private college. He was a Peace Corps volunteer and trained VISTA volunteers. He received a B.A. from Bethany College, WV in 1964 and a M.A. from Antioch New England in 1968.

Byron O. Champlin (Board Secretary) is Assistant Vice President, Program Officer for the Lincoln Financial Foundation at Lincoln Financial Group in Concord, N.H., with responsibility for Concord and Hartford, Conn. He has worked for Lincoln Financial Group and its predecessor companies in Concord for twenty-two 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, the Dartmouth-Hitchcock Hospital Assembly of Overseers, the City of Concord's Economic Development Advisory Council, the Greater Concord Chamber of Commerce Board of Directors, and chairs Creative Concord, the Chamber's creative economy committee. He is on the board of Associated Grant Makers and chairs New Hampshire's Corporate Fund. Byron is past chairman of the board of the Capitol Center for the Arts in Concord and was chairman of Concord's Creative Economy Task Force. He was a founding board member of the New Hampshire Writers Project and was Chairman of the Board of Arts 1000, now New Hampshire Citizens for the Arts. Byron was appointed to three terms on the Christa McAuliffe Planetarium Commission and served as treasurer of the planetarium's Touch the Future Foundation. He was also appointed to the New Hampshire Citizens' Commission on the Courts and was board chair of Kids Voting New Hampshire. He has a BA in English from the University of Rhode Island and received his MS in Journalism from Boston University. Byron also participated in the Leadership New Hampshire program, and has earned his Chartered Life Underwriter designation from the American College. He was named Concord Business Leader of the Year in 2009, received the Samuel S. Adams Excellence in Community Leadership Award from NAMI-NH in 2010 and received the Business and Industry Association of New Hampshire's Above and Beyond Award in 2011.

Andrew P. Cornell (Vice-Chair) is a family law attorney with a successful solo practice concentrating on complex domestic relations cases. Andrew is an active volunteer in the domestic violence community, offering free legal representation to indigent victims of domestic violence in the Probate and Family Courts. Andrew's accomplishments were acknowledged by the Massachusetts Bar Association in 2003 when he received their Pro Bono Publico award in recognition of his contributions to legal services and the principal of equal justice under the law. He received the Boston Bar Association Thurgood Marshall Award in 2005 in recognition of his commitment to public service and ensuring the availability of high-quality legal services to low income clients. In 2009 the Massachusetts Supreme Judicial Court awarded Andrew the Adams Pro Bono Publico Award for distinguished service and outstanding commitment to providing volunteer legal services to the poor and disadvantaged citizens of Massachusetts. In addition to his private practice and volunteer work, Andrew is an Adjunct Professor at New England School of Law, teaching family law. Prior to becoming a lawyer, Andrew was a market research analyst for packaged goods companies and advertising agencies. He switched careers fifteen years ago and is very happy with the results. Andrew is married to Francesca Coltrera, a free lance medical and science writer. They have two children, Emma, age 16, and Kate, age 13, 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.

Daniel T. Forrest is the Director of Art and Historic Preservation within the Connecticut Department of Economic and Community Development. In that role, Dan supervises the staff of

the Connecticut Office of the Arts and the State Historic Preservation Office. Dan previously served as Deputy State Historic Preservation Officer.

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.

Mary Kelley is a principal with The Field Organization in Cambridge, MA, a consulting company working with arts and cultural organizations on strategic planning and income development. Until 2007, she served for 11 years as Executive Director of the Massachusetts Cultural Council (MCC). In that position, she was instrumental in the development and expansion of several initiatives that are considered national models, including the Healing Arts Initiative, YouthReach, and the John and Abigail Adams Arts Program for cultural economic development. Kelley brings to her work a life-long love for, and involvement with, the arts. She has more than 20 years of experience in the administration, development, and marketing of performing arts and non-profit organizations, including an extensive background in theater management. She previously served as Executive Director of The Music Hall in Portsmouth, NH, as Director of Marketing and General Manager at the Big Apple Circus, and Production Associate at Warner Theatre Productions, a division of Warner Communications. She was General Manager of the Williamstown Theatre Festival, the Westbeth Theatre Center and ETC Theatre Co. She served as New York State Director of Hands Across America, a project of USA for Africa, and managed the South American tour of EVITA. Mary has been a panelist for the National Endowment for the Arts and was the recipient of the Outstanding Woman of Achievement in the Arts Award from the General Federation of Women's Clubs of Massachusetts. She serves on the Board of Directors of the New England Foundation for the Arts. Pursuing a desire to shape public policy, Mary earned a law degree and worked as a Special Assistant Attorney General in the Massachusetts' Attorney General's office before her appointment to the MCC.

