NEFA supports artists with grants and professional resources; establishes vital connections between artists, arts programmers, and the public; and strengthens the region’s creative economy through research that informs public policy.

You can help strengthen NEFA’s impact by making an online gift at www.nefa.org.
NEFA was created as one of six regional arts organizations nationwide with funding through the National Endowment for the Arts and New England state arts agencies. As a 501(c)(3) public charity with additional funding from corporations, foundations, and individuals, NEFA now operates with an annual budget of over $7 million to develop and deliver arts programs on local, regional, national, and international levels.

NEFA’s mission is to creatively support the movement of people, ideas, and resources in the arts within New England and beyond, make vital connections between artists and communities, and build the strength, knowledge, and leadership of the region’s creative sector.
NEFA has been a pioneering cultural force since its founding in 1976. From building a national support system for contemporary dance, to defining the creative economy, to increasing civic engagement through public art, our commitment to artists, art forms, and programs that defy traditional boundaries has driven our success. NEFA’s 35th anniversary represents the culmination of more than a generation of boundary-breaking work while serving as a platform for the next era.
NEFA receives $300,000 grant from the National Endowment for the Arts Challenge III program.

Cambodian and Laotian traditional performing artists are the first beneficiaries of NEFA’s Newcomers Project.

NEFA funds 2,062 performances and workshops region-wide. Audiences surpass 2.9 million. Budget reaches $1.8 million.

Liz Lerman’s Dance Exchange, with women and men of all ages, expands the definition of dance through residencies at six New England sites.

NEFA establishes first region-wide commissioning and touring project with New England Presenters consortium. The Apple Hill Chamber Players travels to 17 sites in the region.

NEFA’s Fund for the Arts launches Visible Republic, a four year public art funding collaboration including the LEF Foundation and the Boston Foundation.

NEFA presents a major regional folk arts conference in Portland, ME, called Local Ingenuity: Engaging Cultural Traditions in Community Building.

New England Artists’ Congress IV is held in Newport, NH, with NEFA support.

NEFA launches the Building Communities through Culture program.

A $1 million National Endowment for the Arts leadership grant is awarded to NEFA to initiate the National Dance Project, setting the stage for a long-term partnership with the Doris Duke Charitable Foundation and other major funders.

NEFA launches the Regional Fellowships for Visual Artists program; granting $5,000 awards to New England visual artists in partnership with the National Endowment for the Arts.

The Lila Wallace-Reader’s Digest Fund awards NEFA and the National Jazz Service Organization a $3.4 million grant to manage the Lila Wallace-Reader’s Digest National Jazz Network.

NEFA produces Presenting the Folk Arts in Lowell, MA, the first conference and performance showcase focusing on issues of folk arts presentation.

Fund for the Arts becomes a permanent fund of NEFA, supporting public art in Greater Boston.

In partnership with the NEA, Poet Laureate Robert Pinsky, Boston University, and the Library of Congress, NEFA establishes the Favorite Poem Project.

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NEFA produces Dance, the Spirit of Cambodia, the first formal U.S. tour of Cambodian dance and music in over a decade.

Creative Economy Initiative: NEFA partners with the New England Council to define the creative economy and analyze its collective economic impact.

With the National Endowment for the Arts, NEFA hosts Clearing the Path: Arts and Accessibility in New England to develop model approaches to accessibility practices in the arts.

In partnership with the National Endowment for the Arts and Dance/USA, NEFA makes the first of three years of grants in the American Masterpieces: Dance program.

The first Idea Swap – the networking event associated with the Expeditions program – takes place at the American Textile Museum in Lowell, MA.

With support from the Ford Foundation, NEFA, in association with the Maine Indian Basketmakers Alliance (MIBA), convenes the region’s Native American artists and leaders to design a support system for New England’s Native artists.

NEFA collaborates with its five sister regional arts organizations to publish the report Global Positioning Strategy (GPS) for the Arts: Recommitting America to International Cultural Exchange.

NEFA partners with the National Endowment for the Arts and the National Park Service on Art & Community Landscapes.

