

Found @ the Fest

**Lots of Minutes and
pretty Photos**

**Contra Dance: Not all
events are the same**

NEFFA



NEWS

Summer 2011 – Vol. XXXVII #2

**Welcome to Bill
Cowie, new NEFFA
President!**

**Farewells to old
friends of NEFFA**

Yes, I am a contra dance caller. I call for contra dances. Please find a partner and join the shortest line.

You will have much more fun if there are even lines in this dance.

But this dance has contra corners in it. If the lines are too long, no one will have any fun.

Look. It is a simple concept. When you find a partner, join the line that has the fewest dancers. That way, everyone can have fun.

Fine. I do not care anymore. Please take hands four from the top.

I am a contra dancer and I want to contra dance. Is there a contra dance caller here?

I do not want to join the shortest line. I want to join the line that has the cool, hip dancers in it.

But I do not want to join the shortest line. The longest line must be the longest because that is where all the cool, hip dancers are. I want to dance in that line.

I do not care. The only way to have fun in contra dancing is to be in the line with all the cool, hip dancers.

I do not understand how not being in the line with the cool, hip dancers could be fun in any way. Besides, being in the line with the cool, hip dancers is the only way I can hope to dance with them, and if I do not dance with them, my life is worthless.

No.



Contra Dancer vs. Contra Caller

Noah VanNorstrand (of Great Bear Trio and Giant Robot Dance fame) has used a text-to-video web application to produce a short video illustrating typical interactions between dancers and callers. The script is spare and Beckett-like (Samuel, not formation) and is funny because it's true, mostly.

See the rest at <http://tinyurl.com/cdc-vs-cd> You need to wait while it loads completely.

Found at the New England Folk Festival

Are any of these items yours? If so, fill out the Lost and Found form at http://www.neffa.org/lost_and_found.html or leave a message at the NEFFA office phone (617) 299-1590.

Shoes

A surprisingly small number of shoes, including some well-worn men's oxfords and some slipper-type dance shoes.

Accessories

Several pairs of eyeglasses.
Sunglasses
Brown glasses case
Red folding umbrella in case
North Face mesh sack

Hats

Black cap, sort of like a fisherman's cap
N.E. Patriots wool cap

T-Shirts

Brown Large
"Red Hot and Blue / Smithsonian"
Large
"Boston Derby Dames" sky blue Large

Shirts

Youth size brick red turtleneck
Black shirt with floral design and beads
Men's dress shirt blue tartan
Men's dress shirt fine red/white grid

Sweatshirts

Youth L "Patriots"
Black zipper-front "NALOG"
Black "New England Track and Field Championships"
Gray hooded with yellow lining XL
Dark blue hooded Champion M
Hooded dark blue "Patriots" Reebok 10/12
Hooded "All that Jazz Dance Studio"

with "Sarah" on sleeve
Hooded zipper-front black
Hooded brick-red M "BC Eagles"
Hooded "Brooklyn 10" design with

Sweaters/Vests

Brown insulated vest
Brown wool vest
Dark brown M "Tracy M" sweater
Black women's sweater open in front
Zipper front black velour women's sweater

Jacket

Fleece-lined with brick red shell
Raincoat LLBean Mens XXL

Pants

Black stretch pants

Musical Stuff

Beater for drum
Guitar stand
Folding music stands
White earbuds
Tambourine

Jewelry

Silver hoop earring
"Pearl" bracelet

Miscellaneous

Golden crochet hook
Upper-gum retainer
Bag of feathers
Magenta pouch containing earplugs
Black Chinese fan
7-day pill case
2 keys on a small chain
Bag from Target (Easton MA)

containing water bottle and miscellaneous clothing items
Green seat cushion
Long stick with two green tape strips on one end
18" square red velour fabric
Lightweight white tote bag with various articles of clothing inside

Baby Stuff

T shirt "Heart and Sew"

Scarves

Batik silk scarf
Several kerchiefs
Dusty green silk with silver threads
Purple woven
Gray scarf

Water Bottles

Many, many water bottles



Editor: **Dan Pearl** Mailing: **Dayle Watts**
Editorial Review: **Bill Cowie, Shelagh Ellman-Pearl, Lisa Greenleaf, Maureen Carey**

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<u>Issue</u>	<u>Deadline</u>
Spring	Feb. 1
Summer	May 15
Fall	Aug. 15
Winter	Nov. 1

Models of Contra Dance

by Jeff Kaufman

There are several different ways contra dance fits and has fit into our society. The way I'm most familiar with, the Thursday night Scout House style weekly dance is only one of several. Each fits some kind of niche, but they're often pretty different from each other (this is my categorization; feel free to suggest fixes):

Modern Urban Contra (MUC) is a sometimes derogatory name for the kind of dance I've done most. Generally less than 5% or so of the dancers haven't danced before, but nearly everyone learned by coming in with no experience at some point. These dances are usually weekly, and sometimes an area has multiple weekly dances. The callers and band generally have day jobs, usually ones unrelated to music and dance. Music is live, callers drop out [can stop calling during the sequence]. Booking ahead is common. Many dancers move between dance communities and dancers from different areas see each other at festivals. Nearly all dances are equal turn duple minors and include a partner swing. Few chestnuts. Squares are looked down on. Whole set dances [think "Virginia Reel" – ed.] are *really* looked down on.

Modern Rural Contra (MUR) is a name I just made up. These are dances like MUC ones, but in areas with only enough dancers to support a monthly dance or so. These dance communities are generally smaller, often have a house band or caller, and the dancer's level of experience is usually lower. The number of newcomers is often higher and is very variable. Partner swings are not always required in each dance. Some of these places, especially in NH and VT, dance a lot of chestnuts. Occasionally there are whole set dances. Squares are more common, partly as a way to deal with very small turnouts. Almost always live music.

Schools sometimes bring in a caller to run dances and teach kids about "their traditional folk dance". Some work with live music, others with recorded. A few people make a living calling traditional dances at schools, but this has become harder recently, possibly because of No Child Left Behind and an increased focus on test performance. At these events callers generally choose to do a very wide variety of formations and styles, including whole set dances. The kids have generally not danced before.

Parties, including weddings, birthday parties, etc, often gather a lot of people who've never danced before. Dances are simple, callers need to be very good, and meeting the desires of a range of stake-holders is tricky. Especially with something like a wedding of MUC dancers who have a lot of non-dancing guests (balancing desires of the couple and their dance friends for a MUC style dance with 'real' contra dances against what will be fun for their other guests. Some callers make a living calling parties. Callers generally don't drop out.

Junkets or house parties, where people get together to jam and some people dance. Traditionally part of our folk culture, but now pretty much restricted to parties attended by MUC musicians and callers. Squares are more common due to space constraints, which can require MUC dancers to overcome their dislike. Generally there's no amplification and the callers and musicians are unpaid.

