



**Minutes of  
Lexington Arts and Crafts Society, Inc.  
Board of Directors Meeting  
October 19th, 2021  
3:00 PM**

**NOTE:** Document attachments not included with the draft minutes will be filed with the record minutes once approved.

*Capitalized terms shall have the meanings as defined in the Bylaws of the Corporation as adopted May 16, 2021.*

The October 19th Board of Directors Meeting of the Lexington Arts and meeting was called to order at 3:00 pm, conducted via videoconference, and chaired by Katina Leodas, Chair of the Board.

The following board members were in attendance: Molly Nye, Peter Bain, Louise Hara, Christina Gamota, Wayne Davis, Jennifer Bergantino, Matthew Siegal, Katina Leodas, Michael Lawson, Nancy Cornelius, Leslie Sargis, Diane Gordon, Rachel Rosenblum, Peter Demuth, Laurie Hugentobler, Nicole Mordecai.

The following Guild Observers and administrators were in attendance: Carolyn Reckman (Woodworkers), Steve Goldstein (Photographers), Wilda Ward (Decorative Arts), Susan McFarland (Painters), Casandra Goldwater (Metalworkers), Alison Lauriat (Ceramics), Shirley King, Chase Jones

**1. Approval of Minutes. (PMM p. 2-8)** Rachel Rosenblum moved that the minutes of the August 17th, 2021 meeting be adopted. Seconded by Peter Bain. It was noted that Cassandra Goldwater should be added to the attendees. Thereafter, it was:

**VOTED:** That the Board of Directors hereby approve, with amendment, the minutes of the Board of Directors Meeting of Members held August 17th, 2021.

The motion was adopted unanimously.

**2. Treasurer's Report (PMM p. 8)**

Mike Lawson reported that the P&L statement now includes the budget and that performance against budget analysis will become more accurate as the year progresses due to the Society's uneven disbursement of income and expenses. He heard from several Guild Treasurers that

they were having trouble accessing their TD accounts online and offered to get statements himself for those Treasurers.

Katina asked about membership income and Mike reported that we were at 80% per budget. LexArt had dipped to around 185 members in June but have had a steady increase since then. LexArt is halfway towards the budget target of 20% increase over last year. Mike remarked that he is satisfied with progress towards all revenue targets but has apprehension over the HMP sales revenues with Covid ongoing and a thin inventory due to low membership. Discussion over HMP inventory indicated that there will be more than enough product.

#### **4. Executive Director Report (PMM p. 16-23)**

Matthew began by highlighting the critical need to increase membership to sustain the Society financially, to fulfill LexArt's mission as an inclusive community arts organization, and to be a viable object of philanthropic support.

To increase membership, he asked for approval to spend up to \$60,000 (annual basis) for:

- a) 1/2 time (20 hrs/wk) Education Coordinator
- b) (4) Studio Managers (6 hrs per week)

The Studio Managers will support an "open-membership" model - where anyone, with no restrictions, can join the a Guild. Studio Managers were proposed for the Woodworking, Weavers, Metalworkers, and Ceramics Guilds to provide supervision and mentorship to new members. He acknowledged that it was a difficult request considering the projected \$43,000 deficit project for the year.

Discussion focused the need for metrics to gauge the success of these roles. Talk also centered on the idea that both roles seem to be very passive; rounding out class offerings, introducing new members to shops. It was agreed that LexArt needs to actively pull in new members with a concerted public relations campaign.

In response, Matthew said he prefers to hold back on the PR position for the moment. He said that there was a waiting list for membership in some guilds, and new members have been steadily joining. He also said that that class schedules supported by guild volunteers is not giving us a full and balanced curriculum. The Education Coordinator and Studio Managers are needed to create a "good product" for potential members, and he wants a good product in place when he begins a PR push for the Society.

Diane Gordon wanted job descriptions and success metrics before she supports the initiative.

Mike Lawson moved, with a second by Wayne Davis,

**VOTED:** that the Executive Director be authorized to to make the hire of a part time Education Coordinator and, up to 4, part time Studio Managers with a total expected fully loaded personnel cost not to exceed \$60,000 annually.

All board members approved, except Diane Gordon who opposed.

Wayne Davis and Katina Leodas then reintroduced Matthew's request to have responsibility to use all space within LexArt to the betterment of the Society, regardless of historical use by

guilds. Katina made the point that this was a very different way of thinking about the space and represented a major change for the better for LexArt, there was no further discussion.

Peter Bain moved and Mike Lawson seconded that;

**VOTED:** The board confirms the Executive Committee's decision that responsibility and authority for decisions about space allocation and usage rests with the Executive Director. And endorses the proposed approach that all space in the facility be treated as common and shared with usage determined based on what benefits the overall organization as well as the public. That it be flexible and responsive the needs and opportunity and that the commonly understood basis of these decisions is to drive creativity innovation growth and sense of shared purpose.

The motion was adopted unanimously.

Lastly, Matthew asked the board to endorse an "open membership" policy (includes guild membership) to the organization. He would like the authority to decide who and when a person can become a guild member to rest with the Executive Director and not the guilds. Matthew also noted that this type of model will require a rigorous code of conduct to ensure respectful treatment of each other, equipment, and the facility.

Rachel Rosenblum moved, seconded by Wayne Davis, that

**VOTED:** The board confirms the Executive Committee's decision that responsibility and authority for decision about who can become a member and when rests with the Executive Director and endorses the proposed approach that any category of artist, from beginner to master craftsman, may join.

The motion was adopted unanimously.

After a brief discussion over redundancy, it was agreed that a vote should be taken on the general endorsement of the Executive Director's report and the initiatives outlined within.

Peter Demuth moved, and Mike Lawson seconded that

**VOTED:** the Board accepts the Executive Director's report and endorse the general direction of change and growth outlined within.

The motion was adopted unanimously.

Wayne Davis reviewed the need for all Board members, Guild Chairs, Guild Treasurers to sign their annual Conflict of Interest forms (PMM p. 11).

