Economic Impact Analysis
And
Program Evaluation

2009 Conference on International Opportunities in the Arts

September 2009
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Executive Summary

TransCultural Exchange’s (TCE) 2009 Conference on International Opportunities in the Arts was the second Conference on International Opportunities in the Arts to be held in America. More than 70 key art world leaders joined nearly 300 attendees in Boston during the weekend of April 3-5, 2009, turning Boston into the hub of the global arts community.

With panels, workshops and networking sessions, the Conference offered the local, national and international creative workforce concrete information on ways to take advantage of international opportunities and residencies, which are often the first step into the global marketplace. The Conference and attendant exhibitions of collaborative works by local and international artists as well as 2 artist-in-residences also showcased Massachusetts’ creative economy both at home and abroad to ensure the state’s long-term ability to retain and build upon its already large creative workforce.

Results show that TCE has met its Conference goals. Consulates and representatives of such programs as the State Department’s Art in Embassies Program, the Fulbright Program, the German-American Exchange Program, AsiaLink Centre, Res Artis, the Open Society Initiative and directors of residencies from over 30 countries—including the United States, Finland, Sweden, Romania, Taiwan, China, Hungary, Japan, Greece, Iceland, France, Canada, Germany, Slovakia, Turkey, Estonia, Australia, Denmark, the Netherlands, South Africa, Ireland, Thailand, Singapore, Vietnam, Egypt, India and South Korea—were on hand to present their artist residency, networking and exhibition programs for both emerging and established artists, critics, art teachers and students.

The speakers and other invited guests also met with artists for one-on-one portfolio reviews and considered artists for their programs. With over 25 panels and workshops (including one on finding and applying to international programs, run by Trans Artists – the world’s primary information center for artist-in-residences – and another on how to find funding by Mira Bartok), Conference attendees also learned about grants to fund their work, residencies that provide free studio space, materials, room and board. Attendees also had time to network with their peers and the speakers during a luncheon table topics session, the gala dinner, opening and closing receptions and tours of colleges and museums in Boston.

In addition, results of a survey administered during the Conference and online indicate that most participants were highly satisfied with all aspects of the Conference. For example, more than 82% of the survey respondents rate the Conference as excellent or good. Participants were particularly satisfied with the “excellent mentoring sessions,” the “one-on-one opportunities” and “the vast amount of information offered.” Participants wrote that “meeting people in different parts of the industry [was] hugely helpful,” they “learned of many opportunities for collaboration, connection and funding that [they were]
completely unaware of before this Conference,” and that it “added knowledge,” “was motivational” and “excited [them] about putting in the effort to get there.” Those respondents who attended the first Conference as well wrote that they returned in 2009 for “trade professional/artistic connections.”

Moreover, more than ninety percent, of the survey respondents (91.1%) indicate that they are interested in attending a similar conference in 2011 and nearly 90% indicate that they are or might be interested in attending a residency program in the Boston area that includes international artists. More importantly many respondents felt that the Conference would benefit their career. As one young respondent noted, “I made great contacts and feel like it was the perfect way to get my career started.” Others wrote that “being involved with the art scene at a global level is really essential,” and that they returned because “it was fun,” and because of the “networking opportunities.”

Results of the intercept and online surveys also indicate that Conference speakers were impressed by Massachusetts’ cultural offerings. Of note, all of the mentors were highly impressed by the quality of the work they saw by the artists. Informal talks indicate that many of the speakers will offer residencies to artists they met and/or will pass on the artists’ contact information to colleagues of theirs.

In addition, preliminary outcomes in the weeks following the Conference show early success in terms of artists securing residencies. For example, over 7 different programs are planning to offer residencies to artists whom they met at the Conference. Last year over 30 artists attended programs or participated in exhibitions as a direct result of the Conference. In response, TCE is again offering three chosen artists $500 stipends to pursue these residencies. TCE also received requests to arrange other similar conferences in other parts of the world; two artists had direct sales out of the mentoring program; and TCE is considering creating an advisory board to expand its offerings and programming for cultural administrators, residency directors and those in higher education.

Further, this year a national residency panel was added to the Conference offerings and the Connecticut based I-Park set up a table during the Conference. By Saturday, I-Park already had over 100 sign-ups for information/their mailing list.

As with the first Conference, other successful outcomes of the Conference include discussions of future collaborations. For example, TCE is committed to continue to work with its partners – the School of the Museum of Fine Arts, Boston College, Northeastern University’s Digital Media and Art and Design Departments, the Massachusetts College of Art and Design and the University of Massachusetts Amherst – and has already begun discussions for bringing speakers to their schools for classroom critiques and lectures. This year Mass. Art and Design invited 4 speakers for this purpose, and followed-up with a speaker to help a student plan their activities in South Korea. The University of Massachusetts, Amherst invited the speaker Dorothea Fleiss to their campus for a residency, where she also interacted with the students and had an exhibition. TCE has also already approached Harvard University and the New England Conservatory about expanding activities to their campuses. The Sanskriti Foundation is pursuing partnerships with the SMFA and Mass. Art; and one of the speakers, Jane
Ingram Allen – who is also a critic – decided to review a local show at the Boston Sculptors Gallery for Sculpture Magazine, while another critic – Susanne Mueller-Baja – is planning to write a series of articles on New England.

In addition to the Conference proper, TCE organized 60 exhibitions around the world – 22 of which took place in Massachusetts – showcasing collaborative art by artists who worked with artists from another culture. Many venues noted increased traffic to their spaces as a result. Also of note, many participants in TCE’s collaborative projects wrote of learning a new skill and an increased awareness of another culture as a consequence of partaking in a TCE activity.

TCE’s staff has also been invited to speak to various organizations as a result of the Conference. Last year, for example, TCE’s director Mary Sherman was invited to speak at the annual Fulbright Conference in Beijing about TCE’s activities. She has also been approached by a contingent of Taiwanese residency directors about working with them to bring about a similar Conference in Taiwan and is talking with Hasila Art World about a possible program there. The State Department also requested a meeting with her and 4 representatives from the Middle East to discuss possible collaborations; and the organization is looking into the possibility of helping the Art in Embassy program find artists for their programs. These examples demonstrate that TCE has met its immediate program goal of organizing the Conference and exposing artists to international opportunities.

Further, attendees coming from such countries as Mongolia, Nigeria, Germany and Poland also indicate that TransCultural Exchange’s Conference is gaining in reputation outside of the U.S. as well as within. (Attendees came from a greater variety of States than at the last Conference: 25 states and the District of Columbia were represented in 2009 versus 21 in 2007. Attendees came from 34 countries in 2009 versus 24 in 2007.) In addition, it is noted that although the targeted market for the Conference was artists, many State Cultural Councils also sent representatives to help disseminate the Conference information to their State’s artists. Discussions of future collaborations and the fact that artists have already secured residencies from both this Conference and the last confirm that the benefits of the Conference will extend into the future. However, the ultimate measure of the Conference’s success may be the degree to which the Conference benefits artists’ careers in the long-term.

Preliminary findings are positive: Results from this year’s survey indicate that those artists who attended the first Conference and/or have worked with TransCultural Exchange in other capacities benefited in a number of ways, including meeting “a number of people with whom [they] will be in touch with regard to potential residencies,” sales, providing “great exposure for my blog” and “publicity through exhibitions.” Those who submitted ‘success stories’ to TCE’s website note being invited to other residencies as a result, meeting new artists and finding new exhibition possibilities. As Susan Paszkiewicz-Toler –who went to Egypt – wrote, “I’m returning to Egypt in April 2008 for another residency and the opportunity to connect with other cultures and artists.” TCE plans to continue conducting follow-up interviews with Conference attendees in approximately six months to a year. These interviews will allow TCE to further measure the impact of the Conference in terms of the number of residencies attained by
Conference participants, art works sold, exhibition participation and the role that the Conference played in assisting these artists in achieving their career goals.

**Economic Impact Analysis**

Another stated goal of the Conference was to offer Massachusetts an influx of new business. This report contains an economic impact analysis that measures the economic activity created by the Conference from CultureCount, a database and corresponding analytical tool developed by the New England Foundation for the Arts and located on its website. It is comparable to the University of Massachusetts Dartmouth’s Center for Policy Analysis’ IMPLAN system that was used for the first Conference, thus allowing for a multi-year overview of the combined economic impact of these two MCC Adam’s sponsored conferences. Using participant expenditures data and expenditures from TransCultural Exchange, it is estimated that the 2009 Conference had a total economic direct impact of $446,744 and created over eleven full-time jobs. Importantly, none of this economic activity would have existed without the Conference.