Simple Outdoor Dances, where people dance outdoors in a public space. Some dance groups use these for recruiting. These are usually free because of logistical constraints, though sometimes the performers are paid by a dance organization or grant. There may or may not be amplification. Dances can range from party-style to MUC style.

For Profit Regular Dances are uncommon now, but at one point were as common as the MUC and MUR dances. Often organized by a caller, these were generally popular enough that everyone involved in performing could make a living at it. Recorded music and changing tastes mostly killed these off in the sixties.

There are other ways to structure a dance community; these are just the ones I can recall seeing recently. The main reason I'm thinking about these is a conversation I had at the BIDA (Boston Intergenerational Dance Advocates) board retreat back in October about money and contra dance. We were mostly thinking about MUC style dances, as that's pretty much what BIDA runs. One of the people I was talking to believes that it would be good for contra dances to pay their performers well enough that people can afford to make a living. Most professional musicians are paid several hundred dollars a night, while most musicians playing for a MUC dance get much less. They were saying that it makes no sense that contra dance compensation has barely increased since the 70s despite inflation, and that if one tours one often loses money. Contra dancers are used to paying \$5-\$9 for a night of dancing to live music and a caller, while swing dancers might pay \$15 for a night with recorded music and more for live music.

At the time I had the opposite view: musicians and callers in theory deserve to be paid no more than dancers deserve to be paid. The divide in the community between performers and dancers is harmful. Dancers should call or play, and performers should

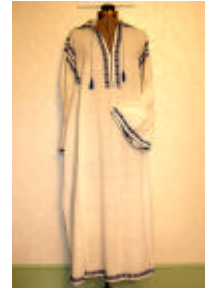


(Continued on page 4)

ETHNIC COSTUMES FOR SALE ON EBAY

Since April, Mainwoods Dance Camp has been listing ethnic costumes and accessories on eBay. Many items have been sold and sent to new homes, such as this beautiful Croatian Costume, and this Romanian tunic.

There are many more items to be sold so keep your eye out for something perfect for you! Take a look below at a couple of the items currently listed. If you are interested in seeing them, you can go to www.ebay.com and search "Mainwoods." New items are being listed regularly, so check often!



If you have an account on eBay, you have the option to click "Save Search" so eBay will send you an email whenever an item is placed for sale that contains the word "Mainwoods."

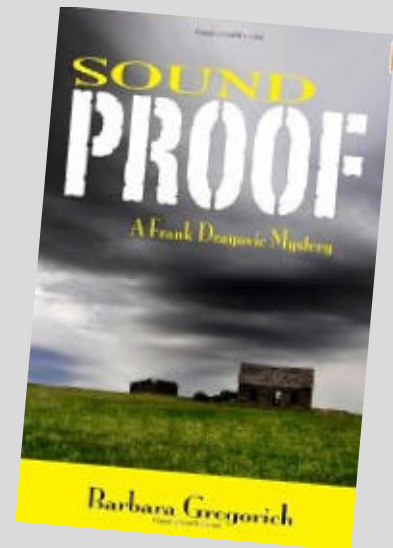
Are you new to eBay? To bid on an item you need to register for an account, which is a fairly simple and standard process. Then place your bid and see if you win!

Barbara Gregorich has sent word that she has written a mystery novel! She writes: "My new mystery, *Sound Proof*, was just published and is available on Amazon exclusively. The story takes place at a fictitious folk music festival, Midwest Music Madness, during Old-Time Week. I wrote it as a direct result of attending many music festivals with my husband, Phil Passen, when he was learning to play the hammered dulcimer."

The book is priced: \$15 for quality soft cover, \$5 for eBook.

You can read the first chapter with Amazon's *Look Inside This Book* feature. You can also read the reviews posted on Amazon.

Link to the Amazon sales page: <http://tinyurl.com/soundpf>



(Continued from page 3)

dance. Many more people should learn to run sound and organize dances. My ideal dance is one where everyone who wants to play plays, everyone who wants to call calls, and people move between the stage and the floor. The Davis Square dances I help organize are an attempt at this. Part of my learning how to call, play, organize, and run sound is wanting to be able to facilitate this sort of thing by doing whatever is needed. Most people involved in MUC are so because they enjoy it, and I don't think distinguishing between a really good dancer and a really good musician is helpful in that context.

Over time my perspective has expanded some. I still think that the previous paragraph applies to MUC, but I now better see the need for the performer/dancer divide in other contexts. It takes longer to become an adequate caller or musician than to become an adequate dancer. So any kind of event where the performer(s) are coming in to a school or something full of people who've never done anything with contra dance before is going to require a divide.

From the President's Desk

Bill Cowie



It is with great pleasure that I introduce myself to you, the membership of NEFFA. I know many of you from my years of contra dancing, volunteering at the Festival, and attending various folk concerts and coffeehouses. For those I you whom I have not yet met, I first attended the Festival in the mid 1990's, had a wonderful weekend, and was immediately hooked. I have served on the Board of Directors for the past four years. Most recently, I have chaired the Publicity committee, started and supervised the Festival Program Book advertising program, and worked with Dan Pearl and others to bring the mobile application to the Festival for the first time this year.

First, I would like to take this opportunity to extend a big Thank You to outgoing President Bob Golder. Bob took over the presidency four years ago, during a time of transition – and perhaps a bit of tumult. NEFFA had just completed the effort to move of our annual Festival from

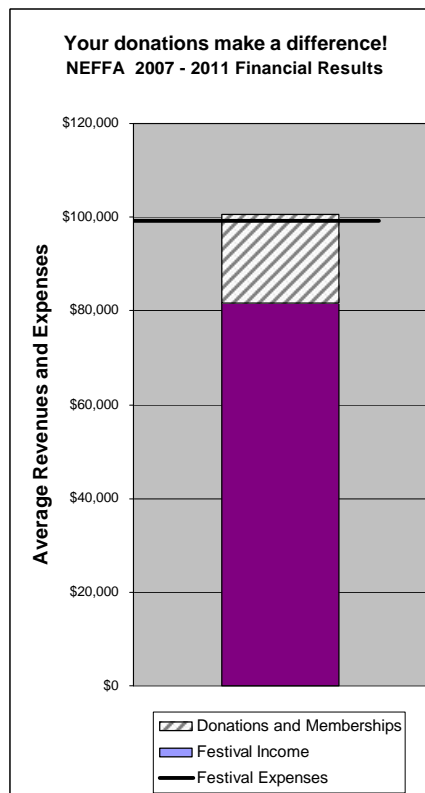
Natick, where we had been located for many years (decades!), to our new location in Mansfield, MA. Bob immediately set out to integrate the organization and the Festival into the local community. His outreach to the town, the local businesses and the area political leaders served to smooth the transition in many vital ways that may not have been particularly visible to many of our members and attendees. In the tradition of the NEFFA Board, Bob has agreed to remain on the Board this year as a trusted advisor in the role of immediate past president. Many thanks to you, Bob!