Ted Landsmark is President and CEO of the Boston Architectural College, an independent, accredited college of spatial design offering degrees in Architecture, Interior Design, Landscape Architecture, and Design Studies. Ted holds degrees in law and environmental design from Yale University, a Doctorate in American Studies from Boston University and has worked as Special Assistant to the Mayor of Boston. He currently serves as a Trustee of the American Institute of Architects Architectural Foundation and a Trustee of the American Society of Interior Designer Foundation. Ted is a Trustee Emeritus of the MFA Boston and serves as a member of the Boards of Historic Boston, Boston Fund for the Arts, and New England Foundation for the Arts. He currently serves on the Mayor of Boston's Climate Action Leadership Committee, the Boston Society of Architects (1997-present), and served as National Chair for the AIA Committee on Diversity (2003-2006). He received the AIA Whitney Young Jr. Award (2006) and served as the American Collegiate Schools of Architecture President (2006-2007). He is an ACSA representative to the National Architectural Advisory Board.

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.

Lynn Martin Graton of Northfield was named Acting Director of the New Hampshire State Council on the Arts in October 2009. She has been with the Council since 1998, serving as Traditional Arts Coordinator. While at the Council, Lynn has worn many hats including serving as the New Hampshire curator for the state's participation in the 1999 Smithsonian Folklife Festival and the in-state re-creation in 2000. She has overseen the Collections Management team, served for a time as the agencies Pearl database administrator, and launched the New Hampshire Folklife web site, in addition to administering New Hampshire's Traditional Arts programming. Lynn has 26 years of experience in arts administration and has served on a number of NEA grant review panels for Folk Arts infrastructure and the National Heritage Fellowships. Before coming to New Hampshire she served for 15 years as Folk Arts Coordinator for the Hawaii State Foundation on Culture and the Arts where she undertook several major projects including the 1989 Hawaii state program at the Smithsonian Folklife Festival, the restaging in Hawaii, coordinating a delegation of Hawaiian tradition bearers to an international arts festival in Tahiti, and produced major exhibitions, publications and recordings. A skilled craftsman, Lynn holds a bachelor's degree in ceramics and sculpture from the University of Guam and a master's degree in Pacific Island Studies from the University of Hawaii. She apprenticed with a number of weavers throughout the Pacific specializing in basketry. Lynn and her husband, Arnold M. Graton, Jr., a historic restoration timber framer, live in a timber framed home they designed and built in 2008. They devote most of their free time to sustainable farming. Lynn's son, Daithi Martin, is a student at the University of Montana in Missoula, majoring in Forestry Management.

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.

Peter Nessen is the Principal of CRIC Capital, founder and president of Nessen Associates, as well as Chairman and CFO of NCN Financial Corporation. Mr. Nessen served as Secretary of the Executive Office for Administration and Finance of Massachusetts and as the senior cabinet member during the first two years of the administration of Governor William Weld. He has also been a senior partner of the accounting firms of BDO Seidman and Henry J. Bornhofft Company and the Dean for Resources and Special Projects at Harvard Medical School. As one of the country's leading experts in public finance and privatization, he is the founder and chairman of a public policy organization that provides services to not-for-profit, health care, and other organizations. Mr. Nessen has had academic appointments at Boston University, Northeastern University, Suffolk University, and Harvard Medical School. He is currently Chairman of The

Philanthropic Initiative. In past years, he has chaired the Massachusetts Cultural Council, and has served on the Governor's Commission evaluating school reform. He has also served on the Board of Directors for such organizations as WBUR, Museum of Science, Society of Arts and Crafts, Fuller Art Museum, Huntington Theater, Forsyth Institute, and Danforth Museum. Mr. Nessen received a Bachelor of Arts from Dartmouth College and a Masters of Business Administration degree from The Amos Tuck Graduate School of Business.