TransCultural Exchange had a total of $446,744 in Conference-related expenditures. Thus, for every dollar spent by TCE in 2008 and 2009 on the Conference, $1.6 dollars in economic impacts were created. In addition, a total of $65,000 of the Massachusetts Cultural Council grant was spent by TCE to plan and hold the Conference in 2009. With a total economic impact of $754,324, almost twelve dollars have been generated or leveraged for every state dollar spent in grant money. Thus, the Massachusetts Cultural Council’s support for TCE has realized a direct economic impact of $630,834, and $1,163,075 in total economic impact from the two Conferences combined.

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<tr>
<th>Total Economic and Employment</th>
<th>TCE International Opportunities in the Arts Conference</th>
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<td>2009 Conference$^3$</td>
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<tr>
<td>Economic Impact</td>
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<tr>
<td>Direct</td>
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<td>Indirect</td>
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<td>Induced</td>
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<td>Total</td>
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<td>Employment Impact</td>
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<td>Induced</td>
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<td>Total</td>
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| 2007 Conference               |                                               |
| Economic Impact               | $184,090                                      |
| Direct                        |                                               |
| Indirect                      | $189,635                                      |
| Induced                       |                                               |
| Total                         | $408,751                                      |

$^3$ 2009 statistics generated by the New England Foundation for the Arts’ CultureCount. 2007 data generated by UMass Dartmouth Center for Policy Analysis’ IMPLAN system (Copyright © Center for Policy Analysis). The 2007 data yielded similar results when submitted to the CultureCount system for analysis.
### 1.00 INTRODUCTION

#### 1.10 ARTS IN THE GLOBAL ECONOMY

The arts are one of the fastest growing occupational groups in the U.S. and global workforce and one of the major components of the Massachusetts economy (New England Council, 2002). At the same time, “international artistic exchanges are more important than ever in an age in which ideas, information, and technologies travel freely across national borders. Our commercial creative industries are increasingly global in reach” (Creative America). Yet “creative industries are facing increasing international competition” for which creative businesses and policy makers need “to appreciate the scale of these competitive challenges” (National Endowment for Science, Technology & the Arts).

It is essential that artists have direct contact with the new global marketplace, leaders in the field and discussions that will shape future artistic practices; otherwise the artist is dependent on a “middleman to provide feedback – which may be more of an indication of the arbitrary taste of the tourist than the inventiveness and quality of project. [Potential] profit [thus] would be lost to the producer – further limiting his ability to identify new markets and develop alternative products” (Jackie Guille, Developing Sustainable Enterprise).

It is crucial, therefore, for members of Massachusetts' creative economy to learn how to work within the global marketplace to be competitive. In addition, opportunities for all artists to interact with their global counterparts is seen as an important catalyst for economic and creative growth both individually and for the Massachusetts creative economy as a whole.

#### 1.11 ADDED BENEFIT: THE IMPACT OF THE ARTS ON SOCIETY/CULTURE AND POLITICS

The arts directly address the human condition: they provide a forum and often non-threatening platform for discussion, understanding and connecting to another person. Francois Matarasso notes, in his breakthrough publication *Use or Ornament? The Social Impact of Participation in the Arts*, “Despite or because of its apparent uselessness, art is produced by all human societies.” Matarasso then goes on further to state:

“Participation in the arts is an effective route for personal growth, leading to enhanced confidence, skill-building and education developments which can improve people’s social contacts and employability.”

It [Participation in the arts] can contribute to social cohesion by developing networks and understanding and building local capacity for organization and self-determination.
2009 Conference on International Opportunities in the Arts
Economic Impact Analysis & Survey Evaluation

It [Participation in the arts]...injects an element of creativity into organizational planning... contribute[s] to a stable, confident and creative society.”

Another take on this was provided by TCE’s director Mary Sherman – echoing the organization’s ethos - during her opening remarks at the 2009 Conference, “The arts most likely won’t pinpoint the cure for cancer, they won’t find a way to save the environment or solve grave social ills – well, maybe, they are pretty powerful and I’ve learned that marvelous things can come from where you least suspect. Practically, though, rarely can one thing do everything. Instead, working in tandem, much can be accomplished; and the arts can help. Like the face of a beloved, the arts can stimulate our curiosity. They can make us smile. They can illuminate a truth. They can make us forget our anger. They can give us reason to pause. They can give our lives meaning in ways that we may never be able to explain. Even in the midst of conflict and strife, they remind us that we are all, fundamentally, human. Even across vast time zones and geographic distances, the arts give us the ability to touch another person and be touched – and with that, many possibilities can arise.”

Attendees of TCE’s Conferences and participants in its projects frequently comment that their participation has “opened new doors,” “widen[ed] their perspectives,” “provided them with new insights,” and “inspired them to try new things.”

Those who participated in TransCultural Exchange’s current global project, for which they were asked to create a collaborative work with artists from another country, also indicate that they gained greater political awareness, cultural sensitivity and access to new networks as well as learned new skills. Samples of comments include:

- “I got a lot of new ideas from Li [name of collaborator’s partner] from using texts by Dante to new techniques and a colour range I wouldn't even have dreamt of. I believe that many artists’ work would benefit from such an intense ‘dialogue’.”

- “I already had a strong connection to Italy before, but I never quite managed to learn the language, Li has inspired me to give it another go. And then she is so much more than Italian or Chinese. Plus: She is combining in her art all those Eastern and Western influences. Sometimes I was looking at her share of Scriptease [the title of their collaborative piece] and was wondering: Where does this come from, now? All in all, it is not so much the cultural background that I feel connected with more strongly – it’s the person. And apart from her probably being the most talented calligrapher I know, she is such a powerhouse and an inspiration.”

- “I appreciate Susanne [name of collaborator’s partner] for her sensibility, culture, skill in visual arts [and] irony that I think are part of her multicultural skills. Working with her is a direct way of understanding this way of life, unique and so close to mine. Before working with Susanne I felt for her respect and friendship. And I felt the same from her. That's why we could work together.”
• “I feel much more connected to the people involved in this project through all the emails and actually seeing and holding a piece of their artwork. Their trust in my idea and skill to put it all together was amazing and their generosity in sending a piece of their work also pretty amazing. We agreed to donate the finished piece at the end of its touring in 2010 to a suitable non-profit international organization with a mission to promote cross cultural understanding. I also now plan to go to Bulgaria and to Thailand to work with these two participating artists to do a two-person exhibition. Other exhibitions are also developing from this collaboration.”

• “I know more about world geography now. For example I know where Cameroon is and where Ghana is and more about the history and culture of Bulgaria. I asked each artist to document their process with photos and text and also to make a statement about how their paper represents their country. So, I have all this documentation now and want to make it into a book/catalog to accompany the exhibition of the finished piece if I could get some funding to do it. I plan to put most of this information and the photos on the Internet on my blog anyway so that people can look at it if they want.”

• “Also, I learned how to make a blog - lots of interesting facts about the history, plants, papermaking techniques and art and culture of the different countries represented in my project.”

• “While I do not come from Bulgaria, my family does come from an Eastern European background. Studying the migration of the peoples of that area, the religions and the culture then related to what is going on now hundreds of years later. It shows how close we all are?”

• “The Conference gave me a chance to collaborate with a colleague from Europe as well as learn a new technique, history of an area of interest and of a subject of interest.”

• “I learned a lot about people, their mentality, country and, through them, about myself: I am more self confident now and know better my abilities and limits.”

• “Through the process of realising the project I learned better, how to deal with administrative authorities, since I applied for the support of Istanbul’s Metropolitan Municipality.”

• “The project was beneficial to show that geographical distances do not hinder much in today’s world. Two artists from distant countries can create and expose on a joint project, even without coming physically together.”

Although this report focuses more on the economic impact of TCE’s efforts - as indicated by such comments as those above and based on the emailed surveys and follow-up questionnaires with the artists who have benefited from TCE’s Conferences and/or
participated in its projects, TCE’s activities provide clear and significant social, cultural and political impacts.

1.20 TRANSCULTURAL EXCHANGE CONFERENCE ON INTERNATIONAL OPPORTUNITIES IN THE ARTS AND ATTENDANT PROGRAMS

TransCultural Exchange (TCE) is a 501(c)(3) non-profit organization dedicated to promoting international art and the understanding of world cultures through high quality art exhibitions, cultural exchanges and educational programs at its home base in Boston and throughout the world. The organization has received awards from organizations such as the International Art Critics Association and support from respected world organizations such as UNESCO, the Massachusetts Cultural Council’s Adams Art Program, Asian Cultural Council, Elizabeth Firestone Graham Foundation, The Boston Foundation's Curtis International Council Fund, Netherland-American Foundation, among others.

TCE is currently pursing a long-term, multi-pronged initiative, the goal of which, specifically, is to help the Massachusetts creative workforce meet its full creative and economic potential in the today's increasingly global marketplace. These efforts also provide a vehicle for other national and international artists to meet the same goals. A major initiative in meeting this goal is TransCultural Exchange’s Conference on International Opportunities in the Arts, along with attendant exhibitions and a pilot, artist-in-residence program. The aim of these activities is to create, sustain, enhance and maximize the economic impact of the arts in Massachusetts.