**4:30 Adjourn**

## **Bi-Monthly Meeting of the LexArt Board of Directors**

**October 19, 2021**

Join Zoom Meeting

<https://us06web.zoom.us/j/7818629696?pwd=NjBwWVR4bHpGUGN6SkdsSjZnZ1g4Zz09>

Meeting ID: 850 2582 3656

Passcode: 611514

One tap mobile

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### **Agenda**

3:00 Call to order (Katina Leodas)

Approval of August 17, 2021 minutes

Treasurer's report (Mike Lawson)

Committee Reports

- Development
- Nominations and Governance
- Gallery
- Education
- HMP

3:15 Executive Director's Report and Discussion

4:20 Board Votes

Conflict of Interest Forms

4:30 Adjourn



**Lexington Arts and Crafts Society, Inc.  
Minutes of Board Meeting  
August 17, 2021  
3pm (Zoom)**

**Board Members Present**

Katina Leodas  
Molly Nye  
Wayne Davis  
Diane Gordon  
Lauri Hugentobler  
Alison Lauriat  
Christina Gamota  
Michael Lawson  
Jenn Bergantino  
Louise Hara  
Nancy Cornelius  
Nicole Mordecai  
Peter Bain  
Victoria Nessen  
Matthew Siegal

**Guild Observers Present**

Steve Goldstein (Photographers)  
Sue McFarland (Painters)  
Carolyn Reckman (Woodworkers)  
Alison Lauriat (Ceramics)

Wilda Ward (Decorative Arts)

The meeting was convened at 3:00 pm and conducted via videoconference and chaired by Katina Leodas, Chair of the Board of LexArt.

### **1. Approval of June 22 Board Meeting Minutes**

Steve GoldsteinGordon noted that Jessie Zhan should be added to the attendees

Upon motion by Peter Bain, seconded by Matt Siegal, it was:

**VOTED:** That the Board of Directors hereby approve, subject to correction of names, the minutes of the Board of Directors Meeting held June 22, 2021. *Adopted unanimously.*

### **2. Finance Report (see attachments)**

Mike Lawson, Treasurer, said that his reports were part of the meeting materials package and included a Cash Balance Report. He added that there was an August PayPal transfer of \$43,000 not included in that report. Next meeting, he will have quarter- to- quarter comparison of expenditures against the budget for the board to review.

### **3. Development Report (see attachments)**

Wayne Davis, Development Committee Chair, highlighted a few items:

LexArt has received two grants

\$67,000 from the Mass Cultural Council

\$6,000 from Mass Charitable Mechanics Association

The next big Development event is a Donor Appreciation Reception on Sept 18: it will include a Gallery Viewing followed by Reception at the Gamota house. Board members are invited, not inviting partners of board members due to Covid restrictions. Katina mentioned invitations have gone out, looking for RSVPs by Aug 31

Wayne reviewed the Major Donor Program's history, beginnings, reason for undertaking (a more robust fundraising effort). The program had been put hold on it to allow Strategic Vision Planning groups to get their work done over the summer. He is now engaging with consultant Diane Remain to restart the training.

Wayne distinguished 3 types of campaigns

- Specific financial objective and timeline

- Ongoing appeal (annual, seasonal, etc.)

- Major Donor Program - focus efforts on select group of potential donors, develop relationships with them over time for multi-year support. LexArt has never done this before. Now that the Strategic Planning process has advanced, we will - will resume the effort. In this process, Fundamentally, the board's role task will be to engage

potential donors, over the course of multiple conversations/interactions, about three priorities for LexArt..,

#### Discussion on proposed 3 priority areas for Major Donor Program:

- Diane Gordon said that the community aspect is missing. Katina asked for more clarification of “community”. Diane pointed to the mission and wondered how that would appeal to the greater Metro West arts community.
- Matthew agreed with Diane; public and community engagement should headline each of the three blocks, this should be a priority of wordsmithing. For the education component, he would like it to reach a spectrum of underserved audiences. It should also highlight that we are trying to use gallery programming for outreach and engagement. New technology should drive new audiences as well.
- Molly Nye added that we must believe in our program in order to ask for money, this makes a big difference.
- Alison Lauriat feels it is a bit dry, she would like to see more specifics and more excitement in the language.
- Jenn Bergantino reinforced that this is about the outside community not about the LexArt, she also would like to include the notion of historically bringing and preserving craft as part of celebration of human spirit. She asked what else was considered, are there any alternatives?
- Wayne replied that he did not recall but can say that these have not changed since February and the “community” aspect runs through, and is a result of, the focus on the three priorities.
  - Education has been at core of LexArt since the beginning. A more professional, expansion of educational offerings and reach are needed for survival of the Society.
  - The Gallery as the 2nd priority is an incredible asset - people continue to visit and be amazed - we need to use it to maximize us to leverage of everything else we are doing.
  - Regarding New Technologies, this is careful wording of boring infrastructure stuff that often gets overlooked but is incredibly important - it includes people, hardware, software, and building to allow us to reach new audiences where they are.
- Diane Gordon said that this is an adequate roadmap, but it is still not a direct enough line to the community and perhaps we need a visual or other method to make the link. She said the gallery is the new center piece but there is so much more people need to be aware of, a landscape of activity including the parking lot sales, outside classes, and outside organization outreach. These are all part of our community arts programming.
- Wayne further explained that these are the funding priorities we need help with over the next 2-3 years vs. “this is everything LexArt represents”.
- Matthew Siegal addressed answered “what else was considered”. He said that upgrading facilities was dropped - he felt that it was not appropriate for LexArt to ask donors for that.