With support from the Aliad Fund at the Boston Foundation, NEFA’s National Dance Project hosts the New England Dance Lab in 2007 and seven gatherings throughout the region in 2008. These free events reach over 270 dance artists, presenters, funders, and administrators interested in nurturing the region’s dance ecology.

With a grant from the U.S. Department of Commerce, NEFA, in partnership with the Massachusetts Cultural Council, launches MatchBook.org, an online performing arts directory that links artists with those who hire them.

With support from The Andrew W. Mellon Foundation, the National Theater Pilot makes the first of two rounds of grants for devised theater projects.

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Dear Friends,

It is my pleasure to share this year’s annual report, a special edition which marks NEFA’s 35 years at work.

“Steadfast” and “boundary-breaking” are not typically used to describe the same organization. But over the past 35 years, NEFA has served as both an anchor of support for diverse artists and art forms, and a catalyst for pioneering partnerships and programs. This dual role has established us as a laboratory for pilot projects and a trusted steward of resources among our funders and donors.

In fiscal year 2011, NEFA made 486 grants, distributing $3.45 million to 1,350 artists and organizations throughout New England and across the U.S. The year’s first-ever Creative Communities Exchange and Creative Economy awards are exemplars of groundbreaking in other NEFA programs and services.

None of this work would be possible without the vision and support of our funders, or the extraordinary dedication of our board of directors and staff, past and present, to whom I extend deepest gratitude.

This report provides a selection of stories and images -- of mastery and endeavor, of connection and community, of artists and those who support them -- which together present an inspired point of departure for the years ahead.

With appreciation,

Rebecca Blunk
Executive Director
As a grantmaker, convener, program initiator, developer of resources, and builder of creative partnerships, NEFA celebrates New England while playing a national role in the development of model programs, international cultural exchange, advocacy, and access to the arts. By leveraging public and private funding, NEFA awards an average of $3 million annually in more than 450 grants, and produces tools, research, and events that serve and connect artists, organizations, and communities.

Visit nefa.org for more detail on current programs and services, including:

» Center Stage℠
» National Dance Project
» National Theater Pilot
» Native Arts
» New England Presenting & Touring
» Public Art
» Creative economy research
» CultureCount
» MatchBook.org
» NEFA Network
35 YEARS. COUNTLESS FIRSTS.

1981 NEFA’s first creative economy report, *The Arts and the New England Economy*, was landmark in that no organization had presented research on the economic impact of the arts in New England. Subsequent studies expanded on the initial report’s findings, revealing that the region’s cultural nonprofits were a more significant financial force than anyone had ever imagined. Business and cultural leaders took note, and in 1998 joined NEFA to organize the Creative Economy Initiative. NEFA continued to pioneer creative economy research as the first to quantify sector employment in 2000 and the first to publicly define the sector in 2007. Numerous milestones have since followed, most recently the Creative Communities Exchange in May 2011. The two-day event brought together 220 creative and cultural community leaders for networking and workshops and featured NEFA’s first-ever Creative Economy awards.

“**For the last 14 years, I’ve enjoyed working with NEFA’s outstanding staff as they both created and successfully managed programs in many artistic fields. Personally, I am pleased to support all of NEFA’s programs.”**

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JOHN PLUKAS
Board member since 1996
Wainwright Capital Management, Boston MA

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1980 The Visual Arts/Media Program is launched to tour exhibitions to audiences throughout the region, nation, and the world.


1982 The National Theatre of the Deaf (NTD) tours New England with *Gilgamesh*, a unique production performed by an ensemble of deaf and hearing actors. One of 25 traveling NTD productions that NEFA will support over the years.

1984 NEFA sponsors New in New England conference, which launches focus on the presentation of contemporary, experimental work. The works of multi-disciplinary artists, such as media/performing artist Peter Rose and actor/performance artist Spalding Gray, are seen and result in dozens of new organizations joining NEFA’s presenter network.

1985 With support from the Jessie B. Cox Charitable Trust, NEFA begins a three-year plan to develop new arts partnerships in rural communities, and stimulate interest in contemporary arts.
1986
Holly Sidford signs on as executive director.
NEFA launches Mixed Signals, an innovative program that distributes work by independent film and video artists to audiences across the region via cable television.