Nearly 300 attendees, 70 speakers and moderators from around the world converged on Boston during the weekend of April 3-5, 2009 turning Boston into the hub of the global arts community. The Conference offered the local, national and, to a lesser extent, international creative workforce concrete information on how to take advantage of international opportunities and residencies, which are often the first step into the global marketplace. International residencies often attract today’s new wave of artists: someone for whom geographic boundaries are not fixed; someone who functions as “a curator/project manager/artist/website designer” (NETSA - referring to Gardner, Csikszentmihalyi, Stein and McRobbie). Thus, residencies not only provide new venues for creating, promoting, selling, exhibiting and engaging in the 21st century’s trans-global society, but they also put Massachusetts artists in direct contact with this new wave of artists who are also international curators, organizers and critics.

The primary focus of the Conference was the twenty-five Conference panels. The aim of the panels was to assist artists to enter the global art arena, to gain greater cultural awareness and to transmit their new-found knowledge through their work. Speakers from around the world presented their artist residency, networking and exhibition programs for both emerging and established artists, critics, art teachers and students. Speakers and other invited guests met with artists for over 220 one-on-one mentoring sessions and considered artists for their programs. Attendees learned how to obtain funding for

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4 Sherman, Mary. TransCultural Exchange Adams Grant.
working abroad (with speakers from such organizations as the Fulbright Program and Lighton International Artists Exchange Program) and attended workshops with members from Trans Artists, who conducted workshops on finding and applying to international programs. A luncheon included more time with the speakers with discussions focused on topics such as painting, sculpture and regional interests.

In addition to the Conference, TCE organized a series of global exhibitions entitled *Here, There and Everywhere: Anticipating the Future of Art.* For *Here, There and Everywhere,* TransCultural Exchange asked artists to collaborate with people from different cultures and disciplines. As such, artists were asked to step outside their historically solitary studio practice and explore new ways of making art – to celebrate cross-fertilization, multi-disciplinary practices and ‘out-of-the-box’ thinking, and in the process to embrace the art of the future. The result was over sixty exhibitions with over 200 people participating, talks and performances in more than as many places, engaging everyone from artists, writers, musicians, chefs, scientists and engineers to a community of rural nomads. Twenty-two such exhibitions took place in Massachusetts – many during the Conference, thus, showcasing local artists’ works to the international speakers. In addition a virtual presentation of all the works, an artists’ presentation and a catalog documenting the projects was presented to all the international speakers – again to promote the artists’ works to a larger audience.

Participants in *Here, There and Everywhere* felt the project was beneficial to them in a number of ways. One wrote, “*Here, There, Everywhere* will of course help us approach new venues and attract new people.” Others stated positive economic benefits: “People who look at our works are really impressed and they ask immediately the prices. I think this is interesting from the point of market, too! It's interesting, how the onlook (sic) on art changes as soon as somebody from a different country is involved. As if this person could see some deeper truth that everybody else misses.”

From the surveys, results of the last Conference’s impact and the artists’ responses to participating in TCE’s projects, the Conference and the attendant exhibitions clearly do stimulate new and sometimes unexpected economic activity for artists, enhance the artists’ reputations and boost international recognition of Massachusetts’ creative economy. These activities also have a measurable social, cultural and political impact. Further, the activities, in turn, will bring an influx of new business to the state and provide Massachusetts’ creative sector with new venues and sources of economic and creative activity, while improving artists’ livelihoods, whose new works will contribute to the state’s civic life. Further, bringing international artists, curators and critics to Massachusetts for the Conference does provide local institutions with new avenues of exchange and possibilities to expand college and university curriculums. All of these outcomes serve to strengthen and enhance Massachusetts’ creative economy both at home and in the eyes of the world to ensure its long-time ability to retain and build upon its already large creative workforce.

### 1.30 CONFERENCE, EXHIBITION AND EXCHANGE SUPPORT

TransCultural Exchange received funding from several sources. These include $65,000 (over a 2 year period) from the Massachusetts Cultural Council Adams Art Program,
$5027 from the Boston Cultural Council and $8,000 from The Boston Foundation. In addition, the Turkish Cultural Foundation provided $400 as a scholarship for a speaker to the Conference. Res Artis, contributed $2,500; the Asian Cultural Council $10,000; Netherland-America Foundation $4,000; Elizabeth Firestone Graham Foundation $10,000 (to publish the catalog for Here, There and Everywhere catalog publication); Délégation du Québec à Boston $1,500 and Israeli Consulate $1,000. Inkind support in the way of tickets and accommodations was also provided by the Taiwan Economic, Cultural Organization of New York, the Turkish Cultural Foundation and the Estonia Cultural Council.

Major Conference sponsors also include the Massachusetts College of Art, (http://www.massart.edu), School of the Museum of Fine Arts (http://www.smfa.edu/), Art Institute of Boston at Lesley University (http://www.aiboston.edu/), the University of Massachusetts, Amherst’s Hampden and Central Galleries (http://www.umass.edu/fac/hampden/), Boston College (http://www.bc.edu), Massachusetts Institute of Technology (http://web.mit.edu/) and Northeastern University (http://www.neu.edu). Funds were also raised from the Conference fees and in-kind support for airfare and accommodations were provided by nearly half of the speakers.

1.40 CONFERENCE HEADQUARTERS, EXHIBITION AND EXCHANGE FACILITIES

The Conference panels, mentoring sessions, meals and workshops were held at the Boston Omni Parker House Hotel. MIT hosted an art and architecture tour and the Isabella Stewart Gardner Museum arranged passes and reduced admission to Conference speakers and attendees. In addition the MacDowell Colony in Petersbourgh, NH arranged a tour for interested speakers to their facilities.

Here, There and Everywhere exhibitions took place in 60 sites throughout the world. (See Appendix G for a list of all exhibitions, their venues and participating artists.)

In addition TransCultural Exchange helped facilitate 2 artist-in-residences: The German artist and director of the D. Fleiss East-West Artists Symposia Dorothea Fleiss was invited for a two week residency at the University of Massachusetts, Amherst where she met with students and presented an exhibition of her work. The Italian artist Rudi Punzo was invited for a three week residency at Boston’s Nexus Machine Shop, where he worked on a collaborative sculpture with the artist Peter Lindenmuth, which was presented at the Distillery Gallery on May 1, 2009 as one of the Here, There and Everywhere exhibitions and a part of the Boston Cyberarts Festival.

Further, one of the Conference attendees Dimitris Amelatiotis from Greece also visited the Nexus Machine Shop while in Boston for the Conference and worked with the artists there for a 3 day workshop. (see http://www.transculturalexchange.org/Conference_2009/stories_2009.htm)
1.50 CONFERENCE STAFF

The Conference consisted of a program director Mary Sherman, part-time assistant Elisabeth Neville, Boston College Intern Stephanie Lee, and over 30 volunteers. Many of the volunteers came from the Massachusetts College of Art and Design’s program, MIT, Boston University, Boston College, the School of the Museum of Fine Arts and from the New England School of Art and Design. TCE’s board is also actively involved in the planning, fundraising and marketing of the Conference.
2.00 Economic Impact and Survey Evaluation - Methodology

2.10 ECONOMIC IMPACT ANALYSIS

Northeastern professor Ann M. Galligan was retained by TransCultural Exchange to do an economic impact analysis of the results from the 2009 Conference and to update the information from the first Conference on International Opportunities in the Arts conducted by the Center for Policy Analysis at the University of Massachusetts Dartmouth. The program’s economic impact is again being measured by using expenditure data obtained from participant surveys that were administered by Internet and by direct intercept at the Conference and from Conference-related spending by TransCultural Exchange.  

The estimated total economic impact of the Conference was calculated using the New England Foundation for the Arts CultureCount analytical tool. The Center for Policy Analysis used the IMPLAN econometrics modeling system for the first report. The results from both analyses were compared and generated identical results.

2.20 PROCESS EVALUATION

The process evaluation assesses the implementation of TransCultural Exchange’s activities, primarily in terms of the goals established in its grant application with the Massachusetts Cultural Council. TransCultural Exchange’s established goals are:

**Goal 1:** To act as a catalyst, offering the local (but also national and international) creative workforce exhibition possibilities, networking opportunities and concrete information and resources on how to take advantage of international opportunities and residencies, which are often the first step into the global marketplace.

**Goal 2:** To offer Massachusetts an influx of new business as well as showcase Massachusetts’ creative economy both at home and in the eyes of the world to ensure its long-time ability to retain and build upon its already large creative workforce.