John Plukas (Treasurer) was the Co-Founder and Co-Chairman of Wainwright Bank & Trust Company, a Boston-based commercial bank with 12 branch locations and over \$1 billion in assets. Founded in 1987, Wainwright was widely recognized as one of the most socially progressive financial institutions in the country having provided over \$700 million in local community development loans. Mr. Plukas is currently a Director of Eastern Bank, an \$8 billion institution. After receiving an AB from Wesleyan University and an MBA from Harvard Business School, John worked at various investment-banking firms and eventually became President of HCW Inc., a NASDAQ traded public corporation. Mr. Plukas has established the John M. Plukas Fund and the Plukas Prize for Outstanding Economics Majors at Wesleyan and has also endowed a fellowship at the Harvard Business School. He has a gubernatorial appointment as a Commissioner at the Massachusetts Cultural Facilities Project; serves on the Board and Executive Committee of the New England Foundation for the Arts, the New England division of the National Endowment; serves on the Board of Leveraging Investments in Creativity ("LINC"), an arm of the Ford Foundation; and on the Board of the Forsyth Institute where he is Chairman of the Investment Committee.

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.

Andrea Rogers retired in June 2010 from the position of Executive Director and CEO of the Flynn Center for the Performing Arts where she has been since 1980. Rogers spearheaded the growth of the Flynn Theatre into the premier performing arts center in the region, a leader in innovative performance programming and arts education, dedicated to excellence and community involvement, with sound fiscal management. She also participated in the founding of the Burlington Discover Jazz Festival which is now produced by the Flynn Center (in association with Burlington City Arts). Prior to her involvement with the Flynn, she was Founding Director of the University of Vermont's Church Street Center for Community Education and held positions with the State of Vermont and AFS International Scholarships in New York. She has a B.A. with honors from the University of Michigan and received an Honorary Doctorate of the Arts from St. Michael's College and additional honorary degrees from Burlington College and Champlain College. She has served as trustee with the Vermont Arts Council, the League of Historic American Theatres, the Fletcher Free Library, the Visiting Nurse Association of Chittenden County, and the Vermont Health Foundation. She has also served on the Downtown Burlington Development Association and the Vermont Quebec Commissioner, the Downtown Partnership in Burlington, and the board of Cradle to Grave Arts/Hannah Dennison and Company. Currently, she serves on the board of Vermont Public Radio, consults gratis with small non profits, works with her church community, and enjoys a good game of tennis. She performs regularly with the Oriana Singers.

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 (Chair) is senior vice president for academic affairs and provost at Berklee College of Music in Boston, MA. He also serves as the executive producer for the Berklee Beantown Jazz Festival. Larry is active in the arts and higher education communities and currently serves on the following boards: New England Foundation for the Arts (NEFA), and JazzBoston. In addition, he has served as a panelist numerous times for the National Endowment for the Arts, Doris Duke Charitable Foundation, Heinz Foundation, Ohio Arts Council, Arts Midwest, and State of Michigan's Council for Arts and Culture, Mid Atlantic Arts Foundation, and Arts International among others. He has also presented at numerous arts and higher education conferences on the role of arts and culture in communities. He served a

three-year term as board chair for the Association of Performing Arts Presenters (a national arts service organization based in Washington, D.C.).

Anita Walker has served as Executive Director of the Massachusetts Cultural Council (MCC) since April 2007. She is the Commonwealth's highest ranking cultural official and in that role has raised the visibility of the creative sector as a driving force for growth and prosperity. She has been the lead champion for the Massachusetts Cultural Facilities Fund, which in five years has invested more than \$50 million in arts and cultural building statewide. Walker also launched MCC's Cultural Districts Initiative to help cities and towns attract new visitors and commercial activity by focusing on arts and culture. Her leadership in the creation of the Cultural Investment Portfolio, a new program for more than 400 outstanding nonprofit arts, humanities and science organizations, has simplified the state's operating support system and, by adding the Massachusetts Cultural Data Project, has helped organizations better understand their finances and become good advocates for not only their work but for the entire sector. Walker has also put a new emphasis on the role that creativity and arts education play in Student achievement and success through programs such as the "Creative Minds Afterschool Initiative" which provides arts education to more Massachusetts school children outside the traditional school day. Walker is a native of California, a graduate of Arizona University, and resides in Boston.

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