- - He cited his own community and engagement activities, inserting himself into with local town and arts organizations including the Lexington streetscape committee, Chamber of Commerce, etc. Matthew then spoke about using the gallery as a tool for outreach and engagement by opening it for use by the community. LexArt held the Lexington Race Amity show recently and the gallery space was freely given for that but we can't afford to continue to do this for free. He wants to have local organizations underwrite these exhibitions in the future.
- Casandra asked if it would be more engaging and exciting to link each of these "ask blocks" to LexArt goals. Katina asked Cassandra to work with the development committee to make it more exciting.
- Jenn Bergantino said that Matthew had just described a very compelling vision, but it is not captured here in the three points. She thinks it is wrong to focus be too much specific onto the Nye Gallery, to the exclusion of everything else.
- Wayne and Katina stopped the discussion and felt that it was a very helpful exchange of ideas and will tap Victoria Neessen for help editing these priorities.

No vote needed at the time.

#### **4. Executive Director Report (see attachments)**

The board packet that was distributed in advance of the meeting included a written "Executive Director's Report from Matthew. He reviewed it as follows: provided written report with the pre-meeting documents which reviewed the following:

LexArt's mission language was revised, and he hopes it is adopted and is widely get it broadcast to the public.

The Executive Committee has tried to give back coordination and management of classes to the guilds - but mid to long term LexArt will need a staff person for this job. This will bring professionalism and a much wider scope to our education program. Education means more than just classes on how to make things, but it also should encompass history, appreciation, etc.

The Strategic Planning process is progressing, he is waiting for all groups to finish their work and will provide a report at that time. The report will include input from a subgroup (including Wayne Davis, Peter Demuth) assembled to answer questions of - who are we? why do we matter? and where do we see ourselves down the road?

Finally, the Executive Committee has agreed that many changes cannot wait for adoption via the Strategic Planning process and has asked Matthew to present his make some short-term recommendations on an optimal staffing plan and budget for LexArt; processes for admitting and on-boarding new members; certain issues, including the organization and structure of LexArt, and the allocation and use of building space in service of the missions and goals.

Discussion:



- Molly noted that nothing was said about touring the building. She feels this is an important way to excite the public about LexArt, to let them know that there are working artist studios amongst the banks and hairdressers of Lexington center. Tours should be a priority to any visitor.
- Katina wants more activities outdoors to bring attention to the Society.
- Diane Gordon really liked Matthew's notion of expanding the Education role to include helping people understand what they are looking at. She confirmed that she didn't know about LexArt, beyond the Metal Guild, before being asked to join the board and she likes the idea of tours.
- Katina has been welcoming all students prior to their first class with a small introduction to LexArt and an offer of a tour.
- Casandra mentioned that she gives tours while gallery sitting, people always accept. More of membership needs to become tour guides and cheerleaders for LexArt.
- Matthew confirmed that Cassandra is LexArt's biggest cheerleader. He notes that many of our own members have never seen the whole building because most barricade themselves in their own guilds with locked doors. *In fact, tours have limited value if people are met by locked doors, no introductory classes, and multi-year waiting lists.*
- Peter Bain and Christina Gamota would like tour training which would include history and future and specific details on our arts and machines and space.
- Wayne pulled back the focus and noted that tours are but one aspect of what is at the heart Matthew's report: LexArt's outward community focus. This is reflected in the that language will be Mission, Vision, Values, and Goals language to be voted on today on. It represents a shift in the behavior of the organization from inwardly serving members to outwardly serving the broader community.
- Diane Gordon said that the new vision, values and goals do reflect outward focus but do not clearly indicate that we are making a big shift., It may be implied but it is not obvious. that this
- Katina said that she also feels something is missing in the mission language. She stated that we are making an explicit change that may will cause big convulsions and we should be explicit about it.
- Matthew countered that the "shift" language needs to be aimed at our internal audience. This missions / vision language is an external message. He stated that he has been unambiguous about his goals to have LexArt serve the community. However, he reiterated that he still doesn't know what the best vehicle of communication with membership is.... or how to communicate the shift to membership. In any case, this language needs to be brief, concise, and unambiguous.
- Diane brought up the new inclusiveness norms for operating in boards across the country and how that shift in operations is stated eximPLICITly to ensure compliance and new operating methods.

- Casandra, citing 20+ years of membership, feels this language is a sufficient clue to members that change is here. LexArt has never had such a clear and defined set of orders to embrace the outside community.
- Matthew agrees that we need an internal roadmap/framework that shows LexArt how to be more equitable, inclusive, diverse.

#### **4. Additional Votes**

4.1. Through the ongoing Strategic Planning process a diverse committee has developed new statements of Mission, Vision, Values, and Goals for LexArt. (See meeting materials) The Executive Committee believes that these statements describe an organization that LexArt can become. We believe that the attainment of this Mission, Vision, Values, and Goals and the expression of these values in our daily operations will promote the successful continued existence of the organization.

Upon motion by Diane Gordon, and seconded by Mike Lawson, it was.

**VOTED:** The board approves the adoption of these new Mission Vision Values and Goals statements to replace current and previous statements. *Adopted unanimously.*

4.2. The Executive Committee believes the health and financial viability of LexArt is heavily impacted by decisions on who can become a member and when, and how space is utilized. The Committee believes that these decisions can and should be made by the Executive Director pursuant to guidelines approved by the board. The Committee has directed the Executive Director to develop plans and sets of guidelines for how we will make these important decisions on membership and space allocation and to present those plans to the Board at its next meeting on October 19th.

Upon motion by Molly Nye, seconded by Mike Lawson, it was.

**VOTED:** The Board approves the Executive Committees directive to the Executive Director to develop plans for his decisions on membership and space allocation. *Adopted unanimously.*

4.3. Based on input from the Executive Director the Executive Committee believes that LexArt will need to employ or otherwise engage additional personnel to support the organization revised Mission and vision statements. The committee has directed the Executive Director to develop an optimal staffing plan for LexArt that includes the number of employees, skills, and hours required. and to present that plan to the Board at its next meeting on October 19th.

Upon motion by Molly Nye, seconded by Rachel Rosenblum, it was.

**VOTED:** The board approves the Executive Committee directive to the Executive Director to develop and present to the board a staffing plan for LexArt. *Adopted unanimously.*

4.4. The Development Committee has requested that the board support its proposal to pursue a Major Donor Developer Program with a vote.