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5 The survey instrument can be found in Appendix A.
6 See Appendix B for a description of CultureCount and a sample of the employment results from this tool.
7 A more detailed description of the IMPLAN system also can be found in Appendix B.
2.21 Survey Evaluations

A survey was administered to Conference participants, who either completed the survey at the Conference or at a later date. The survey asked participants to indicate the amount they spent on various items during the Conference weekend and this data was partly used to determine the economic impact of the Conference. The survey also solicited information about participants’ backgrounds, their satisfaction with various aspects of the Conference, opinions and comments about the Conference and the benefit of the Conference to their career. Results of the survey can be found in Section 5.00. A total of 83 surveys were returned for a response rate of 21.4%. In addition an online questionnaire was sent to participants in the Here, There and Everywhere exhibitions to assess the benefit of that program.
3.00 ECONOMIC IMPACT ANALYSIS

3.10 DIRECT, INDIRECT, INDUCED, & TOTAL ECONOMIC IMPACTS

Economic impacts consist of direct impacts, indirect impacts, and induced impacts. Direct impacts include payroll expenses and other budget expenditures made by TransCultural Exchange such as advertising, printing, office supplies, postage and travel. Indirect impacts derive primarily from off-site economic activities and occur primarily as a result of non-payroll local expenditures by attendees to TransCultural Exchange, such as airfare, hotel and lodging, food, clothing, miscellaneous retail and admissions to museums. Indirect impacts differ from direct impacts insofar as they originate entirely off-site, although the indirect impacts would not have occurred in the absence of the Conference.

Induced impacts are the multiplier effects of the direct and indirect impacts created by successive rounds of spending by employees and proprietors. For example, a restaurant owner may use money spent by TCE Conference attendees at his restaurant to purchase gas or a gallon of milk at a local convenience store.

Expenditure data was collected through intercept on Internet surveys as well as from Conference-related spending by the sponsoring organizations.

3.11 Economic Impacts

3.11a TransCultural Exchange Expenditures
TransCultural Exchange incurred $446,744 of Conference-related expenses, which includes $308,514 non-personnel expenses, $84,030 in non-personnel in-kind expenses and $54,200 in personnel expenses (see Table 1). These expenses constitute the direct impacts of the Conference.

<table>
<thead>
<tr>
<th>Type of Expense</th>
<th>Value</th>
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<tbody>
<tr>
<td>Non-Personnel</td>
<td>$308,514</td>
</tr>
<tr>
<td>Non-Personnel In-Kind</td>
<td>$84,030</td>
</tr>
<tr>
<td>Personnel</td>
<td>$54,200</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$446,744</strong></td>
</tr>
</tbody>
</table>
3.11b Conference Attendee Expenditures
Conference attendees spent an estimated total of $157,063 on items such as hotel and lodging, airfare, food and drink, miscellaneous retail, transportation, clothing, admissions to museums and car rentals (see Table 2). In addition the Conference brought in 20 guests, totaling 50 days at $189 a night totaling $9,450 and $800 in taxes ($30 x 50). Travel to/from the Conference from the surveys and other sources beyond those recorded in the TCE numbers listed above equal $8831. Lodging as recorded on the surveys equaled $4749 (11 people responded that they stayed with friends). The total bill at the Omni Hotel for lodging was $22,573.20. Food recorded on the survey equaled $3,390. The total bill at the Omni for food/ & beverages was 36,251.60. Other miscellaneous expenses listed on the surveys equaled $855. In addition, each of the twenty plus exhibitions held around the State held receptions totaling approximately $400 a piece.

<table>
<thead>
<tr>
<th>Table 2</th>
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</thead>
<tbody>
<tr>
<td><strong>Conference Attendee Estimated Expenditures</strong></td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td>Hotel/Lodging</td>
</tr>
<tr>
<td>Airfare</td>
</tr>
<tr>
<td>Food/Drink</td>
</tr>
<tr>
<td>Miscellaneous retail</td>
</tr>
<tr>
<td>Other transportation (gas/tolls/parking)</td>
</tr>
<tr>
<td>Clothing</td>
</tr>
<tr>
<td>Public transportation</td>
</tr>
<tr>
<td>Admissions to museums/historical sites</td>
</tr>
<tr>
<td>Other items</td>
</tr>
<tr>
<td>Car rental</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

3.11c Total Economic Impacts
A stated goal of the Conference was to offer Massachusetts an influx of new business. This report contains an economic impact analysis that measures the economic activity created by the Conference from CultureCount, a database and corresponding analytical tool developed by the New England Foundation for the Arts and located on its website. Using participant expenditures data and expenditures from TransCultural Exchange, it is estimated that the 2009 Conference had a total economic direct impact of $446,744 and created over eleven full-time jobs. Importantly, none of this economic activity would have existed without the Conference.

TransCultural Exchange had a total of $446,744 in Conference-related expenditures. Thus, for every dollar spent by TCE in 2008 and 2009 on the Conference, $1.6 dollars in economic impacts were created. In addition, a total of $65,000 of the Massachusetts Cultural Council grant was spent by TCE to plan and hold the Conference in 2009. With

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8 "Copyright © 2008 New England Foundation for the Arts/CultureCount www.culturecount.org.”
a total economic impact of $754,324, almost twelve dollars have been generated or leveraged for every state dollar spent in grant money. Thus, the Massachusetts Cultural Council’s support for TCE has realized a direct economic impact of $630,834, and $1,163,075 in total economic impact from the two Conferences combined.

### Table 3
**Total Economic and Employment**  
**TCE International Opportunities in the Arts Conference**

<table>
<thead>
<tr>
<th></th>
<th>Direct</th>
<th>Indirect</th>
<th>Induced</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Economic Impact</td>
<td>$446,744</td>
<td>$254,256</td>
<td>$53,323</td>
<td>$754,324</td>
</tr>
<tr>
<td>Employment Impact</td>
<td>6.75</td>
<td>4.33</td>
<td>0.45</td>
<td>11.53</td>
</tr>
</tbody>
</table>

### Table 4
**Total Economic and Employment**  
**TCE International Opportunities in the Arts Conference**  
2007 C

<table>
<thead>
<tr>
<th></th>
<th>Direct</th>
<th>Indirect</th>
<th>Induced</th>
<th>Total</th>
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<tr>
<td>Economic Impact</td>
<td>$184,090</td>
<td>$189,635</td>
<td>$35,026</td>
<td>$408,751</td>
</tr>
<tr>
<td>Employment Impact</td>
<td>1.4</td>
<td>1.3</td>
<td>0.3</td>
<td>3.0</td>
</tr>
</tbody>
</table>

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9 2009 statistics generated by the New England Foundation for the Arts’ CultureCount. 2007 data generated by UMass Dartmouth Center for Policy Analysis' IMPLAN system. The 2007 data yielded similar results when applied to the CultureCount system.  
10 Data provided by the Center for Policy Analysis at the University of Massachusetts-Dartmouth (Copyright © Center for Policy Analysis).
4.00 PRELIMINARY OUTCOMES

TransCultural Exchange’s established the goals are:

**Goal 1:** To act as a catalyst, offering the local (but also national and international) creative workforce exhibition possibilities, networking opportunities and concrete information and resources on how to take advantage of international opportunities and residencies, which are often the first step into the global marketplace.

**Goal 2:** To offer Massachusetts an influx of new business as well as showcase Massachusetts’ creative economy both at home and in the eyes of the world to ensure its long-time ability to retain and build upon its already large creative workforce.

4.10 GOAL 1

“I came away from the Conference with scores of new ideas about what it can look like to be an artist and how to go about creating enriching, provocative and stimulating experiences for making new work, developing new ideas, and creating new opportunities for collaboration and exhibition. The Conference provided a wealth of ideas.”

As the above quote and following narrative demonstrates, TransCultural Exchange was highly successful in meeting Goal 1. Activities conducted in meeting this goal include:

4.11 Dates and Attendance

*The Conference on International Opportunities in the Arts* was held between April 3 and April 5, 2009. The Conference included nearly 300 attendees, 70 speakers and moderators from around the world and over 30 volunteers.

The *Here, There and Everywhere* exhibitions took place, starting September 26, 2008 and will continue throughout the year with the last exhibition taking place at the University of Massachusetts’ Hampden Gallery in the fall of 2010. It is conservatively estimated that each show – which typically lasted one month – hosted 100 visitors for a total 60,000 attendees.

The first artist-in-residence program took place at the University of Massachusetts, Amherst March 21 to April 12, 2009; the second took place at Boston’s Nexus Machine Shop April 15 to May 6, 2009. Attendance at the combined talks and exhibitions of the 2 artists-in-residences numbered 120 participants.