Next I would like to thank each and every one of you, our Members, for your ongoing support of NEFFA. Your financial support allows us to continue our mission of celebrating the traditions of the folk arts as we move into our 68th year.

As many of you probably know, the first few years in Mansfield were a time of numerous financial challenges, including both the impact of the move and the larger effects of the economic downturn. The Board spent a great deal of time and effort looking for ways to cut costs. There was very little waste to begin with, but with a concerted effort by Board members and committee chairpersons, we have managed to make a number of changes over the past few years that have saved many thousands of dollars in expenses. We have also identified several new sources of revenue. Together, these changes resulted in an improvement in our financial results, including small surpluses in 2009 and 2010.

To illustrate just how important your support is to NEFFA, I encourage you to take a look at the figure, above. This chart shows the average revenues and expenses for the Festival during the five years that we have been located in Mansfield.

As you can see, your generous contributions in the form of memberships and donations have closed the gap between the revenues received and the expenses incurred in producing the Festival. With your generosity, I am pleased to be able to report that NEFFA is in a stable and strengthening financial position.



And through this time of financial challenges, I am also pleased that we were able to maintain the joy and celebration of the Festival. As Bob Golder repeatedly reminded us during the many difficult decision-making discussions, the money means nothing if we lose the spirit and joy of the Festival.

Having said that, I would like to ask you to continue your support, and even consider increasing it if you are able to do so. Your contributions will be put to good use in a number of ways.

First, you will help us hold down the price of Festival tickets. It is our goal to make the Festival financially accessible to as many people as possible. Second, you will help NEFFA fulfill our mission through our Grants program. NEFFA has had a long tradition of supporting the efforts of other groups and individuals through this program, which we temporarily suspended as a precautionary step while we monitored our finances. Third, any surplus will help us to re-build our financial reserves to better

weather the next storm. And finally, there are always improvements, small and large, that will serve to enhance the Festival and provide additional enjoyment to all who attend.

I would also encourage you to help in other ways. The Board is always looking for people who have time and energy to contribute, whether for Festival committees, general volunteer work or special projects.

Your ideas and assistance are always welcome. My 'door' is always open – please feel free to contact me either in person, or by email at president@neffa.org

Thank you again for your support of NEFFA!

Bill Cowie, President, New England Folk Festival Association

FAREWELL



NEFFA performer **Harry B. "Pete" Soloway, Jr.**, 65, died Wednesday, April 13, 2011, at his Princeton NJ home following a long illness.

Pete was a musician by avocation. Beginning with drums and saxophone at age three, Pete continued to pick up new instruments throughout life, especially gravitating towards bass instruments like tuba, bass sax, and upright bass. He was also an accomplished singer from an early age, participating in the N.J. All-State Chorus in high school. Although his love for classical music was at the core of his education, he played bass, mandolin, banjo, piano, and flute in several folk-dance groups, primarily the contra-dance band Raise the Roof. He gave joy to dancers and inspired musicians with his extraordinary musicianship and kindness. Pete was an obsessive tinkerer, fascinated by how things work. He was extremely generous with his talents, never hesitating to help family and friends with repairs, or to share his endless knowledge on all things musical and mechanical. Pete comforted many with his humility, empathy, pragmatism, and

self-effacing sense of humor.

In lieu of flowers, contributions can be made to WHYY or Tabby's Place in the name of Pete Soloway, who loved cats and hated pledge drives.

Ernie Spence, former NEFFA board member, and founding member of the Thursday Night Dance Committee died on March 30, 2011. He died peacefully, surrounded by family members.



Ernie was a life-long educator. In 1951, he began his 35-year career in the Reading School system, teaching science at Parker Junior High; in 1957, he became the first principal of the newly opened Birch Meadow Elementary School; and, in 1960, he became an assistant principal at Reading Memorial High School, where he remained until his retirement in 1986. Throughout the years, he touched many lives and he treasured the long-lasting connections he had with former students.

Ernie had an abiding love for his family, not only locally, but also in Detroit, in Nova Scotia, and around the world. One of his greatest gifts was his ability to network and connect with family and friends, bringing everyone closer together.

Ernie had wide and varied interests, which he was always happy to share with both family and friends.

He was a fabulous mentor to many. Over the years, he introduced his love of airplanes, astronomy, birding, photography, biking, hockey, skating, and gardening to a wide circle of people. His legacy continues as others pursue those interests.

Contra dancing and the dance community were an important part of Ernie's life since the 1950s when he met Duke Miller at Sargent Camp. Since then, Ernie was a fixture on dance floors all over New England. Many dancers, callers, and musicians credit him with introducing them to contra dancing.

Thomas Joseph Maher (Tom) was born June 30, 1939, and died May 6, 2011 at the age of 71 in Philadelphia, PA. He battled with an aggressive form of prostate cancer along with many complications of cancer and treatment.



A native of the Bronx, NY, Tom subsequently lived for nearly ten years in the Catskill mountains of New York, followed by over thirty years in Philadelphia, PA. In the last years of his life, he wintered in Sarasota, FL.

Tom enjoyed dancing, singing, playing music, camping, swimming, reading, and writing. He loved being outdoors, and would find beauty in nature wherever he was, including state and national parks, local parks, yards and gardens, parking lots, and along the side of the road.

Thanks to his good friend Howard Rust, Tom discovered the joys of community music, dance, and song when he lived in Woodstock, NY. He picked up the fiddle in his 30s, having never before played an instrument. He began dancing and calling contra, square, and English Country dances. He sought out opportunities of many kinds to sing, dance, and play music. He loved to dance in community with others, and especially took pleasure in the fact that his wife and daughter enjoyed these activities as well.

Tom participated in the music and dance activities of many organizations. Donations in Tom's memory can be made to The New England Folk Festival, Germantown Country Dancers, and Philadelphia Area Traditional Music and Dance (PATMAD).

Summaries of the Minutes of the NEFFA Executive Board

February 13, 2011

Treasurer

Some legal issues are being directed, at least temporarily, to Jim Henderson.

The Ralph Page Memorial Committee received a grant from the Monadnock Folklore Society for the 2010 weekend, which allowed the awarding of extra pay to the performers. This year's weekend is about \$200 in the black. The current leaders of the RPMC are looking for energetic new members to help run the committee.