Upon motion by Nicole Mordecai, seconded by Rachel Rosenblum, it was.

**VOTED:** The Board accepts the report of the Development Committee and endorses its plan to develop and execute a Major Donor Program that emphasizes LexArt's funding priorities for supportive education, gallery programming, and new technologies. *Adopted unanimously.*

TO: LexArt Board Members

FROM: Michael Lawson, Treasurer

DATE: October 21, 2021

SUBJECT: Treasurer's Report

In the last Treasurer's report, I provided information regarding our profit and loss statement as well as our balance sheet.

The Treasurer's report for the October Board meeting will contain two major parts. The first will report on the status of our various accounts for both the Society and where appropriate, Guild balances. Second, it will provide a consolidated profit and loss statement against the budget approved by the Board for the first quarter of the fiscal year and a balance sheet.

Below you will find the balances in our major accounts as of September 30, 2021.

Major Account Balances

- Cash and CDs in various accounts: \$415,306.05
- Certificates of Deposits: \$139,171.45

- Endowments (restricted assets): \$195,224.98
- Guild Balances: checking, savings & CDs \$100,885.10

This report contains the first quarter's profit and loss statement, and while it is interesting, because patterns of income and expenses do not occur evenly of the year, it is not too revealing. This is especially true when it comes to the income components of the statement. As is the case with net income from class/workshops and gallery/show sales, much of the income was booked in the previous fiscal year while all of the expenses (e.g., instructor payments and consignment payments) were booked in this fiscal year. Consequently, the 'actuals' for those categories contain little real information about how we are doing against budget. The other income categories are more interesting. For Contributions we are significantly behind against budget and the same is true for Memberships. But again, income from these categories does not accrue evenly over the year.

So, the bottom line (so to speak) is that the next quarter will be more revealing, however, I am beginning to be concerned about income from membership. As you know, there has been a declining membership of the past few years; and the budget approved by the Board included an expected twenty percent increase in income from memberships.

You will find the quarterly profit and loss statement and the balance sheet attached to this report.

## Development Committee Report

**Committee Members:** Wayne Davis (chair); Christina Gamota, Molly Nye, Alison Lauriat, Katina Leodas, Jasmine Lipman, Matthew Siegal (ex-officio).

### 1. Nye Gallery Donor Appreciation Reception

Friends and supports of the Gallery Project gathered at Christina Gamota's lovely home on September 18 to celebrate Molly and the completion of the gallery. Executive Director Matthew Siegal and Board Chair Katina Leodas thanked donors for their support and Molly for her 50+ years of engagement with the Society. The Committee is especially grateful to Christina for orchestrating and hosting the affair.

### 2. Major Gift Program

The Committee has been working with our consultant, Diane Remin to finalize details for the program. Two training sessions have been held, with a third scheduled for next week. Videos of the training sessions, along with accompanying materials, are available to other board members via this Google Drive [link](#).

The purpose of the Major Gift Program is to develop relationships with potential supporters of LexArt who may have the means and inclination to offer substantial (\$2500 and up, annually) on an ongoing basis. The approach we are using has been highly successful when used by other small non-profits, and focuses on having conversations with potential contributors about what type of impact they'd like to achieve with their charitable giving.

A member of the Development Committee will contact each of you in the next couple of weeks to set up a conversation. These conversations will give us a chance to practice and will enable us to achieve our goal of having 100% board participation in our giving campaign. Please be aware that LexArt does not specify a minimum contribution level for board members, but does expect that they will make generous contributions each year.

### **3. Annual Appeal**

We again plan to ask for support from our entire mailing list, with a letter to go out mid-November. In addition to their own contributions, we ask all board members to help us with this in two ways:

- If you know of people who may not be current members but may be interested in supporting an organization like LexArt, please let them know about LexArt and ask if they would consider sending in a gift. Peter Demuth recommended this to us last year, having used this approach on behalf of LexArt and other non-profits in which he's involved. Please speak with Peter if you want some tips on this.
- Particularly for board members who are also guild members, please do talk with your colleagues about the importance of supporting LexArt as part of their year-end giving. We know that we have many members with financial means and philanthropic inclinations who do not regularly contribute to LexArt. Some have the misimpression that their dues are sufficient to cover the costs of running the organization. We encourage you to share with them our plans for the future and make the case for them to offer additional support.

## **Nominating and Governance Committee Report**

**Committee Members:** Katina Leodas (chair); Molly Nye, Alison Lauriat, Peter Demuth, Wayne Davis, Matthew Siegal (ex-officio).

The Committee met to discuss the integration of newer members to the Board. We recognized that it is always a challenge for new members to join a non-profit board, get an understanding and appreciation of the organizations history, and find places where they can make a distinctive contribution. These challenges were even greater in the past two years, as COVID has prevented in-person meetings and more informal interactions. We also recognized that a formal new member board orientation each year is a recommended best practice—one that we had begun following in 2019, but had missed in 2020 and 2021.

We therefore held such a new session for all new members who had joined since 2020, covering LexArt history and the legal and organizational responsibilities of board membership. We also discussed the

importance of having collaborative discussions with each board member to make sure that we're providing them with the opportunity to have the kind of impact that they wish to have with their board membership. Board Chair Katina Leodas has been and will be continuing these individual conversations.

All board members may review the video and/or the written materials used in the orientation session by clicking on these links: [\[VIDEO\]](#) [\[ORIENTATION\]](#) [\[HISTORY\]](#)

### **Conflict of Interest Disclosure Forms**

We ask that each Board member complete a Conflict of Interest Disclosure Form and submit it to Chase Jones at [chase.jones@lexart.org](mailto:chase.jones@lexart.org). The form has been distributed with these board materials as a separate document. We prefer that you complete and sign it electronically and return via email, but you may also print it out and either mail it or drop it at the office.