In total, well over 60,000 people benefited from TCE’s activities in the past 2 years both in Massachusetts and abroad. In addition to the Conference proper, TCE organized 60
exhibitions around the world – 22 of which took place in Massachusetts – showcasing collaborative art by artists who worked with artists from other cultures.

4.12 Examples of Events

The primary activity of the Conference was the 25 Conference panels. Speakers representing more than 40 countries presented their artist residency, networking and exhibition programs for both emerging and established artists, critics, art teachers and students at these panels. Sample panels included a presentation on teaching and exhibition possibilities at Turkish universities by Dr. Ilgim Veryeri-Alaca, a new panel on national residencies, numerous panels on international residencies and a panel specifically targeted to musicians as well as a presentation on international biennales. A full list of speakers and their affiliations can be found in appendix F.

Other panel offerings focused on short-term residencies, specifically those targeted at emerging artists, professional artists and artists dealing specifically with industry, technology and multi-disciplinary projects. The panels were staggered so that, for instance, all the panels for professional artists met one after another, allowing most attendees the choice of the panel most relevant to them without missing others.

Saturday, late afternoon, was given over to presentations on a number of residencies in a particular country or region. Representatives such as those from the Fulbright Program, Lighton International Artists Exchange Program and DAAD focused on ways to obtain funding for working abroad. In addition Mira Bartok presented a special workshop on finding money for making art works; and TransCultural Exchange offered a talk about its organization and its activities. Other talks were targeted on national residencies; and the organizational consultant Sophie Parker presented a workshop on networking to help artists take best advantage of the Conference contacts. A number of panels also turned to more topic focused subjects, such as the relevancy of residency programs today.

Further, speakers and other invited guests met with over 220 artists for 20-minute, one-on-one mentoring sessions and to consider artists for their programs, at which time the artists presented their work for feedback and advice. These reviews provided attendees invaluable advice, direction and concrete information on how to take advantage of international opportunities and residencies. In addition, a member from Trans Artists – the world’s main information center on artist-in-residences for artists – conducted two of the Conference’s most popular workshops on finding and applying to international programs. A luncheon ‘table topics’ session was added to the Conference so that attendees could have additional, informal conversations with the speakers; and a Sunday closing reception was included, which also featured a virtual presentation of the Here, There and Everywhere projects with a brief introduction by a number of the participating artists.

Comments provided by respondents indicate that these sessions were a success. For example, when asked which program session and/or Conference activity respondents thought were most valuable, the results were nearly equally divided between the
mentoring sessions in general (N=13 or 16%) all programs/sessions (N=22 or 27%) and information on grant and funding (N=14 or 17%). Both the funding and Trans Artists workshops were those that were most singled out for comments.

Also of note is that the Conference allowed panel moderators, who typically are local curators or others in the field, a chance to network with their peers. These moderators included Erin Williams, the director of the Worcester Artists Collation; David Thomas, Executive Director, Indochina Arts Partnership; Ute Meta Bauer, Director, MIT Visual Arts Program (Department of Architecture); David Lloyd Brown, Associate Dean of Academic Affairs, Graduate Programs, The School of the Museum of Fine Arts, Boston; Judith Hoos Fox, Curator, Principal c²; Cori Champagne, Education Director, New Art Center; Janet Echelman, National Board Member, Fulbright Association and Visiting Fellow, Harvard University; Anthony De Ritis, Director of Northeastern University’s Digital Media Program; and Jose Falconi, Curator and Fellow, David Rockefeller Center for Latin American Studies, Harvard University.

In addition to the 25 panels and one workshop, the Conference included:

- Tours of the Institute of Isabella Stewart Gardner Museum, MIT’s Art and Architecture Program and Massachusetts College of Arts’ facilities, promoting all these venues to the attendees and international speakers.

- A trip to the MacDowell Colony.

- A gala dinner for the attendees, speakers and sponsors on Saturday night including welcoming comments by the President of the Massachusetts College of Art and Design Kay Sloan and a performance by the Longwood Symphony Orchestra.

- A dinner for the speakers and sponsors on Friday night, including a speech by the Massachusetts Cultural Council Director Anita Walker and welcoming remarks by State House Representative Smitty Pignatelli, including the presentation of a certificate of recognition on behalf of the Massachusetts House of Representatives.

- Twenty-two of the over 60 exhibitions that make up *Here, There and Everywhere* projects throughout Massachusetts including at Goethe Institute; Danforth Museum; Armenian Library; Cloud Foundation; U. Mass. Amherst’s Augusta Savage Gallery, G.O. Gallery, Incubator Space and Hampden Gallery; Northeastern University; Suffolk University; Mass. College of Art and Design; Gallery at the Distillery; Montserrat College of Art; Nave Gallery (Somerville); Outpost (Cambridge) and Commonwealth Books.

- A closing reception including a virtual presentation of all the *Here, There and Everywhere* projects and presentations by the participating artists.

### 4.13 Benefits to Artists’ Careers

More than 220 artists had their work viewed and commented on by the Conference speakers, who are residency directors, museum curators, critics, and other invited guests from around the world. These reviews provided attendees invaluable advice,
direction and concrete information on how to take advantage of international opportunities and residencies.

In less than two months following the Conference:

- Over 7 different residency programs, including CAMAC in France, the Debrecen International Colony of Artists in Hungary, Evergreen Symposium in Finland, the Dorothea Fleiss East-West Artist Symposium in Romania, Haslla Art Center in Korea, the Sanskriti Foundation in India and the University of KwaZulu-Natal have offered residencies to artists whom they met at the Conference.

- In response to the above interest abroad in the attendee artists' works, TCE is offering (3 stipends of $500 to 3 Massachusetts artists) to attend these programs.

- From the last Conference, more than 30 artists applied and were accepted into TransCutlural Exchange's current global project Here, There and Everywhere, which included a catalog and exhibition as well as promotion throughout the Conference and a virtual presentation at the Sunday closing reception.

- A number of artists sold works to contacts they met at the Conference. For instance, the Dutch curator Maijke Jansen bought a work by Debra Weisburg and another by Malvina Sammarone.

- Since the last Conference, artist attendees received invitations to more than a half-dozen residencies including Saksala Art Center in Finland, CAMAC in France, the D. Fleiss East-West Artist Symposia, The Debrecen International Colony of Artists in Hungary, the Evergreen Symposium in Hovinkartano in Finland, the Burren College of Art in Ireland, the European Artists Association in Germany; Gozo Contemporary in Malta and the Apothiki Foundation in Greece.

- Two speakers, who are also critics, saw local exhibitions, which they are reviewing – Jane Ingram Allen is writing on a Boston exhibit for Sculpture Magazine and the German critic Susanne Muller-Baja is working on a series of articles on New England.

- Other artists, such as Elisabeth Ochsenfeld found critics/reviewers for catalog essays on their work.

According to the surveys and emails from artists throughout the year, the impact of the Conference and the artists' participation in TCE's projects is substantial. Dozens found new exhibition venues; expanded their network of contacts exponentially; and, with their inclusion in TCE's catalogs, were published and promoted to a large number of key, international players who they would not have come into contact otherwise. As the artist Lara Loutrel reported, "The 2007 Conference directly led to a greater exposure of my work through the Frühaufs' edition [publishing of one of her prints], a chance to travel and many foreign artist contacts which will make future foreign activities much more likely to occur."

Other artists — as well as moderators — received offers of employment. After the 2007 Conference, for instance, the artist Naveed Nour reported, “Last but not least, my
networking with guests at the last dinner of the event has led to my collaboration with the Massachusetts College of Arts for whom I have designed and will teach a new course. For sure this won’t be the end of my experience. . .”

In addition, comments from the intercept and online surveys indicate that attendees feel that the Conference was one of the few, if only sources of information on international opportunities and that the Conference was invaluable to their careers – and that the Conference’s atmosphere was open and extremely supportive.11 For example:

- “It is so wonderful to hear about residencies all over the globe.”

- “I have learned of many opportunities for collaboration, connection and funding that I was completely unaware of before this Conference”

- “. . . informative. Lots of advice for better applications.”

- “It was motivational in that it helped in seeing [sic] what I must work toward and what my chances will be at doing this. And also exited me about putting in the effort to get there.”

- “This Conference was a wonderful injection of realization that the world is a broad and many approaches exist. The necessary sessions were excellent.”

- “. . . publicity for the participating artists, through exhibitions abroad . . .”

- “I was very happy with the level of activities and the level of artists attending and I believe that most of the residencies presenting will get some very good residency candidates as a result in the near future… I tried to attend as many presentations as I could, but things overlapped quite a bit. I think it was maybe affecting the attendance to some of the presentations since the artists had to choose between so many interesting presentations at the same time.”

- “Everyday was packed with interesting and useful information.”