Archives

Terry: we are waiting to see if the pamphlet collection could go the Ralph Page Collection as a joint gift, with George Fogg, so that we don't have to determine ownership of the 6000-7000 items in the collection. I have indexed all of these. These are Lloyd Shaw foundation, NEFFA News, CDSS News, English pamphlets, etc. We acquired many of these as a result of George getting materials from deceased members. Others were simply sent to us over the years. Bob: Terry has been doing extraordinary work in going through these thousands of pieces and preserving the heritage and giving a voice to our predecessors. Some should stay with NEFFA at this time; some go to CDSS, some to UNH. My personal opinion is whatever way they are preserved is good. I know they are in good hands whoever ends up with them as long as they are protected. They are in transition to preservation because of Terry. Dan: some organizations offer duplicates to their members for sale. Is there anything of interest to folks? I would be willing to administer a sale like that. Terry: I have taken anything that is clearly owned to each owner. There are still 7 or 8 boxes of pamphlets. As an example: The Dance Federation of California has been helping us identify photos. I would like to see sent to UNH anything they do not have. The Dance Federation of California would like to get anything of theirs we don't want sent back to them. I would recommend that they continue to send to UNH. There are many little tweaks where there will be extra things. I would like to see this available to a wider audience. This would not happen with the stuff in a basement (as it had been.) We will have to deal at some point with remainders, but that is another day. I am asking for permission/advice for moving forward to donating to UNH, to a collection that is larger than what we have. This would be a transfer of ownership. Bob: pamphlets outside CDSS/NEFFA scope are rare and should be preserved. Bill moves that the NEFFA board grants Terry a vote of confidence and the authority to distribute pamphlets to organizations as she deems fit. Ralph seconds. Motion carries. [Round of applause for Terry]

Children's Activity Room

Bob: Ashley reports good progress. Amy Steton will be the onsite coordinator. Ashley has been working with Bethany for volunteers. Angie: there is a man who writes children's books who would like an area to read to and share with children. Bob: the normal thing would be that he would sell through the performer sales table. Harold: the only room is the activity room. Don: are we clear on his goal? Angie: he wants to sell his own books. Linda: we need to make the children's activity room a destination. We need not to have competition. A few hours of reading in the activity room would be ok. Dan: he described them to me as fantasy books with a tween-age heroine. The

concept of storytelling is within the folk tradition. But I have not read the book. Ann: what is the target audience? Linda: if this is a performer, he could apply next year. Michael R: would we treat him as a performer or a vendor who does a demonstration? Angie: we have to decide where and when and what form it will take.



NEFFA 2011 Photos by Arthur Ferguson

Crafts

Ann: we just discovered we had accepted 32 people instead of 31 (for 31 spots.) I think we can squeeze in one more booth. Harold: The electrician thinks he can have the craft room power set up in advance and prepared to just be dropped down. For food he is putting the power in with warning cones during school! We are very grateful to Mansfield schools to be working this out.

Mobile App

Bill: I had been in contact with The Northwest Folklife Festival person about their app. It is a fairly straightforward but helpful app for looking at genres and locations, etc. We talked at length; he is willing to work with us. He is willing to do that for a half page ad in the program book and a link on the app. He is in the process of working on it. No status at the moment. On the Android side, Ashley is going to take it back as a class project. It will not be done for this year. Bill: I have talked to Dan and Don about whether we could change our own website and use it on a smart phone. I will report back when I know more. There is a fairly long lead time through Apple.

Volunteers

Julia: I have sent out the grids for volunteer slots. The sooner you get those back, the better. The big issue is getting parking volunteers. One idea was incentives for 6 hours of parking volunteering, perhaps a tee shirt, or a parking spot. Linda: I'm going to suggest that fewer hours would be a bigger incentive. We are really saying that it is tough and it is a totally different role. Bob: we have done that in one case before. Linda: we have a precedent with sound. Robert: if this is at a remote parking area, we could provide a space so they can come back to the Festival. I am in favor of fewer hours, but the parking space could also be used. Bob: the space goes beyond incentive to "necessary tool" for remote people. Michael B: it is important not to underestimate the value of a parking spot. Dave: we were 7 thinking that the people who do remote lots get spots to return

to, not a permit for the whole Festival. Michael R: I would question keeping track of all that. Dave: this would be fewer hours if you do only parking. Michael B: some other festivals' parking volunteers did get tee shirts and the management tried to foster a culture of "us" the parking folks. Bob: some of us get to be up front, but other volunteer jobs are hidden. Nobody sees you unless they totally mess up. Anything we can do to boost morale is a good thing. Bruce: when someone volunteers are they required to do 6 hours? Bill: no, but how much admission you get depends on it. Linda: we might consider using the close-in big parking lot for volunteers. We don't have to discuss it now. Jane: would it be possible to see if there were students who might be willing to help? Julia: we only take 18 and older for parking. Bill: we are careful on how we schedule under age volunteers.



Tickets

Don: Brown Paper Tickets changed how they do things, so I have had to relearn the system. It should be up by the end of the month. Terry: who does tickets? Caroline Bays. Bob: I will send out a message and see how she is doing. Don: we have had discussion about changes to ticket stock; we got complaints about flimsiness of tickets.

Sound

Michael B: apparently the volunteer committee has gotten me a volunteer person. I do not yet have a contract for sound. No major increase in cost from last year. We had a lengthy meeting for the short setup situation, and he did not feel that more personnel were needed. There may be a truck rental to have it onsite with all gear to speed things up. Bob: that would expedite setup? Michael B: yes. So we would be ready to roll as soon as we get access. We may not know when we get in until the very last minute. Last year we hired Bob Mills and Tony Hernandez. That seemed to work well. Tony has a conflict and will not be back, I am looking for a replacement. Bob will be back. My fallback is to ask Eric to supervise the front of house board. Harold: there may be somebody at MHS who runs sound and might be willing to be a resource. Michael B: the issue is to find someone who specifically understands contra dancing. There is a large list outside of the area. Ralph: should our new legal advisor look over the contract? Michael B: I am not changing it from last year.

Publicity

Bill: Max Newman has agreed to volunteer for publicity. His focus is new media. Our first effort will be to use the Facebook page and have a weekly or so notification to keep people interested: information about performers, etc. if any of you on committees have an announcement and want it out there we can use that. Run them through me so we can space them out. We want to give people a sense of things that are happening. One or

two sentence things. We will set up a little queue of things. Dan got the flyer blast out. Dan: next week. Bill: take flyers, distribute them wherever you go. Terry: I have been taking off 8 to 9 inappropriate postings a week. Bill: we will deal with it. If you see something inappropriate, let us know. Don: this is the tradeoff between openness and control. Bill: we are starting to see some use of it for things like: "I need a ride from" This is a good thing. Harold: if you could get photos of particular artists. Linda: we really, really need to include Folk Music & Song, Crafts & Ritual Dance. Julia: Max definitely has the big picture of that from his work with CDSS. Don: I have been tweeting about our meetings. I have like 15 followers on the NEFFA twitter account. Don: it would be useful if we could tweet about parking lot full announcements.

Program

Major announcement: Children's dance performances are cancelled this year. We had ONE children's group apply this year. I believe that much of it had to do with the change in weekend, so we are hoping it will be back next year. We have filled the spots with Folk Music & Song stuff. Michael B: is the one group who applied getting in? Linda: Yes. We are about 99% set with the schedule. Terry: is there a good mix this year? Linda: it's always challenging, but the mix is good. Don: so we should emphasize that the lack of children's performances is this year only. Linda: yes, and we will announce it from the stage. We love it when the board reaches out to any group you hear of that is performance related.