1986
NEFA funds the first regional, seven-site tour of dance innovator Trisha Brown. Audiences get a close look at Brown’s complex and original style, which continues to bring her international renown.

1987
NEFA establishes first region-wide commissioning and touring project with New England Presenters consortium. The Apple Hill Chamber Players travels to 17 sites in the region.

1988
NEFA launches Traditional Arts initiative to support folk artists in the region.

1988
Liz Lerman’s Dance Exchange, with women and men of all ages, expands the definition of dance through residencies at six New England sites, which bring local people and their stories into the dance.

1988
NEFA funds 2,062 performances and workshops region-wide. Audiences surpass 2.9 million. Budget reaches $1.8 million.

1989
NEFA receives a $300,000 grant from the National Endowment for the Arts Challenge III program, which helps leverage an additional $1.2 million to strengthen contemporary and traditional arts in New England.

1989
Cambodian and Laotian traditional performing artists are the first beneficiaries of NEFA’s Newcomers Project to assist refugees and new immigrant performing artists with bookings, contracts, promotional materials, and showcase opportunities.

1990
NEFA launches the Regional Fellowships for Visual Artists program; granting $5,000 awards to New England visual artists in partnership with the National Endowment for the Arts.

35 YEARS. THOUSANDS OF COMMUNITIES.

1986-87 The tours of the Trisha Brown Dance Company and New Hampshire-based Apple Hill Chamber Players were early examples of NEFA’s holistic approach to building presenter networks. For both projects, NEFA not only provided funding but also tour and presenter planning support, elevating the involvement and profile of presenting organizations within the region. NEFA later established Expeditions, a grant program for New England presenters that supports the touring of exemplary performing arts projects. A cornerstone of Expeditions is the annual Idea Swap, a regional networking event for presenters to share and seed project ideas and discuss future collaborations. 2011 marks the Idea Swap’s 10th anniversary as well as the return of dance innovator Trisha Brown as a NEFA grant recipient.

“I’m a member of NEFA’s board because I’m the director of the Rhode Island State Council on the Arts, but I serve because NEFA is the best way to ensure that artists in Rhode Island benefit from all the good work that’s happening throughout New England and the rest of the country.”

RANDALL ROSENBAUM
Board member since 1995
Rhode Island State Council on the Arts, Providence RI
The Lila Wallace-Reader’s Digest Fund awards NEFA and the National Jazz Service Organization $3.4 million for the Lila Wallace-Reader’s Digest National Jazz Network. In its first three years, the Network supports 8,714 artists in 1,123 performances, reaching 1.6 million people. A $5.1 million grant from the Fund extends the program for three more years.

1991
NEFA produces Presenting the Folk Arts in Lowell, MA, the first conference and performance showcase to bring together over 100 traditional artists, presenters, folklorists, and educators to focus on issues of folk arts presentation.

1992
Fund for the Arts becomes a permanent fund of NEFA, supporting public art in Greater Boston. Ensuing projects include collaboration between Boston artist Wen-Ti Tseng and students of the Boston Arts Academy to create a new façade for the Academy building.

1994
Sam Miller takes NEFA’s helm as executive director.

1996
A $1 million National Endowment for the Arts leadership grant is awarded to initiate the National Dance Project. In its first year, the project supports the creation and national touring of more than 17 contemporary dance projects, including Eiko and Koma, Ballet Hispanico, Rennie Harris, and the Mark Morris Dance Group. Funding is later matched by a significant grant from Doris Duke Charitable Foundation and other major funders.

1996
NEFA launches the Building Communities through Culture program, which links the leadership of participating communities, increases available resources, and creates a body of knowledge about sites in New England in which cultural activities are central to community building efforts.

1997
New England Artist’s Congress IV is held in Newport, NH with NEFA support. The Congress highlights communities that engage artists as vital partners in their growth and renewal.

1998
In partnership with the NEA, Poet Laureate Robert Pinsky, Boston University, and the Library of Congress, NEFA establishes the Favorite Poem Project to create an audio and video archive of Americans reciting their favorite poems.