- “The Conference was just great. I attended as many panels as I possibly could, met so many wonderful people, and needed to express my gratitude, to tell you that you brought together the warmest group of people I have ever encountered in all my years being in the academic world. I introduced a lot of people to each other, and even encountered two former students who worked with me 20 years ago. On so many levels, the Conference has affirmed my life as a painter craving cultural exchanges. Your speakers were consistently inspirational.”

- “More importantly, my experience of attending the TransCultural Exchange Conference as an artist and art educator was overwhelmingly positive. I received valuable information from attending all lectures by various speakers as well as excellent advice and feedback from each mentoring section.”

11 See Appendix C for specific comments.
• “I am still somehow overwhelmed by those many impressions, but especially by those very interesting people I've met in Boston. This is a journey of a lifetime, indeed.”

• “There were people representing residencies from all over the world (Egypt, South Africa, Italy, France, Denmark, Ghana, China, and just about everywhere else!), as well as representatives from DAAD in Germany, the Fulbright Program, Res Artis, Trans Artists and many others—not to mention all the artists, writers and musicians who came to listen to those of us who spoke on panels. It was a unique opportunity to ask all those grant foundations and residency directors’ questions and also hear about application tips that aren't often posted on their websites. All of the speakers were very generous with their time and information and I am grateful for their accessibility and inspiring talks. . . . There was a great spirit of good-will amongst us all . . .”

Many respondents also cited the Conference’s importance for networking, sharing their work with the presenters and others and making contacts that they would not otherwise have the opportunity to make. Sentiments were expressed that was similar to this one attendee’s,

• “I wanted to thank you for the wonderful Conference and the incredible energy and dynamic you created with this. Indeed you succeeded in creating ‘the’ very international meeting of residences with this second issue of ‘international opportunities for artists’! This is the kind of events I wouldn't like to miss in the future, not only for the panel discussions but also for the many informal conversations I could have with colleagues, artists and actors of the international art scene.”

Those who have participated in TransCultural Exchange’s global exhibition *Here, There and Everywhere* also cite the following benefits:

• “*Here, There and Everywhere* will of course help us approach new venues and attract new people. And I do believe that you grow with the process: Find a new exhibition space, get to meet new people, learn from them, get in touch with new materials and techniques and so on – there’s a whole new world behind the horizon.”

• “Yes, people who look at our works are really impressed and they ask immediately the prices. I think this is interesting from the point of market, too! It’s interesting, how the onlook [sic] on art changes as soon as somebody from a different country is involved. As if this person could see some deeper truth that everybody else misses.”

• “This project also gave me more opportunities to exhibit my work internationally and led to further opportunities. I am now scheduled to do a joint exhibition with the artist from Thailand who participated in this collaborative project and a joint exhibition in Bulgaria with the artist from that country in this project. I also have several other exhibitions pending in various countries represented by these
artists. This project also gave me the motivation to apply for some grants that I did not get and also make other international contacts that I probably would not have done without the impetus of this collaborative project.”

• “I have been interested in international cultural exchange for many years and have explored many new cultures on my own with grants from various organizations including the Fulbright Scholar Award that brought me to Taiwan in 2004. I have also been working with map related themes for several years, and also making collaborative projects that usually involve viewers or the public in a site specific piece. This was different because our collaboration was done over great distances without being in the same place. We corresponded by e mail to collaborate, and this also gave me more experience in making things clear and organized for participants from a different culture. We also collaborated by the artists sending me their paper art in the mail in a padded envelope. This worked well and then I assembled things in my Taiwan studio, keeping photos of the process and putting them on my blog. I also learned to make a blog for this project! That is something I probably would not have done without the impetus of this project since I am not very technical!”

TCE plans to conduct follow-up interviews with Conference attendees in approximately six months to a year. These interviews will allow TCE to further measure the benefits of the Conference on attendees’ careers as these individuals explore residencies and other opportunities that were presented at the Conference.

4.14 Benefits to Massachusetts Institutions and Conference Partners

Preliminary outcomes in a few months following the Conference show early success in terms of partnerships and future collaborations. For example,

• The Sanskriti Foundation in India is working with the School of the Museum of Fine Arts and the University of Massachusetts Amherst to create an exchange program.

• A contingent of residency directors in Taiwan began talks with TCE to host and/or create a join partnership for the next Conference.

• Michele Oshima of MIT’s Office of the Arts made an exploratory trip to the Sydney College of Art.

• Massachusetts College of Art and Design continues to work with the Alliance of Artist Communities to do a workshop on residency programs at the Mass. College of Art and Design, based on seeing the workshop at the Conference.

• TCE is creating an advisory board, made up of a number of the Conference speakers in order to better shape the 2011 Conference and expand its network of contacts.
• The Massachusetts College of Art and Design set up a liaison with Hasalla Art Center in South Korea to help one of their students planning to study in Korea.

• TCE was invited by the State Department to meet with representatives from the Middle East (Jordan and Iraq) to set up collaborations for the next Conference and series of global exhibitions.

• TCE’s director Mary Sherman spoke about the Creative Economy and Social Change at the 2009 International Feminists Economist Conference.

• Northeastern University’s Chair of the Music Department Anthony DeRitis joined TCE’s director Mary Sherman to speak about his international projects on the Arts Task Force panel at the annual Fulbright Conference in Beijing.

• TCE is working with University of Massachusetts Amherst’s Hampden and Central galleries to continue a residency program in conjunction with the Conference in 2011.

• Two of the School of the Museum of Fine Arts’ volunteers from the Conference have continued to work as volunteers with TransCultural Exchange in preparation for the next Conference.

• The more than 20 local venues for *Here There and Everywhere*, such as the Boston Sculptors Gallery and the Hampden Gallery, received extensive exposure during the Conference in some cases resulting in features by the Conference speakers in international magazines.

• The Burren College of Art is continuing to work with local universities such as Northeastern University to set up exchange opportunities for local faculty and students.

• *The Art of Fire*, an exhibition conceived of at the last Conference by Catherine Merrill, opened at the Brockton Crafts Museum, including faculty works by Massachusetts College of Arts’ artists, who Merrill met at the last Conference.

• Based on talks and surveys with the Conference volunteers - all of whom are art or arts administrative students at local universities – the Conference serves as an extension of their studies, providing extensive contacts and practical information on how to launch their careers.

• Many of the Conference speakers served as guest critics at the Massachusetts College of Art and Design, providing them with high-profile international speakers, at a minimal cost.

• Michele Oshima, Director of the MIT’s Office for the Arts, gave the director of Tokyo Wonder Site a tour of MIT, which has led to an exchange between students at both venues.

These are just a few examples of the new opportunities, contacts and markets for artists and organizations TCE’s Conference’s created. Additionally, the intercept and online surveys indicate that a majority of the artists attending the Conference feel that the Conference provided them with new networking opportunities and contacts as well as
exposure to opportunities, encouragement and inspiration. For example, 30.5% of the respondents indicated that the Conference provided them with new contacts and networking opportunities, while 22.9%, of respondents commented that they received valuable information to attend a residency or other international opportunity (N=27 or 22.9%).

4.15 Measures of Customer Satisfaction

Results of the intercept and online surveys show that respondents have high levels of satisfaction with the Conference. For example, more than four in five respondents (82.6%) of the survey respondents rate the Conference as excellent or good; and more than seventy-five percent of the respondents rate each of eighteen Conference aspects (e.g. facilities, location, registration, panel topics, mentoring sessions) as excellent or good. Detailed results can be found in Section 5.21.

Many attendees felt that the Conference would benefit their career; and, even more telling, over ninety-four percent, of the survey respondent (94.2%) indicate that they are or might be interested in attending a similar Conference in 2011.

The detailed open-ended (and primarily positive) comments are another important indication of the Conference’s effect and success. Participants were particularly satisfied with the mentoring sessions, information on funding and the diversity of the panels.

Other examples of comments praising the Conference include:

• “This is my first TCE Conference. During the final reception I noticed the many warm friendships that have developed between the collaborating and otherwise participating artists. The power of this Conference, and the ripples it sends out into the world are unimaginable, but very present.”

• “I have learned of many opportunities for collaboration, connection and funding that I was completely unaware of before this Conference.”

• “It was motivational in that it helped in seeing what I must work toward and what my chances will be at doing this. And [it] also excited me about putting in the effort to get there.”

• “As a volunteer and a student, it makes the possibilities of possible careers and future work clearer.”

• “This Conference was a wonderful injection of [the] realization that the world is broad and many approaches exist. The necessary sessions were excellent.”

• ”Meeting people in different parts of the industry is hugely helpful, just to get advice on how to keep my career moving forward. Also, because the nature of
communication and relationships is evolving so much with technology, being involved with the art scene at a global level is really essential.”