Parking

Dave: Volunteers is the big hard point. We are worried about having enough bodies. Bill, if we were to switch to 5 hours when do you need to know? Bill: immediately. Seth should be consulted to see if it would be a major undertaking to rework his scheduling software. Michael B: the variables must be there because the sound volunteers are already an exception. Terry: did you have trouble last year? Dave: yes, we had fewer people than we really needed. Linda: do you have any sense of how many are folks willing to do parking, but only a few hours? Dave: I have no idea about that. Bethany might know. Julia: I am meeting with Bethany tomorrow. Dave: If I need a motion to make a change it needs to be today. Linda: motion: If there is a volunteer who will do 4 hours all in parking they get a full pass for that." Ralph seconded. Julia: since there are still questions about it can we amend it to "if parking and volunteers wants to implement it" Linda accepts friendly amendment. Robert: this makes it require more people. Bill: parking is often one of the few things left when people show up at the volunteer table. Bob: we need an answer for this year, and to reevaluate for next year. Linda: this is not "instead of" the other options, but "in addition to" other options. Terry: is sound 5 hours or 4? Michael B: sound is variable. Terry: I am concerned about scheduling. Julia: we already schedule 2 hour blocks for satellite lots. Don: friendly amendment to "as low as 4 hours." Final amended motion: If parking and volunteers want to implement it, if there is a volunteer who will do a full 4 or 5 hours all in parking they will get a full pass." Motion carried.

March 5 2011

Activity Room (Ashley Zanca)

The activity room will not be open on Friday this year. The materials from western Mass will be delivered in time for Saturday. Bill: do we need to publicize that the room will not be open? Has it been open in the past? Dan: sending the message would be a safe thing to do. The schedule on the website can say. Julia: from people who have a sense of the room, there is very little activity on Friday.

Evaluations – (Shelagh Ellman-Pearl)

I sent out an evaluation form, I am interested in comments. In the past there were forms all over the building. I got the sense from Janet that these were not used a great deal. I have thought about color coded forms so we could see when forms were filled out. It would be another way to gather the information. I also thought of having a different color for the pouch forms. Or we could come up with a smaller form for the pouches next to a venue about specific sessions. We will be doing data entry. Bill: this may tie in with moving toward more mobile apps as well. Shelagh: I think the form can be filled out online on a mobile device as it is. The most important is Linda's concern, "You just attended a session, please comment on that session." Bill: eventually we will have a thumbs up/thumbs down on the mobile app. Don: I thought last meeting we had concerns that it not be a popularity contest. Bob: The problem is that we don't get feedback about sessions earlier in the weekend. Shelagh: is Linda really interested in data for each event? Bob: I should not speak for her, but I believe the main concern was that the returns do not reflect the whole Festival. Friday diminishes in people's memory toward the end of the weekend.

Food (Maureen Carey)

Most of the people are coming back. I've got a guy with falafel to replace the Turkish person. We have new: one from Easton, a soup type restaurant. Street Eats can go outside or inside. I twisted arms about vegetarian and vegan. We have plenty of meat. The Middle Eastern group is setup for outside; we will eyeball it and see what works. We lost the kitchen that the school converted to the band room; we have a solution using the old overflow room. The Lithuanian's are pleased with that.

Inside Operations (Harold Henry)

Nothing new to report. Things are just rolling along. Meeting with town council to request the variance from the entertainment license is coming up. Dan: There is no change in bus plan (they will ask.) Bob: are you stuck on a contract until insurance? Harold: it will go in, but be pending until the certificate is in hand. I have not heard about Leslie College yet. I rather doubt that it will happen. I am open to ideas about beautifying the bistro area; perhaps some tablecloths or lamps.

Parking (Dena Brody)

I have gotten some of my things done. I have parking passes. Please note that all permanently marked handicapped spots are always handicapped. I would like a sign at information & parking listing how late the busses run. And it could be posted on the bus windows as well. Terry: it's on the operations schedule at information. Dan: we have asked the bus drivers to announce it. Bill: there is a job description for the volunteers describing their responsibility; you might add that to their description. To any committee person: if you have something to communicate to your volunteers, you can add it to their package. I will bring the handicapped permits to the Festival. Dena: I am around until late March. Dave is around when I am not. I am asking for one parking volunteer from 4-5 for the lot, just to make sure it doesn't fill up earlier.

Printed Materials (Linda Leslie, Frank Kreimendahl)

Bill: the ad sales are on target with last year, probably > \$3000, primarily due to Marge Lewin doing a wonderful job.

Program (Linda Leslie)

Bob: the grid is live on the website. Michael B: how close to final is that? Bob: it is final unless there is an emergency. Terry: about the printed program, did we have someone review the program other than the person creating it? Bob: Last year it was not effectively proofread. Terry: I would encourage it.



Publicity (Bill Cowie)

Bill: traditional publicity is going well. New media, the Iphone app is not going to come through this year. The Android app is also not going to happen this year. However, Michael Bergman discovered a website for conventions that creates a Cross-platform app. It looks doable. Harold: I downloaded it and it was good. Bill: we should be able to have it ready in time for the Festival. Dan: I filled out the form and told them a little about us. The offered us their premium service for \$700. Michael: basic service has been offered for free, waiving the service fee. Bob: free is good. Max is doing weekly posting to the Facebook page. And we have a Twitter site up and running, we don't have many followers yet.

Sound (Michael Bergman)

I have been filling holes in my organization. The contract is in negotiation. Eric is nervous until we have more detail about Thursday access. Harold: the school is good about early access as long as it does not interfere with student activities. They have been very accommodating.

Tickets (Don Veino)

Maureen: the tickets are the same as last year. I have tickets to get to Michael Bergman. We are doing the same thing as last year with the forms. This also allows people to look at the prices before getting to the table. Beth: we need to make it clear that prepaid people do not need to fill out the form.

Don: \$1240.50 prepaid tickets so far. (net revenue) 18 full Festival 3 individual sessions so far. I've been doing publicity, tweets, Facebook and an email to last year's purchasers. Last month I mentioned that Brown Paper Tickets had changed their process, they also changed their fees. In general the fees are slightly higher (some are also slightly lower.) We may want to go directly through the NEFFA web site next year since it is almost entirely online (almost no phone calls.)

Volunteers (Julia Nickles)

Julia: we are live online. I am getting the last of the needs completed. Bill: when are we going to stop accepting applications? Beth: the web site says March 25th. Next meeting: Saturday April, 2, 2011 do we need it? Robert: unless somebody has an issue that requires it, let's not have it. Bob: are people comfortable with ambiguity? Harold: absolutely. Shelagh: take a poll a week before the date to see if we need to meet. Angie: I wondered if any volunteers live in Boston, because we have a booth that needs transportation. Dan: this has to be a personal relationship. Harold: there is a train available from South Station.

June 4, 2011

President's Report

Bob: This meeting is not meant to find solutions, but to provide a debriefing where we make reports, tell stories and illuminate the issues. The statistical data and memories, joy and challenges will get coalesced into specific questions for the retreat where we work on solutions.