1991 NEFA initially approached the Lila Wallace-Reader’s Digest Fund seeking grant support for its New England Jazz Network. Instead, the Fund asked NEFA to co-facilitate the development of a new initiative, the National Jazz Network. The project marked NEFA’s foray into national work and laid the groundwork for the expansion of NEFA’s New England Dance Project into the National Dance Project (NDP), a model of how private and public funding can work together. NDP has since served as the prototype for two more NEFA-developed national programs, American Masterpieces: Dance and the National Theater Pilot. The latter was inspired by a 2009 NEFA study that revealed significant, untapped potential for the development and nationwide touring of collaborative theater works.

GEETA AIYER
Board member since 2002
Boston Common Asset Management, LLC,
Boston MA

“NEFA and the Creative Economy have never been more important to our region. As a 25-year resident of New England, I welcomed the chance to use my experience in finance and sustainable investing in support of NEFA’s work.”

ARMITAGE GONE! DANCE | NATIONAL DANCE PROJECT
PHOTO: JULIETA CERVANTES

35 YEARS. INFINITE CONNECTIONS.
1999
NEFA's Fund for the Arts launches Visible Republic, a four year public art funding collaboration including the LEF Foundation and the Boston Foundation, which provides grants to artists for site-specific public art projects in Greater Boston.

1999
NEFA presents a major regional folk arts conference in Portland, ME, called Local Ingenuity: Engaging Cultural Traditions in Community Building. Two hundred community arts administrators, folklorists, artists, and public sector workers explore the relationships between artists, the community, and the institutions that enable community work to flourish.

2000
With the National Endowment for the Arts, NEFA hosts Clearing the Path: Arts and Accessibility in New England, to develop model approaches to accessibility practices in the arts. Participants include artists, arts administrators, and disability service organization staff members.

2000
Creative Economy Initiative: NEFA partners with the New England Council to define the creative economy and analyze its impact in The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness.

2001
NEFA produces Dance, the Spirit of Cambodia, the first formal U.S. tour of Cambodian dance and music in over a decade. Forty master dancers and musicians toured 12 U.S. cities, and offers a rare opportunity for communities around the country to experience Cambodia’s honored art forms.

2002
The first Idea Swap — the networking event associated with the Expeditions program — takes place at the American Textile Museum in Lowell, MA. Many of the presenters who attended this year’s 10th Idea Swap were there. The technology has changed, but the goals remain current: supporting well-planned, high quality performing arts projects in New England.

2004
NEFA partners with the National Endowment for the Arts and the National Park Service on Art & Community Landscapes, which supports site-based public art as a catalyst for increased environmental awareness and stewardship.

35 YEARS. A MYRIAD OF ARTISTS.

1999 More than 50 artists received public art funding through the Visible Republic program, creating plans for community-inspired installations that ranged from live video projections to limestone sculptures to a guerilla photography exhibit. The program was supported in part by NEFA’s Fund for the Arts, which began in 1981 to bolster the field of public art. Two years ago, NEFA launched the Public Art Discussion Series by bringing together artists, community leaders, and public art experts for bimonthly talks to further cultivate the field. NEFA’s commitment to underserved art forms also includes its Native Arts program, which fosters the Native Artist community on a regional and national level by promoting the preservation and exchange of indigenous arts along a continuum from traditional to contemporary. Projects include dance, beadwork, basketmaking, sculpture, film, and ceramics.

TED LANDSMARK
Board member since 1996
Boston Architectural College,
Boston MA

“Public art significantly enhances the communities within which it is placed, bringing higher qualitative and quantitative values to those areas. NEFA's Fund for the Arts has enabled me to add to the quality of our built environment.”
35 YEARS. BOUNDLESS IMPACT.