As background, in 2019, the Board adopted a Conflict of Interest Policy designed to protect LexArt's interest when it is contemplating entering into certain transactions or arrangements. A copy of the policy is at <https://www.lexart.org/policies>.

The Conflict of Interest Policy requires that each employee, director, officer, member of a committee, or person associated with LexArt in a position of significant authority must annually sign a statement that discloses such person's financial interests and personal interests and makes certain affirmations. In addition to Board members, guild chairs and treasurers and the chairs of any committees with significant responsibilities are asked to complete the form.

We thank you for your cooperation. Please contact Wayne Davis if you have any questions about the form.

### **Report of the Gallery Committee**

The Gallery Committee has been reorganized with Sarah Gerould, a Painters Guild member as chair. Members include **Matthew Siegel, Allison Lauriat, Bruce Neumann, Molly Nye, Steve Goldstein, Lauri Hugentobler, Susan St Maurice, Wilda Ward, and Tom Whelan**. The Committee is meeting approximately monthly. It has been working on protocols for exhibitions and on solidifying the calendar on an annual rolling basis for the Molly Nye Gallery.

### **Exhibits**

Each exhibit should have an organizer responsible for submitting a proposal to the gallery committee. Organizers are encouraged to enlist an outside juror, to help raise the quality of exhibited work. The committee will strive to create a program that balances providing value to and serving Society membership, with public engagement, service, and cultivation of new audience and members. Some exhibits will be commemorative or honorary in nature, such as proposed shows for Earth Day, Black History month, and recognition of Society nonagenarians. Exhibits should have an educational component to help promote the Society, audience engagement, and cultivation of new membership.

The Gallery will be open to considering rental opportunities that are consistent with our mission. Most exhibitions will be on a four-week rotation with one week allocated to gallery changeover.

### Protocols

Protocols or templates have been developed for exhibit [Proposals](#), [Tasks for Running an Exhibit](#), and [Sale and Show Principles to assist anyone wishing to actively participate in the administration of the gallery program](#).

### Current gallery schedule

#### Reflection/Reawakening/Resilience – Opening of Nye Gallery – regional juried invitational

Exhibit opens Friday, September 10

Exhibit closes Sunday, October 3

#### Korean Cultural Society of Boston

Exhibit opens Saturday, October 9

Exhibit closes Sunday, October 31

#### LexArt Instructors show

Exhibit opens Saturday, November 6

Exhibit closes Sunday, November 21

#### Holiday Marketplace

Exhibit opens Wednesday, December 3

Exhibit closes Friday, December 24

#### Exploring the World of Fibers – Weaving and Fiber Arts – a regional juried invitational

Exhibit opens Saturday, January 8, 2022

Exhibit closes Sunday, January 30

#### Black History Month

Exhibit opens Saturday, February 5, 2022

Exhibit closes Sunday, February 27

#### Annual High School show

Exhibit opens Saturday, March 5, 2022

Exhibit closes Sunday, March 20

#### Open Slot

Exhibit opens Saturday, March 26, 2022

Exhibit closes            Sunday, April 17

Return to the Earth – A Celebration for Earth Month – Gerould/Whelan

Exhibit opens            Saturday, April 23, 2022

Exhibit closes            Sunday, May 15

Painters and Decorative Arts – shore theme - Title TBD

Exhibit opens            Saturday, May 21, 2022

Exhibit closes            Sunday, June 12

Optimism (Polymer & Beading) a regional juried exhibit

Exhibit opens            Saturday, June 18, 2022

Exhibit closes            Sunday, July 10

Open Slot

Exhibit opens            Saturday, July 16, 2022

Exhibit closes            Sunday, August 7

Schlam rental

Exhibit opens            Saturday, August 13, 2022

Exhibit closes            Sunday, August 21 or August 28

Open Slot – (Repeat of Reflection/Reawakening/Resilience juried invitational ?)

Exhibit opens            Saturday, September 10, 2022

Exhibit closes            Sunday, October 2

Open Slot – (typically Korean Cultural Society of Boston)

Exhibit opens            Saturday, October 8, 2022

Exhibit closes            Sunday, October 30

Open Slot

Exhibit opens            Saturday, November 5, 2022

Exhibit closes            Sunday, November 20

Open Slots, (those for which we have no organizer yet) include:

February 5- February 27, 2022 - Black History

March 26- April 17, 2022 - Nonagenarian Show

July 16- August 7, 2022

September 10 - October 2, 2022

October 8 - October 30, 2022

November 5 - November 20, 2022



To: LexArt Board  
FROM: Katina Leodas  
RE: Education Committee Report  
Date: 10/15/21

The Education Committee, whose membership includes Diane Gordon, Tannus Schlam, Malcolm Sole, Stephan Greppi, Katina Leodas, Palo Coleman and Susan McCleery, has met three times since being constituted in August. We have:

1. Discussed the purpose, roles and goals of the LexArt education program, both for the Society and more broadly. For example, the program is a significant revenue generator and new member magnet for LexArt. More broadly, it can enable members of the public to explore craft, enhance creativity and spark joy.
2. Shared our individual assessments of the current program's success (or lack thereof) to perform these purposes and meet these goals. For example, many of the educational offerings are first rate and attract diverse audiences, but students consistently report dissatisfaction with the enrollment process and instructors are justifiably frustrated with our processes for paying them.
3. Begun to outline a set of issues that this committee can reasonably tackle and that, if resolved, will strengthen the program; improve the student and instructor experience; advance LexArt's ability to meet expressed DEI intentions; and lead to increased membership, revenue and overall impact of the program.

We used a group planning framework proposed by Diane—one that she has used in her work setting with great success. It involved focusing on “Key Objectives” and “Key Results.” It proved helpful in keeping our group on track and limiting excessive discussion of “what we’ve always done in the past.” There is broad agreement that the committee should look at the following issues:

- Standardizing terms and curricula across craft areas, e.g. Ladders of Learning.
- Reviewing tuitions and instructor pay levels (and methods) across the Greater Boston Craft School marketplace and establishing uniform standards for LexArt.
- Automating enrollment and instructor payment functions to improve those experiences.