Treasurer's Report

Ralph: I have not received the invoice from the school (Harold: I sent it to you it is about 32000. They flat rated it so it was the same as last year.) Ralph: We are at around break-even for the Festival. Attendance was down. Bill: Do you mean that ticket revenue was down, not necessarily attendance? Linda: we might have more volunteers, more performer tickets, etc. Don: we have those numbers, right? Ralph: yes but there are other numbers. Bob: we are approaching having the metrics. There was work done to put together attendance figures just after the Festival. .

Parking

Dena: We did great. I suggest we have a designated "bus chair" who is in contact with the bus people. The busses appeared to move in clumps. Parking is not in charge of busses. Dan: we paid for someone to man the phone from the bus station, perhaps we can ask that person to track that busses be staggered better. Our instructions say that the busses should be staggered. Bob: given the traffic flow circumstances, how controllable is perfect staggering? Dan: it is more controllable than you might think. These people are in

walkie-talkie contact with one another. I suggested that they communicate, but did not require it, about where they were at any time. Dena: they clearly did not get the message that they should be staggered. Dan: we have the phone number for the bus company. That person can contact the bus drivers. If someone had alerted me about the bunching issue, I could have requested that they space themselves out more. Bill: was the bunching at both the high school and the remote lots? Dena: yes.

Dena: For the horseshoe lot in front of the high school, when people are coming in maybe we could consider more of a hospitality person than a parking person to tell people where the tickets, etc. are.

Thank you to everyone who helped! Will Mentor was an incredible help.

Bob: thank you Dena for taking on this new role. You more than met the challenge.

Volunteers

Things went well except for one issue about one couple who requested one person work 12 hours for two admissions. Bethany responded that this was not our policy. They had apparently done this in the past. We are going to apologize to them. We are willing to talk about it with the board. Dan: I am in favor of loosening the policy to allow someone to earn admission for someone else. In general I will remind us of Larry's statement that the NEFFA way is that a squeaky wheel gets the grease. Given a complainer, we explain it is an exception but we will do it. Shelagh: you are under the gun, you have a policy, and some of the institutional memory has gotten lost (we are thrilled to have new people!) I got the impression that they had been allowed to do this in the past. Bill: yes, I made an exception for them. Julia: We realized that our policies are not clear enough and we need to clarify them. Robert: we have talked about what the policy is, is there a reason? Julia: for people who are getting a ticket we want it to be their time to earn their own admission. Linda: would it help for this to be a retreat topic? Julie: yes. Robert: We support all of our chairmen in their decisions and back them up, I am also in favor of the board discussing this and we should publicize any decisions. Julia: Bethany and I felt we would like to hear from the board on this. Don: the logistical issues get tricky.



Crafts

Ann: most of the problems were run of the mill problems. Chair issues, jamming issues, etc. For a while there were folks jamming outside the crafts room door and it was blocking the door somewhat and a bit too loud for crafts. It isn't that we don't want jamming there.

The hours of the craft room has become an issue. Our hours are too long and too late. We have been using the hours we had in Natick. Now that we are at the front door and the doors open earlier, it is an issue. Craft persons are saying the hours are too

late on Friday and Saturday. Sales are dead after about 9:00. We would like to cut back to some 12 hour day, 9:00 – 9:00 etc.. I don't think this is a big retreat topic. We need to include performer sales in any discussion. We could try a change and adjust for future years if necessary. I would like a sense about whether folks come in at 9:00. Linda: performers come in at 9:00. Shelagh: people come in to eat.

Nancy: my only concern is whether folks want to buy CDs after 9:00 at night, and some performers want to pick up late.

Linda: we need data. Bruce: is there some way to check out performers later? Nancy: we are pretty fussy about who does what. Shelagh: how late do you get business? Nancy: I don't know how much is bought late at night. I was suggesting 9:30 – 9:30. Bob: how late does instrument

check stay open? Could this become an instrument check function? Beth: I think the chairs can decide. Harold: this really is something the board needs to know but they do not need to make the decision. We could move performer sales to another area. There is another classroom near instrument check. Ann: Since Nancy and I will have this discussion who else needs to be involved? (Linda and Harold indicated they wanted to be involved.) Linda: if the three of us come up with an answer we can present it to the board. Don: What is the scope of this? Does this include tee shirt sales? Nancy: yes.

Ralph: I am hearing a problem about the number of hours she has to spend at the Festival. I also have this problem. This may be a broader problem than crafts. I never used to notice this but as I get older I notice it more. Nancy: we changed opening the doors, why? Linda: mostly for performers to get in to their 10:00 slots. Also some of the food vendors liked having the earlier hour. Also more time for ticket sales as well.

Tickets

Don: Advanced ticketing 2011 48% net sales by dollars, 48% increase in net sales /yr. 33% increase in price codes sold, 66% increase in total purchasers. 4 tickets were refunded, 4 tickets were not refunded and turned into memberships. 202 tickets, 138 individual purchasers. As low as 3 phone sales. If net out the 8 converted tickets, we had roughly 16% of total Festival admissions in pre-purchase. There was nothing negative in the evaluations. I did not do a separate follow-up this year. I would love to know if people were more committed to attend because they had pre-purchased their tickets.

Going forward, I think we are seeing more limited value from Brown Paper Tickets. The vast majority are by web. We might want to convert this to a function of our website. We could give them a more streamlined experience. It would be great to have it a much more straightforward process.

Julia: Youth Dance Weekend is using WordPress with a plug-in and PayPal.

Bazaar

Angela: The corridor where I have my booth was very cold because the dancers keep opening the doors. There are four booths that were very cold. I would like some solution to this. I asked a fireman about closing a certain set of doors and was told that they could not be closed, that it was against the law.

Linda: this past year we did not do a walk through. I think we need to do that every year and look at issues such as this. We need a walkthrough earlier rather than later. We need to keep uppermost in our mind what solutions there are. Harold: you bring up good points; I will certainly talk to Bob LaConte about it. I don't think the doors are open for ventilation but traffic. The outside doors are not blocked open and do not need to be kept open. Dan: it was obviously a

miscommunication with the fire department.

Obviously we have a space usage conflict: ventilation vs. folk bazaar. This is not a new problem. The solution is to move things away from the ventilation area. For 4 years we have not had a problem, but this year when it was cold and rainy it was different. We should probably review where we put folk bazaar. Jane: those doors are so far away you would never anticipate this issue. Harold: yes, we will work with the fire department about what we can and cannot do. What is a solution that can ease the problem? I like the bazaar there. If we can stop the breeze it is a good space. Angie: I would hate to lose those spaces.