2009 NEFA collaborates with its five sister regional arts organizations to publish the report *Global Positioning Strategy (GPS) for the Arts: Recommitting America to International Cultural Exchange*. Created as a resource for the Obama administration, the report highlights the importance of two-way international cultural exchange as well as examples of successful programs that could serve as models for future initiatives. A year later, NEFA launched Center Stage™, in partnership with the U.S. Department of State, that will bring artists from around the world to American cities for performances, workshops, and community engagement. NEFA’s far-ranging work on the international stage began in the early 1990s with a project involving Cambodian American artists and their counterparts at the Royal University of Fine Arts in Phnom Penh to preserve and share classical Cambodian dance. A hallmark was the 2001 NEFA-produced tour, *Dance, the Spirit of Cambodia.*

CAMBODIAN ARTISTS PROJECT | DANCE, THE SPIRIT OF CAMBODIA
PHOTO COURTESY OF THE HOPKINS CENTER AT DARTMOUTH COLLEGE

“I am committed to NEFA as an organization because it strengthens the arts regionally, nationally, and internationally, and because NEFA draws on my own experience in and passion for the arts. “

ANDREA ROGERS
Board member since 1996
Executive Director Emerita,
Flynn Center for the Performing Arts,
Burlington VT

2005
With support from the Ford Foundation, NEFA, in association with the Maine Indian Basketmakers Alliance (MIBA), convenes the region’s Native American artists and leaders to design a support system for New England’s Native artists. NEFA becomes a member of the Ford Foundation’s IllumiNation cohort, seven organizations across the U.S. working to strengthen and expand the national philanthropic network for Native arts and culture.

2006
With a grant from the U.S. Department of Commerce, NEFA, in partnership with the Massachusetts Cultural Council, launches MatchBook.org, an online performing arts directory that links artists with those who hire them to provide cultural programming in their communities. Today over 1,400 New England artists are profiled on the site.

2007
In partnership with the National Endowment for the Arts and Dance/USA, NEFA makes the first of three years of grants in the American Masterpieces: Dance program. AMD, based on the model of NEFA’s National Dance Project, celebrates American dance and choreography, and resulted in 45 select projects with over 100 performances, tours, and educational programs reaching U.S. communities of all sizes.

2008
With support from the Aliad Fund at the Boston Foundation, NEFA’s National Dance Project hosts the New England Dance Lab in 2007 and seven gatherings throughout the region in 2008. These free events reach over 270 dance artists, presenters, funders, and administrators interested in nurturing the region’s dance ecology, and results in new dance residency opportunities and a strengthened network.

2009
NEFA collaborates with its five sister regional arts organizations to publish the report *Global Positioning Strategy (GPS) for the Arts: Recommitting America to International Cultural Exchange*. Created as a resource for the Obama administration, GPS for the Arts highlights the importance of two-way international cultural exchange along with examples of successful programs that could serve as models for future initiatives.

2010
With support from The Andrew W. Mellon Foundation, the National Theater Pilot makes the first of two rounds of grants for devised theater projects. Modeled after NEFA’s National Dance Project, the two year pilot is creating a system of support for professional artist-led collaborative theater.
35 YEARS OF IMPACT.
NEFA connects artists and communities through dynamic systems of support, producing synergies and impact that radiate from New England and around the globe.
CONDENSED STATEMENT OF FINANCIAL POSITION

ASSETS
Cash 713,917
Certificates of deposit 3,398,278
Investments 6,218,641
Grants receivable 7,443,875
Fixed assets 102,509
Other assets 33,404

TOTAL ASSETS 17,910,624

LIABILITIES AND NET ASSETS
Accounts payable and accrued expenses 203,483
Grants payable 2,705,397
Agency funds payable 121,711
Total liabilities 3,030,591
Unrestricted funds - operating 3,074,978
Temporarily restricted funds 11,805,055
Total net assets 14,880,033

TOTAL LIABILITIES AND NET ASSETS 17,910,624

REVENUE
- Foundations & Corporations 73.0%
- National Endowment for Arts 20.1%
- State Arts Councils 2.6%
- Individual Contributions 0.3%
- Earned Income 1.5%
- Interest & dividend income 2.5%

EXPENSE
- Grantmaking 59.4%
- Research & Program Services 23.5%
- Administration 10.5%
- Communications & Development 6.6%

## CONDENSED STATEMENT OF ACTIVITIES

### TEMPORARILY RESTRICTED

<table>
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<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Contributions &amp; grants</td>
<td>$4,164,423</td>
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<tr>
<td>National Endowment for Arts</td>
<td>$1,149,500</td>
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<td>State arts councils</td>
<td>$146,600</td>
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<td>Service fees and other income</td>
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<tr>
<td>Net investment gain (loss)</td>
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<tr>
<td>Net assets released from restrictions</td>
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### CHANGE IN TEMPORARILY RESTRICTED NET ASSETS  