- “Wonderful event, stellar speakers, masterfully organized—thank you ALL.”
- “This Conference was EXCELLENT! I cannot say enough good things about it.”
- “TCE ROCKS. Thank you! The atmosphere was not competitive or cut throat but inspiring, uplifting and gave so many artists, both young and old, hope for their future and careers.”
- “You did a fabulous job putting that Conference together. I used to organize conferences myself and I really understand the wizardry you applied to make this work so well.”

4.16 Website

Results of the intercept and online surveys show that respondents have high levels of satisfaction with the website. For example, more than eighty percent, (81%) of respondents rated both the website and the registration system as either excellent or good.

TransCultural Exchange’s goal included updating its website to offer more information and to create an interactive web portal for artist studio, information and cultural exchange. Thus, TCE recently launched a greater virtual presence, setting up a Facebook, LinkedIn and Twitter account. In two months since the launch of those sites, nearly 500 (483) people have signed up to their Facebook page and over 100 are part of their LinkedIn network.

4.17 Press Coverage

The TCE Conference received more 40 press citations from a wide geographic spectrum, including university websites and blogs. The artists web resource Abstolutearts.com also signed on as a media sponsor to the Conference. A press bibliography is included in Appendix E. Of note is the number of citations and the wide geographic distribution, many of which are international.

4.20 GOAL 2

To offer Massachusetts an influx of new business as well as showcase Massachusetts’ creative economy both at home and in the eyes of the world to ensure its long-time ability to retain and build upon its already large creative workforce.

Activities in meeting this goal include:
Along with the activities listed in Benefits to Massachusetts Institutions and Conference Partners (see section 4.14), TCE:

Produced 500 catalogs for *Here, There and Everywhere*, which showcases over 22 Massachusetts venues and 30 Massachusetts artists’ works. This catalog – which was freely given to all the international speakers and sponsors of the 2009 Conference – served to broadly promote these artists’ works and venues (at no cost to either) to key art world figures.

Created a virtual exhibition, online catalog, live presentation by the artists who created works for *Here, There and Everywhere* and a public reception on April 5 at the Conference – again as a way to promote the artists’ works to their peers as well as the international guests.

Coordinated and promoted over 22 exhibitions of local artists works during the Conference, both in the vicinity of the Conference and for a three month period at the University of Massachusetts, Amherst’s Central and Hampden Galleries to again widen the exposure of the artists’ works and local exhibition spaces, including a number of universities who are Conference partners.

Arranged a tour and reduced prices for Conference guests at the Isabella Stewart Gardner Museum, visits to the Massachusetts College of Art and Design, an art and architecture tour of MIT’s campus and an informal tour of MIT’s media lab.

Set up an artist exchange program between the University of Massachusetts, Amherst’s art community and the artist and residency director Dorothea Fleiss, and 2 other programs with international artists to work with the artists at Boston’s Nexus Machine Shop and Gallery – one of whom created a collaborative work, featured at the Boston CyberArts Festival.

Organized an exhibition for the 2009 London Biennale, which featured works by six Massachusetts artists.

### 4.21 Showcasing Massachusetts’ Creative Economy

Over 350 people participated in TCE’s Conference. More than a quarter of the attendees came from aboard (27%) and another 26% came from States other than Massachusetts.

Results of the intercept and online surveys indicate that most Conference attendees and speakers were impressed by Massachusetts’ cultural offerings. Of note, all of the mentors were highly impressed by the quality of the work they saw by the artists. In addition, there were requests for other similar conferences on international opportunities in other locations and for other disciplines.

Comments from the speakers and attendees included:
“We both found that the Conference was extremely well organized and the place for it was excellent. We enjoyed Boston very much, and I have the feeling I MUST come again.”

“I wanted to thank you for the wonderful Conference and the incredible energy and dynamic you created with this. Indeed you succeeded in creating ‘the’ very international meeting of residences with this second issue of ‘international opportunities for artists’! This is the kind of events I wouldn't like to miss in the future, not only for the panel discussions but also for the many informal conversations I could have with colleagues, artists and actors of the international art scene.”

“I’d like to thank you once again for the wonderful opportunity to attend the Conference in Boston. It was a great experience to be there with so many people from all over the world and hear about many interesting places.”

“I wanted to let you know that I had a wonderful time visiting the City of Boston as a first time visitor. More importantly, my experience of attending the TransCultural Exchange Conference as an artist and art educator was overwhelmingly positive. I received valuable information from attending all [the] lectures by various speakers as well as excellent advice and feedback from each mentoring section. And, I wanted to thank your staff for their cheerful and helpful assistance.”

“Thank you so much for inviting me over to your truly lovely Conference again. I am writing you this mail from New York and I am still somehow overwhelmed by those many impressions, but especially by those very interesting people I've met in Boston. This is a journey of a lifetime, indeed.”

Some speakers, however, wished to have more time to see Boston and to take advantage of its offering.

“The venue was gorgeous too. I spoke briefly with one of the other speakers who remarked that having it in the same location as the accommodations was convenient and the center of town in Boston an additional bonus. I just wish I would have taken advantage of more of the arts venues!”

“Boston was great, though I could not finish my TO DO list...”

Knowing that the Conference can be an ideal showcase for the City, TCE currently is planning to extend the stay of some of the speakers at the 2011 Conference so that they can take further advantage of the area’s attractions outside of the Conference proper.

It is expected that the quality and success of the TCE Conference will have positive future impacts for local artists and the region’s creative economy by assisting local artists to meet their full creative and economic potential. Immediate impacts, such as the Conference itself, its economic impact on the local economy and discussions of future collaborations are substantial.
In addition, it is anticipated that the qualitative and quantitative impacts of the Conference will create a ripple effect that over time will increase, broaden and expand Massachusetts’ creative economy to ensure its long-time ability to retain and build upon its already large creative workforce. This will likely occur by creating a larger, more diverse and more knowledgeable creative cultural force in Massachusetts where artists are more effectively able to compete in the global economy and who contribute to a world-class local arts community.

12 Mary Sherman. TCE Grant Application.
5.00 SURVEY EVALUATION

An intercept survey was administered to Conference participants during the Conference. Participants also filled out the survey online. A total of 83 surveys were returned for a response rate of 27.6%, most of which were completed at the Conference. Many of the speakers and artists also sent in personal emails, which were included in the qualitative assessment of the Conference. (See appendix C.) The detailed open-ended (and primarily positive) comments are one indication of the Conference’s effect and success.

5.10 GENERAL INFORMATION

5.11 Place of Residence

Over 300 attendees and 70 speakers participated in the Conference. Respondents reside in twenty-four different states and the District of Columbia. This year more than thirty-four different countries also were represented, representing an increased international interest in TCE, as only fourteen countries were represented in 2007. The largest percent of respondents reside in Massachusetts (48%), New York (6.3%), Pennsylvania (3.2%), California (2.7%), Connecticut (2.7%) and Rhode Island (2.7%).

<table>
<thead>
<tr>
<th>Table 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTERNATIONAL</td>
</tr>
<tr>
<td>Australia</td>
</tr>
<tr>
<td>Belgium</td>
</tr>
<tr>
<td>Brazil</td>
</tr>
<tr>
<td>Canada</td>
</tr>
<tr>
<td>China</td>
</tr>
<tr>
<td>Denmark</td>
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<tr>
<td>Egypt</td>
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<tr>
<td>England</td>
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<tr>
<td>Estonia</td>
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<td>Finland</td>
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<tr>
<td>France</td>
</tr>
<tr>
<td>Germany</td>
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<tr>
<td>Greece</td>
</tr>
<tr>
<td>Hungary</td>
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<tr>
<td>Iceland</td>
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<td>India</td>
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<td>Israel</td>
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<td>Ireland</td>
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<td>Italy</td>
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<tr>
<td>Japan</td>
</tr>
<tr>
<td>Malta</td>
</tr>
<tr>
<td>Country</td>
</tr>
<tr>
<td>--------------------------</td>
</tr>
<tr>
<td>Mongolia</td>
</tr>
<tr>
<td>Singapore</td>
</tr>
<tr>
<td>Slovakia</td>
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<tr>
<td>South Africa</td>
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<tr>
<td>South Korea</td>
</tr>
<tr>
<td>Sweden</td>
</tr>
<tr>
<td>Switzerland</td>
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<tr>
<td>The Netherlands</td>
</tr>
<tr>
<td>Taiwan</td>
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<tr>
<td>Thailand</td>
</tr>
<tr>
<td>Turkey</td>
</tr>
<tr>
<td>United Arab Emirates</td>
</tr>
<tr>
<td>Vietnam</td>
</tr>
<tr>
<td><strong>UNITED STATES</strong></td>
</tr>
<tr>
<td>Arizona</td>
</tr>
<tr>
<td>California</td>
</tr>
<tr>
<td>Colorado</td>
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<tr>
<td>Connecticut</td>
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<tr>
<td>Florida</td>
</tr>
<tr>
<td>Illinois</td>
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<tr>
<td>Louisiana</td>
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<tr>
<td>Maine</td>
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<tr>
<td>Maryland</td>
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<td>Massachusetts</td>
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<tr>
<td>Mississippi</td>
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<tr>
<td>Missouri</td>
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<tr>
<td>Nebraska</td>
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<td>New Jersey</td>
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<tr>
<td>New Hampshire</td>
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<tr>
<td>New York</td>
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<tr>
<td>North Carolina</td>
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<tr>
<td>Ohio</td>
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<tr>
<td>Pennsylvania</td>
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<td>Rhode Island</td>
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<tr>
<td>South Carolina</td>
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<tr>
<td>Texas</td>
</tr>
<tr>
<td>Washington</td>
</tr>
<tr>
<td>Washington DC</td>
</tr>
<tr>
<td>Wisconsin</td>
</tr>
</tbody>
</table>
5.12 How did you participate in the Conference?