Signs

Michael: things went swimmingly well. I discovered I could be even more organized than I have been. We were able to get everything up in 3 hours. Dena: a round of applause for getting this together a day later (to everyone.) A couple of little glitches, I sent a spreadsheet to the printer for the big grids and should have sent a pdf. But it worked out. Jane: the woman at the Dutch table wondered about having more expression of nationality, some sort of flags or signs. Bruce: shouldn't people provide their own? Jane: yes. Dan: given our manpower and energy what we have now is probably the best: the booths themselves are responsible for their space. Linda: the entire Festival is an international festival. It is not just folk bazaar. Is there something we can do in general to emphasize that? Harold: one thought is that 80% are return people; they can have a map of the booths in the program book. Shelagh: people want that. Ann: I like the idea of maps and flags, but I don't think it is the chair's job. Perhaps you can encourage each booth to create their space and identify where they are from. They know the space they have to work with.

Dena: is it possible to change the parking sign to have a car? Could the international booths have things on strings that identify their booths? A Celtic cross, Dutch shoe, etc.? Harold: it really is up to the booths.

Harold: did you get a sense from the folk bazaar that they were satisfied from a business standpoint? Angie: I haven't had a particular response. I don't get this feedback, but if they weren't happy they wouldn't come back. Jane: a couple of tables closed early? Angie: one was a family emergency another closed early because of people being ill. Not very many close up early. Don: should we be doing an additional



touch point with our vendors to get additional feedback from them? Performers? Etc. Ann: we do a walk around in the Crafts hall on Sunday and ask for feedback.

Evaluations

I thought it was interesting that most people are not interested in membership. There is enough interest in online disbursement of membership materials to move that way. It is clear that paper evaluations are still worthwhile. The attempt to disburse forms at the venues was not useful, we will try again. Thank you, Dan, for doing the input.

Linda: thank you for the fabulous evaluation form. The information was very helpful especially the information about middle school vs. high school.

Jeff: I didn't hear any requests for evaluations from the mic. Linda: it is the sheer number of performers and the main hall performers were concerned about exits. Bob: I don't think we got the message out to performers to promote this. Jeff: perhaps a NEFFA person could do that? Dan: I think the envelopes on the walls are not effective because there is so much school stuff on the walls already. Perhaps small tables in the hallways "Evaluation Station" identified clearly and sort of in the way. Ralph: perhaps a color code to identify "NEFFA" to attract attention. Michael: I have been thinking of that to try to identify our signs as opposed to school stuff. Shelagh: so our envelopes would go along with that. Don: I like distinction, but let's not make our brand more diluted. Let's use the existing logo (or parts of the logo) as part of any branding.

Bruce: the total number of evaluations is about 5% of attendance, is this normal? Linda: yes. Bob: it is fairly normal for non-profits. Bruce: generally if people are happy they don't tell us. Linda: we do make that assumption that happy people do not take the time to do an evaluation. Don: you mentioned paper is something to continue: I think it is actually that "evaluations at the Festival" are something we want to continue. I assume that really negative evaluations are highlighted and followed-up on? Shelagh: yes, I send an email when it is very important and a response is expected. Bill: Terry has also helped with that. Linda: it is each chair's responsibility to take care of negative evaluations. Shelagh: especially if it is a comment about staff being rude. Bruce: there were some complaints about performers, do they hear about that? Linda: one or two we will probably ignore, especially if vague. We follow up especially if a performer can do something about it. For instance, there were some political comments made that offended some folks and this was passed on to the performer involved.

Food

Barbara: I offered to help Maureen with food next year, but not alone. I looked at the evaluations. There were 172 references to food. The comments grouped into standards & safety, flow in room, quantity & variety of food. Standards & Safety: attendees would appreciate some standard labeling such as allergens, etc. and accurate ingredients.

Shelagh: this is an issue that the food inspector also brought up. Barbara: One woman with allergies got sick because of cross-contamination. Shelagh: this is usually discussed about things like raw meat, but with allergens most vendors would say that "my whole area is contaminated."

Room: more spread out into both schools, columns issues, Variety: the largest complaint was about variety. There were several positive comments about Lavender folks. Some vegetarians mentioned the Italian booth. There is still some Natick nostalgia for when we had lots of non-profit groups. I know the health regulations prohibit home cooking and that knocks out many of the groups we used to have. Many of the groups simply moved on. Shelagh: The Lowell Folk Festival

has lots of ethnic vendors. Mike: cooking on site meets health requirements. Use of commercial kitchens: there are many commercial kitchens available. Linda: another issue is the certified food handler issue.

Bob: a few years ago when we had some problems, Chris took over the whole onsite stuff. I connect with Scott (the health inspector) and maintain a contact with him. He is quite stringent, but we keep connected. Ralph: could Chris be more involved? Bob: he was approached, and this did not pan out for now. Barbara: do the booths pay a fee? Ralph: \$400/table.



ADA Compliance

Shelagh: Sign language interpreting: there were a lot of emails that went around before the Festival about "what is our obligation?" and that if we are not willing to follow through, we should not make an offer.

Barbara: I just met a fabulous professional signer. Shelagh: in the past we have said we would do it, but it became an issue. NEFFA is a public accommodation and there are ADA requirements that we must meet. We need to make sure that we know what the minimum is. Bob: there were safety questions, like "How do you sign for a contra medley?" We do need to get all our ducks in a row. Mike: also we need to discuss the assisted listening devices in *some* but not all rooms. The intent is for a hearing impaired person to bring their own receiver. We have two of them, originally gotten for main hall and auditorium for performances. I don't know if we should have them in dance halls, etc.

Performer Sales

Nancy: It was a very strange year. There were more items but lots less money. Lower prices, and perhaps performers getting rid of older stock. We sold a lot of old tee shirts, fewer badge holders, ibuprofen, etc. We never had a back-upped line. We like being in the crafts room, mostly because people see it right away. We have a star in the woman who runs the cafeteria. She said she appreciated how we were protecting her area and looked forward to seeing us next year. Being in crafts also works for performers checking in after getting their badges.

The volunteer committee was fabulous.

Don: we are doing this for the performers? We do not take a cut, correct? Nancy: yes.

Jeff: you've asked for another committee member, could this be someone who is trained on site? Nancy: what we need is another committee member, not just a volunteer.

Program

Linda: we supplied a lengthy report. It includes the breakdown of the number of hours for participatory dance, (not morris or dance performance.) We track the percentage of hours to each dance tradition with a goal of 35% American, 35% couple and 35% international. This is how we divvy up the hours. We are now at 104 hours of participatory dance because of auditorium stage and the two introductory rooms. (in Natick we had about 75 hours.) Folks loved the intro rooms. They wished they were bigger, but we used what we had. It worked well to have two intro sessions at the same time, next year we will have the same thing in two rooms more of the time. We did this with waltz this year and that worked well. We will do this for the most popular things. An unexpected winner was Belly Dancing. We will have it in two rooms next year. We are not anticipating major changes. Diane did a great job with couple dancing this year. We have the same problem as always about the variety of international dance. People expect to be paid. Finding volunteers is difficult, we are always happy to find new ones. Keep encouraging folks to volunteer. Mike: did you talk to swing from MIT? Linda: Yes, we tried hard to get them. The musicians wanted to be paid.