**246,035**

### UNRESTRICTED

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<tr>
<td>Net investment gain (loss)</td>
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<tr>
<td>Net assets released from restrictions</td>
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<tr>
<td><strong>Total revenue and other support</strong></td>
<td><strong>$6,253,486</strong></td>
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<table>
<thead>
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<td>National Dance Project</td>
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<td>New England Presenting &amp; Touring</td>
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<td>National Theater Pilot</td>
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<td>Center StageSM</td>
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<td>Public Art</td>
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<td>Native Arts</td>
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<td>Research, documentation and evaluation</td>
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<td>General program services</td>
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<td><strong>Total program services</strong></td>
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<td>Administration and general</td>
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<td>Development, marketing and communication</td>
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<td><strong>Total supporting services</strong></td>
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<tr>
<td><strong>Total expenses</strong></td>
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### CHANGE IN UNRESTRICTED NET ASSETS  

**441,408**

### NET

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<th>Description</th>
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<tr>
<td>Change in Net Assets</td>
<td>$687,443</td>
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<tr>
<td>Net Assets - Beginning of Year</td>
<td>$14,192,590</td>
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</table>

### NET ASSETS - END OF YEAR  

**14,880,033**

A COMPLETE SET OF AUDITED FINANCIAL STATEMENTS FOR FISCAL YEAR 2011 IS AVAILABLE UPON REQUEST.
FUNDERS & PARTNERS

From June 2010 through November 23, 2011, NEFA was generously supported by the following:

$2,000,000 +
Doris Duke Charitable Foundation
The Andrew W. Mellon Foundation

$1,000,000 +
National Endowment for the Arts
U.S. Department of State

$100,000 +
Anonymous
Asian Cultural Council
Doris Duke Foundation for Islamic Art
The Ford Foundation
Leveraging Investments in Creativity
The Community Connections Fund of the MetLife Foundation
Robert Sterling Clark Foundation

$50,000 +
Germeshausen Foundation
Massachusetts Cultural Council
The McKnight Foundation
National Park Service

$15,000 +
Rona and Jeffrey Abramson
Connecticut Commission on Culture and Tourism
G. Barrie Landry
The Henry Luce Foundation
Rhode Island State Council on the Arts
Betty Saks and Bart Kavanaugh

$10,000 +
Native Arts and Cultures Foundation
New Hampshire State Council on the Arts
Rosenberry Charitable Term Trust
Vermont Arts Council

$1,000 +
Geeta and Kamesh Aiyer
Alexander, Aronson, Finning and Co.
Autodesk, Inc.
Berkshire Taconic Community Foundation
Eastern Bank Charitable Foundation
The Janey Fund
Maine Arts Commission
Donald and Mary Melville*
The MetLife Creative Connections Program of Meet The Composer, Inc.
John Plukas*
The Red Lion Inn/The Porches Inn at MASS MoCA
Andrea Rogers*
Trinity Financial
Wainwright Bank – Eastern Bank

* Indicates in-kind support
**$500 +**
Sandra Burton  
M. Christine Dwyer*  
Eckert Seamans Cherin & Mellott, LLC  
Lee Ellenberg and Ken Mitchell*  
Geoffrey Hargadon*  
Joanne Herman*  
Marcie Hershman*  
Mary Kelley and Tom Field*  
Hiroko Kikuchi and Jeremy Liu*  
Lyn LaPlume  
Christopher McMahan*  
Peter and Beatrice Nessen  
Opus Advisors, LLC  
The Rhode Island Foundation  
Holly Sidford*  
Lawrence J. Simpson*  
Martin Tannenbaum and Alex Ingersoll*  
Bernard Toale & Joe Zina*  
Wilson Butler Architects

**$250 +**
Rebecca Blunk  
Byron O. Champlin*  
Andrew Cornell and Francesca Coltrera*  
Amy Zell Ellsworth*  
Lincoln Financial Foundation, Inc.  
Samuel A. Miller  
Jane Preston and Michael Muller*  
Harvey and Andrea Rosenthal*  
Cherie Winner

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