- Exploring opportunities to collaborate with other organizations, e.g. Lexington Community Education.
- Determining which functions are guild responsibilities, and which are administrative functions that belong with the ED or members of his staff.

The members of the committee have also discussed the need for a paid Education Coordinator. In the words of one member: "I don't see how this succeeds without someone owning it as a job. It is THE cash cow for the Society and putting it in the hands of a group of volunteers just doesn't seem wise. Of course this group [the Education Committee] can support the paid person, providing input and guidance. But what we have taken on here is the full blown development of an education business, the success of which is critical to the survival of the Society."

#### Report on Holiday Market Place

The Holiday Market Place (HMP) is LexArt's largest and most significant event of the year as well as our largest revenue generating event. All the guilds contribute merchandise for public holiday-themed sale throughout the month of December. The sale occupies the Nye gallery and two-thirds of the second floor of the facility for a minimum of six weeks precluding the scheduling of classes or other uses of the space. The HMP is a complex event requiring its own administrative apparatus consisting of a Chair, Co-Chair, and representatives from each guild. The Needle Arts guild is chairing the event and the Painters guild is hosting the members preview party

The HMP committee has met once. The next meeting is scheduled for November 1st. They are planning a publicly accessible, in-person event and will modify or revise, if Covid developments necessitate. The public dates are Friday, Dec 3 through Dec 24. Sale hours are consistent with gallery schedule, Tuesday - Friday, 11am-5pm, Saturday and Sunday, 10am-5pm and open Thursday nights until 8 pm. This is a slight reduction from previous years when the sale was open 10am-6pm on weekends.

Set up in the Plummer Studio and Seminar Room will start November 20<sup>th</sup> and gallery set up will start November 22<sup>nd</sup>, after takedown of the Korean Cultural Society exhibit. In past years the sale ended Christmas Eve, and the building remained closed and "locked-down" until after the New Years holiday. This year we have a fiber exhibit opening in the gallery January 8<sup>th</sup>, that will necessitate clearing the gallery earlier. Going forward, in keeping with goals outlined in the Director's report, we should examine all previous HMP practice and scheduling, with an eye towards efficiency of space use and maximization of revenue generating activity. An event with a four-week duration, need not take three weeks of staging.

There will be a preview event for members on December 2<sup>nd</sup>, 6pm-9 pm. It will be reduced in scale from prior practice due to Covid. Traditionally, the Metalworkers guild dismantled their studio to host the party. The studio now has Covid barriers in place, making it difficult and burdensome to convert the space for other use. In addition, we do not wish to encourage a large indoor gathering in a contained space. We will look to utilize the better part of the first floor of our facility for a reception. Final details

will be forthcoming. No other plans for HMP associated events have been made at this time due to Covid.

## Directors Report

I am thankful for the confidence the LexArt Board of Directors expressed in me via the votes passed at our last (August) meeting.

Voted: That the Board approves the Executive Committee's directive to the Executive Director to develop plans for his decisions on membership and space allocation.

Voted: That the Board approves the Executive Committee's directive to the Executive Director to develop and present to the Board a staffing plan for LexArt.

In response, I will do my best to lay out a vision for change and growth and articulate how these three areas of policy and operations intersect and support each other. A staffing plan framework is included for reference.

Education is primary to our organizational mission. It lays at the heart of everything that we do and is the basis of our non-profit status. Together with the gallery, it is the primary means of public access to the organization, the foremost mechanism by which we promote new membership, hand-down skills and knowledge and cultivate audience. Class tuitions generate a quarter of our income annually. Historically the term "education" at LexArt has been synonymous with art classes. Education, as we all well know, extends far beyond the classroom, and it must do so at LexArt. Education should be a component of every type of programming in which we engage, in gallery exhibits, in on and off premises sales events, fairs, outreach and in weekly guild and membership activity. It should include printed and displayed didactic text and video, explanations of tools, techniques and materials, lectures, demonstrations, open studios/houses, art critiques, visiting artists and residencies.

The program of instructional art and craft classes alone is an enormous undertaking on an ongoing basis. In 2019, our last pre-covid year, we offered 91 classes in dozens of disciplines to 785 students. Piecing together a vital and attractive curriculum, identifying, and securing instructors, scheduling, coordination with instructors and students and the associated financial transactions are far more than can be expected of volunteer labor. I am recommending a half-time (to start) Education Manager to both lead our instructional programming as well as take on the broader initiative of education as outlined above. I believe that the eventuality of this position was a given when the organization began the move to a model of professional management led by an Executive Director in place of a Director of Programs and Operations (previously responsible for the education program) and was recognized and called-out in previous board discussions. In addition to the Education Coordinator, the program will require an education liaison within each guild to primarily ensure that guild preparatory classes provide the necessary training for beginner members, help identify instructors and creative areas the guilds would like to explore, determine studio fees, and help coordinate scheduling.

I am going to jump to the area of membership, as unlike education, the policies I am recommending regarding membership are a significant departure from present LexArt practice, and this departure

necessitates additional staffing to support. Historically membership as a working artist or craftsperson to LexArt has been tightly controlled by the guilds. They have determined how many members the guild may have, who may join and when, have subjected prospective members to skill tests, compatibility sessions, and waiting lists amongst other hurdles. A common practice was to send novices away for training elsewhere. These practices have hurt us financially as well as reputationally, as we have seen membership dwindle from 600 to 200 over the recent past, and as I have reached out to introduce myself to community leaders, I have heard numerous stories of people being turned away and soured by our organization.

I have proposed that we move to an open community art center model where guild membership is open to anyone who wishes to join from master craftsperson to beginner. This is the only model that allows us to be a true resource to everyone in our community, as well as demonstrate that we are welcoming, open to, and inclusive of all. It is vital that we embrace and live this creed, as it is now integral to our newly adopted mission statement and language, a necessary step to making us a viable focus of philanthropic support and ethically the right thing to do. It is a basic requirement of a charitable non-profit to operate in the public interest.