Folk Music & Song: We were not quite on the ball about 3 Scandinavian events scheduled at the same time. This was simply an error. Overcrowding for popular things is always an issue. Certain groups need to be on the auditorium stage. There was an issue with people in the inner courtyard. Harold: we are not allowed out there because of fire regulations (since the other areas the courtyard open into are not open.) People are becoming familiar with the facilities and we need to deal with this.

Persis did a good job with Dance Performances. She had some of the usual first year problems, but I am pleased that she wants to continue.

Linda: we have dealt with performers who were unhappy or who got bad evaluations.

Children's dance performances: We only had one group apply this year, so we decided to not have Saturday afternoon performances. We are committed to getting the groups back next year. We encourage you to tell us about any groups who would be a good fit.

Printed materials: if you look at the numbers, we went down to 2500 program books. We still had 770 left over. We probably should go down 500 or so next year. We reduced the number of small print grids this year (based on last year's usage) and we ran out. We did not run out of large print grids. There were 400 of those left over. We will go back to the numbers from past years for grids.

Shelagh: there was an issue of a group who was hustled off the stage at the end of the session. Linda: we need to communicate that it is ok to run late at the end of the day, and the volunteer can leave it running, or that the volunteer may be requested to stay. Mike: at Natick our rule was not to allow sessions to run late because we needed to vacate the building quickly. At Mansfield, we have more leeway but our returning volunteers may still recall the older situation. Robert: we try hard to have NEFFA run on schedule. To say the "on time" rule does not

apply to the last session is adding a bit of complexity.

Sound

Mike: There was sound, there were lights, there were new things we tried that worked. A brief description is that things went reasonably well with no horrible failures and a few successes. Clive had a conflict and simplified the lighting and it will continue for future years. Lighting strike was almost nonexistent as a result.

The middle school gym had better and more fill speakers. We had a new sound engineer because of the change of date. We had some interesting comments like "sound was terrible, but not as bad as previous years." Harold: I was in there a lot and found it just fine. Mike: there was a problem at one of the medleys because one of the new fill speakers was unplugged. The self-service sound systems doesn't really work, perhaps a volunteer who only checks at the beginning of the session would work. Some of the bands did plug in. The callers worked some with and some without mics. Don Veino is no longer going to sound logistics. We are looking for two replacements for him. Don: you get most of the Festival for your own purposes in this job.

There was a problem with wireless intercom. We put the base station in what we thought was a good place, but turned out to be a bad spot. This got fixed Saturday.

Questions? Robert: we have lost money on this Festival. We have to figure out how to turn this around. Mike: I believe I came in under budget. Harold: a friend of mine who dances a lot believes that NEFFA delivers the best overall sound of any festival they attend.

Bob: a potential retreat topic will be money. We had a lot of successes in turns of cost savings. We did all of this without the benefit bash. Beth: are performer donations considered Festival income? Ralph: yes. Don: we switched weekends, I'm sure this had an effect.

Facilities

Harold: We did it! Linda: kudos for indoor ops for getting us up on time. Shelagh: I didn't feel there was the same anxiety level as in the past. Barbara: I can vouch for that. Harold: the fact that this was our 5th year helped. I broke setup into two teams and had an experienced person in charge of each of them. This meant that I wasn't feeling like I needed to be in three places at once.

The evaluations: bathrooms. I thought that the people who said they were dirty must have caught them just before they were cleaned. The staff was wonderful and worked nonstop. These are, after all, high school bathrooms. The custodians got a lot of praise.

One story: I talked to a guy who works at a local hotel and who had just learned to play banjo. He rearranged his schedule to be at the Festival and had a wonderful time. This is what NEFFA is all about.

People want more space for jamming; singers want a space of their own. The cold weather made this more serious. Fortunately the Leslie college folks weren't there so, the stairwells could be used for jamming.

The town is always looking for more money. We need a breakdown of money that says: this is what we pay the custodians; this is what we pay police, fire, etc. This is our 5th year and the Mansfield people are grateful that we have such a

nice group of people to work with.

The custodians noticed a larger number of people going upstairs. This is not OK. We put signs up that made it very clear that the second floor is not available to the NEFFA Festival. (The signs on the second floor were much more emphatic.)

The umbrellas were appreciated.

Publicity

The recreation department puts out a town calendar. We should get in touch with her now and get it on the town calendar. Jeff: the people from the green room were using the bathroom as a changing area. They need a changing facility. Harold: there is a locker-room by the gym with a big area that they are supposed to use. Jeff: we need better communication. Linda: our dance performer person needs to know this.

Children's activity room

Bob: Ashley had a death in the family and Amy Stetten and Frank Kremendahl stepped up. The children's author who asked to read to kids did not turn out to be a good fit. For 2012 we really need new leadership and direction for this room. Julia: at all times there were at least two kids in the room. At most about there were as many as 30. There need to be more policies about leaving unattended children, perhaps with age requirements. The committee needs to know more about budget, etc.

Publicity

The response to the mobile app was 100% positive. We had 670 downloads.

The purpose of publicity is primarily attendance & ticket sales, second good will in the community. There are several big subgroups: dance, folk music & song, not so much crafts, dance performance, ritual dance.

Looking at these two main groups: how do we increase attendance in these? Most participatory dance folks get involved with word of mouth. Not so much via other sources. Folk music & song we have been trying to reach out to the coffee house type people. Flyers, radio spots, Jeff & Linda did radio interviews, Facebook & Twitter. Facebook we put out weekly teasers, also on Twitter. Links on related websites, not so much.

For next year, I want to reevaluate the distribution of flyers. Continue coffee house outreach. Continue radio. New media: other ideas are welcome. We need to support groups and events that are bringing people into participatory dance. Shelagh: anecdotally I have run into friends who have heard about NEFFA from other sources. In my office we have a person who posts a link to the Festival on our home page. She is finding us somewhere.

Ann: I think it is important to think about all the online calendars. This would be a perfect job of a volunteer who wants to put in their hours in advance. Jeff: I second that and will help with my lists of outlets. Linda: Julia and I are going to get in touch with each person who put their name and email on their evaluation. What do they mean? Are they in our database, etc.? We need a document that shows what we need to have done.

Jeff: two ideas: to reach out to public radio, you do that in advance of their fund drives offer tickets for their fund drives. Is there an e-newsletter that goes out? Ann: my understanding is that the "Vertical Contact" service is free to non-profits. Don: are we doing anything to track how things come in? Bill: the best we have is the evaluation form. Don: Online, we can code URLs to see how effective these things are. Linda: do you have any information about program book ads? Bill: \$4150, the program book paid for itself and for the most part we stayed within the community for the ads. Linda: I understand that we may approach hotels? Bill: yes, we may go that direction.



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New England Folk Festival Association

PO Box 2789, Acton MA 01720

www.neffa.org

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