The move to a community art center model with open membership is a critical statement of principle that the guilds are laboring to embrace, and we are already striving to implement. This overriding principle will need to be built upon with revision to our membership structure, fees, related policies, and practices. I hope to build on the excellent work begun by the Membership Strategy group, anticipate and plan to enlist the help of board members and key membership to do so.

There are numerous implications to moving to an open community art center model. In the coming months we will discuss many of them, but for now I will focus on the education program and management of the studios. Each guild should develop a tiered curriculum, I have dubbed “Ladders of Learning” that prepares entry level students and members to become active and participatory guild members by providing them with fundamental skills in a craft area, familiarity with equipment and machinery operation, and safety protocol. These classes should be identified as “guild preparatory” classes. In addition to providing the necessary training and orientation to beginners, they should spark joy, encourage creativity, and highlight the benefits of membership. During the period that beginner level members are receiving training, they need to be provided studio access under supervised conditions. Depending on the guild and the curriculum, this access may begin after the completion of one or two guild preparatory classes but should not be a substitute for class enrollment. Students as well, would be able to avail themselves of supervised open studio time to complete projects and get further exposure to the studios with the aim of encouraging membership. The staff (studio managers) providing supervision under these circumstances would need to be paid positions and are referenced on the staffing document. Individual guilds may choose to offer this supervision and or mentorship on a volunteer basis, but I feel it is unfair to request that they do so, given that open membership is a Society initiative. I am proposing or outlining six hours per week or two three-hour sessions weekly of supervised open studio time for beginning members and students. Studio managers would also help coordinate room use and possible use-based room conversion as described in the space-use section below.

Regarding decisions on use of space in our building: At first exposure and initial reflection, I considered the allotment and use of space an operational function or issue, but upon further consideration, I have determined that the use of space and the behavior and attitudes that it has engendered, is one of the largest contributors to the overall decline of the organization. Historically, all the space in the building, with the exception of the Nye gallery, the Members Room and the Seminar Room, has been guild controlled. Seven of nine current guilds each control a share of approximately 8,500 of 11,000 sq ft of our building's footprint. The guild control of space has in my opinion, fostered, and encouraged a mindset and even strategy of stasis within the organization. As long as things stayed exactly as they were, each guild kept and controlled what they had. As a result, the organization rather than being dynamic, has been stagnant. New members, new craft areas, new approaches, new ideas or directions of any kind have been a threat to the status quo. Like a case study in an anthropology textbook, dynamism or attempts at innovation were ridiculed, fought and often their proponents driven-off. The organization has failed to grow in membership, in financial well-being, in evolution of the facility, in artistic pursuit. Stasis. During a period of time when we have seen the explosion of craft, a greatly increased public awareness and access to the arts, and the ascension of the overall importance of the arts in our society, we were stagnant. The member-centric governance and management of the organization, the old by-laws helped insure this stasis.

What I am proposing is a wholistic approach to building use, one that treats all the space as common and shared, and suggest its use benefits the overall organization as well as the public, that it be flexible and responsive to need and opportunities, that the commonly understood basis of these decisions actually drives creativity, innovation, growth and a sense of shared purpose. Present and possible future stakeholders will be consulted in making determinations about space use and encouraged to support and play a part in change necessary to support our mission and financial wellbeing.

The building is our primary asset. Historically 95% plus of our annual revenue is/was earned through the use of the building, through studio use, classes, exhibits and sales. We need to be able to maximize the use of the facility to this end. This means striking a more effective balance between guild member access to studios and these other possible revenue generating activities as well as exploring new revenue streams like rentals, new types of events, new guilds and new technologies that may require dedicated space. In addition, the most common complaint I have heard from members involves lack of storage space and the inability to store or house personal tools, materials, and studio clothes. I will be exploring creating or converting some underutilized existing space to locker space, with the goal that every member has storage for personal items.

Everything I have described is intertwined. New inexperienced members will require oversight from paid staff but should contribute to increased membership numbers and dues revenue dramatically. Dues for the equipped studios should be raised, further increasing revenue. The same staff providing oversight to beginners should be available to help with space coordination and conversion to help maximize revenues from expanded class and guild offerings, possible rentals, and other possible new space use. An education coordinator should increase course offerings, standardize the program to help ease overall administrative time, help build class revenues, increase outreach and audience building and help build our overall base.

The preliminary staffing described will cost in the order of \$60,000. Given that any spending is deficit spending, my initial staffing recommendations of a half-time education coordinator and four studio managers at six hours weekly are as conservative an approach as possible, while still allowing us to move forward. I sincerely believe that we can and will make revenue gains in all the areas described. I am doubtful that these revenues will be enough to offset the increased expense within a year or two, but I am optimistic for the longer term.

Equally important, these investments further our reorientation to a more outward-focused, community-engaged organization that will be more attractive to potential donors and grant-making institutions.

## Directors Staffing Recommendations

### Top Priority

#### **Immediate**

### **1. Education Coordinator – PTE/20 hours/week**

#### Job description

The education coordinator is responsible for interfacing with the guilds, education committee, volunteers, and instructors on all activities and tasks related to the planning and delivery of classes at LexArt. This position will report to the Executive Director

#### Primary responsibilities:

- Work with the guild education coordinators to determine instructors and curricula for guild preparatory classes a.k.a. ladders of learning, a training program to prepare beginners for guild membership and unsupervised studio access.
- Work with Director, Education Committee, and guild education coordinators to identify classes and instructors for skills expansion and refinement, public outreach and engagement, and master and specialized workshops, including Identifying, interviewing, and on-boarding new instructors
- Working with the Guilds and the Director to facilitate interaction with current instructors, including helping to write course descriptions, procure studio materials, and or circulate materials lists and determine room requirements.
- Publish and update classes on LexArt.org
- Schedule classes, manage class registrations and provide administrative support to instructors and LexArt administrative staff.
- Work with the Executive Director to prepare and manage budget for the education program and to provide status reports on the education program
- Work with Director to integrate education into all aspects of LexArt programming, including sales events, gallery exhibits, open houses and demonstrations.
- Coordinate with Marketing and Communications Committee on marketing of classes.

#### Preferred experience:

- Previous experience in the development of curricula, as well as in facilitation of classes or workshops in a non-profit setting
- Bachelor's degree

Required skillset:

- Self-directed and motivated individual with a demonstrated ability to engage with multiple constituencies
- Excellent organizational and time management skills
- Computer, web and software skills

**In place – needs modification**

## **2. Studio Managers**

These positions are necessary to accommodate open membership initiative – allowing supervised studio access to beginner guild members as well as students needing to complete class projects and managing spaces as we try and ramp up education program – room changeover. As long as guilds collect fees and maintain separate accounts, I recommend the Society pays only for studio managers to facilitate new memberships and education program and none of the other duties they may presently engage in or are envisioned to engage in, such as equipment maintenance, repair, tools and materials procurement, kiln loading/unloading and firing, studio maintenance or any other guild related activities.

- a. **Ceramics studio manager** – PTE/06 hours weekly @ \$25/hr in place, paid by Society but @ 20 hours/month @ \$12/hr – (position needs a raise, but cost of much of the work currently done by this position should be borne by guild). Suggest cost to be borne by guild with exception of 6 hours weekly to be paid by Society.
- b. **Woodworking studio manager** – PTE/06 hours weekly @ \$25/hr  
PTE/16 hours weekly in place paid by guild @ \$25/hr. Suggest Society picks up cost of 06 of these hours.

near-term/this fiscal year

## **3. Studio Managers**

- c. **Weaving and Fiber Arts studio manager** – PTE/06 hours  
This position is necessary because of the coordination and work required to constantly rotate the room between weaving and other fiber arts, which begs the question of whether the Seminar room should be used for fiber instead. This program because of

its wide variety will need more input into education program and greater coordination of space use.

**d. Metals studio manager – PTE/06 hours**

This position not as critical as other studio managers, as this studio will have no changeovers and few if any unskilled new or prospective members.

The studio manager positions beg the question of what is an adequate number of open studio/access hours for unskilled new members? To start I am recommending 06 hours weekly or 2 x 3-hour sessions. These positions are totally contingent on the guilds willingness to embrace open membership. Likely that we can include studio access as part of compensation for studio managers who are not members. For studio managers who are members, dues forgiveness and or free classes may make up part of compensation package.

**Near to mid-term**

Contingent upon our ability to absorb the above positions. Assess at fiscal year-end.

**1. PR and Marketing Coordinator – PTE/12 hours**

Marketing Committee will draw up a detailed job description for this position. I recommend starting the position at a minimum number of hours. Much, if not all of this work could be done remotely. This position is necessary to support all around earned revenue growth.

Secondary Priority

**1. Sales/Store Manager & Event Manager**

Sales are a challenge in that it presents the greatest potential to increase revenue of all of our revenue-generating activities, but I believe it will take the greatest all-around shift - a staff person as well as changes in our practice and policies. The addition of a dedicated retail space in our gallery is a great first step. Historically we have only purveyed goods produced by our own membership. Our sales are limited by both the amount of merchandise that we are able to produce, especially during the present period of decreased membership, as well as the quality and range of the work our membership produces. Much in the same way that engaging artists outside our membership in our gallery exhibits will cultivate and grow audience and hopefully membership, including artists outside our membership in shop sales and events will do the same. This shift in policy will require dedicated staff as the coordination with outside parties is far more labor intensive than our current members only and volunteer managed sales program. Perhaps we can begin to explore



engaging outside sales on an event basis (parking lot sales) where coordination and labor will be of limited duration.

### **Proposed Votes**

October 19, 2021 Board Meeting

#### **Proposed Vote #1: Adoption of Minutes**

That the minutes of the August 17, 2021 meeting be accepted as presented [or amended].

#### **Proposed Vote #2: Acceptance of Treasurer's Report**

That the Treasurer's Report be accepted.

#### **VOTES RELATED TO THE EXECUTIVE DIRECTOR'S REPORT**

At the August 17 meeting, the Board requested the Executive Director to report to the Board how he intends to exercise his responsibility to make decisions regarding membership and space allocation and to present a staffing plan. The following votes would take actions based on the Executive Director's report on these issues.

#### **Proposed Vote #3: Acceptance of Executive Director's Report**

That the Board accepts the Executive Director's report and endorses the general direction of change and growth outlined therein.

#### **Proposed Vote #4: Hiring Authorization**

That the Executive Director be authorized to hire a part-time education coordinator and up to 3 part-time studio managers, with a total expected fully-loaded personnel cost not to exceed \$\_\_\_\_\_ annually.

#### **Proposed Vote #5: Space Allocation Decision-Making Authority**

That the Board (a) confirms the Executive Committee's decision that responsibility and authority for decisions about space allocation and usage rests with the Executive Director; and (b) endorses the proposed approach that all space in the facility be treated as common and shared, with uses determined based on what benefits the overall organization as well as the public, that it be flexible and responsive to need and opportunities, and that the commonly understood

basis of these decisions is to drive creativity, innovation, growth, and a sense of shared purpose.

**Proposed Vote #6: Membership**

That the Board (a) confirms the Executive Committee's decision that responsibility and authority for decisions about who can become a member and when rests with the Executive Director; and (b) endorses the proposed approach that any categories of artisan membership move to an open community art center model in which anyone from beginner to master craftsperson may join.

**Proposed Vote #7: General Authorization**

That, the Primary Officers of the Corporation be, and each of them acting singly hereby is, authorized and directed, in the name and on behalf of the Corporation, to execute and deliver any and all certificates, agreements and other documents, take any and all steps and do any and all things which any such officer may deem necessary or advisable in order to effectuate the purposes of each and all of the foregoing votes.