Respondents were asked how they participated in the Conference. More than three-quarters of the respondents (75.9%) participated as Conference attendees, while 18.9% participated as speakers, 6.8% participated as mentors, 5.8% participated as moderators, 3.1% participated as volunteers and 2.6% participated in other ways.

<table>
<thead>
<tr>
<th>Table 4</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendee</td>
<td>62</td>
<td>74.7%</td>
</tr>
<tr>
<td>Speaker</td>
<td>9</td>
<td>10.8%</td>
</tr>
<tr>
<td>Mentor</td>
<td>2</td>
<td>2.4%</td>
</tr>
<tr>
<td>Moderator</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Volunteer</td>
<td>8</td>
<td>9.7%</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2.4%</td>
</tr>
</tbody>
</table>

5.13 What is your annual income level?

Nearly a third of the respondents (36.8%) have incomes below $20,000 while 30.3% have incomes between $20,000 and $39,999, 5% have incomes of $80,000 and over, 13.1% have incomes between $60,000 and $79,999, and another 13.1% have incomes between $40,000 and $59,999. Compared to the last Conference’s figures, the incomes levels dropped nearly one category each.

<table>
<thead>
<tr>
<th>Table 5</th>
<th>2009</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below $20,000</td>
<td>28</td>
<td>36.8%</td>
<td></td>
</tr>
<tr>
<td>$20,000-$39,999</td>
<td>23</td>
<td>30.3%</td>
<td></td>
</tr>
<tr>
<td>$40,000-$59,999</td>
<td>10</td>
<td>13.1%</td>
<td></td>
</tr>
<tr>
<td>$60,000-$79,999</td>
<td>10</td>
<td>13.1%</td>
<td></td>
</tr>
<tr>
<td>$80,000 and over</td>
<td>5</td>
<td>6.7%</td>
<td></td>
</tr>
</tbody>
</table>
Compared to the last Conference’s figures, income levels were significantly lower. More than 67% of the attendees’ income was below $40,000 in 2009; in 2007, less than half the attendees’ incomes were lower than $40,000 (48.7%) In 2007 nearly a third of respondents (32.1%) have incomes between $20,000 and $39,999, while 21.9% have incomes between $40,000 and $59,999, 17.1% have incomes of $80,000 and over, 12.3% have incomes between $60,000 and $79,999, and 16.6% have incomes below $20,000.

<table>
<thead>
<tr>
<th>2007</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below $20,000</td>
<td>31</td>
<td>16.6%</td>
</tr>
<tr>
<td>$20,000-$39,999</td>
<td>60</td>
<td>32.1%</td>
</tr>
<tr>
<td>$40,000-$59,999</td>
<td>41</td>
<td>21.9%</td>
</tr>
<tr>
<td>$60,000-$79,999</td>
<td>23</td>
<td>12.3%</td>
</tr>
<tr>
<td>$80,000 and over</td>
<td>32</td>
<td>17.1%</td>
</tr>
</tbody>
</table>

5.14 What is your age?

Nearly a third of respondents (29.7%) are age 51 to 60, while 17.6% are age 41 to 50, 13.5% are 31 to 40, 21.6% are under 30 and 17.6% are over 60.

<table>
<thead>
<tr>
<th>2009</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 30</td>
<td>16</td>
<td>21.6%</td>
</tr>
<tr>
<td>31-40</td>
<td>10</td>
<td>13.5%</td>
</tr>
<tr>
<td>41-50</td>
<td>13</td>
<td>17.6%</td>
</tr>
<tr>
<td>51-60</td>
<td>22</td>
<td>29.7%</td>
</tr>
<tr>
<td>Over 60</td>
<td>13</td>
<td>17.6%</td>
</tr>
</tbody>
</table>

This represents a decrease in attendees between the ages of 31-50 from 2007. In 2007 that age group represented 50% of the attendees, versus 31.1% in 2009.

<table>
<thead>
<tr>
<th>2007</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 30</td>
<td>21</td>
<td>11.1%</td>
</tr>
<tr>
<td>31-40</td>
<td>36</td>
<td>18.9%</td>
</tr>
<tr>
<td>41-50</td>
<td>59</td>
<td>31.1%</td>
</tr>
<tr>
<td>51-60</td>
<td>65</td>
<td>34.2%</td>
</tr>
<tr>
<td>Over 60</td>
<td>9</td>
<td>4.7%</td>
</tr>
</tbody>
</table>
5.15 How did you find out about the Conference?

As in 2007, the highest percents of respondents found out about the Conference from TransCultural Exchange (31.4%) or a colleague (26.2%), totaling 57.6%. In 2009, the percent of people who found about the Conference from TCE or a colleague was 53.7%, “other sources” 18.7% and the Massachusetts College of Art and Design 10%. Less than ten percent, of respondents learned of the Conference from the Artists Foundation (3.8%) direct mail (3.8%), Museum of Fine Arts (5%), Massachusetts Cultural Council (3.8%) and the College Art Association (1.2%).

Table 10

<table>
<thead>
<tr>
<th>Source</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>TransCultural Exchange</td>
<td>29</td>
<td>36.2%</td>
</tr>
<tr>
<td>A Colleague</td>
<td>14</td>
<td>17.5%</td>
</tr>
<tr>
<td>Artists Foundation</td>
<td>3</td>
<td>3.8%</td>
</tr>
<tr>
<td>Direct Mail</td>
<td>3</td>
<td>3.8%</td>
</tr>
<tr>
<td>Massachusetts College of Art</td>
<td>8</td>
<td>10%</td>
</tr>
<tr>
<td>School of Museum of Fine Arts</td>
<td>4</td>
<td>5%</td>
</tr>
<tr>
<td>Other</td>
<td>15</td>
<td>18.7%</td>
</tr>
<tr>
<td>Massachusetts Cultural Council</td>
<td>3</td>
<td>3.8%</td>
</tr>
<tr>
<td>College Art Association</td>
<td>1</td>
<td>1.2%</td>
</tr>
</tbody>
</table>

“Other” sources include:

- Washington State Art commission
- Janet Kawada
- David Adams (Fulbright Program)
- Urban Arts
- Email (3)
- New England School of Art and Design
- Goggle (4)
- Advertising

5.16 The program session and/or Conference activity respondents thought was most valuable . . .

Respondents were asked what programs or sessions they thought were most valuable. The highest number of respondents indicate that the all programs/sessions in general were the most valuable (N=12 or 19.4%) followed by the mentoring sessions (13%) and informal networking events, including the gala dinner (11.3%). Information on the Fulbright/Government programs (N=8 or 12.9%), the Trans Artists Workshop (N=5 or 8%) and “How to find Funding for your Dreams” (N=12 or 16.2%) were the specific sessions and/or Conference activities that were most valuable. Responses include:
Sessions/Programs Overall

- Mentoring sessions (N=8, 13%)
- All programs/sessions (N=12, 19.4%)
- Networking events (N=6, 9.7%)
- Gala Dinner (N=1, 1.6%)

Specific Panels

- Studying Abroad (N=1, 1.6%)
- Fulbright/Government Presentation (N=8, 12.9%)
- Trans Artists Workshop (N=5, 8%)
- Residencies Affiliated with a University (N=1, 1.6%)
- International Residencies, Art & Science Panel (N=1, 1.6%)
- National Residency Panel (N=1, 1.6%)
- Country Overviews (N=2, 3.2%)
- Biennales (N=2, 3.2%)
- Bamboo Curtain Panel (N=1, 1.6%)
- Romania, Ghana, Greece (N=1, 1.6%)
- How to find funding for your Dream (N=10, 16.2%)
- Sanskriti Foundation (N=1, 1.6%)
- How to Start a Residency Program (N=1, 1.6%)

5.17 Which one of the following best describes you?

More than forty percent of respondents (45%) identify themselves as an artist not affiliated with a college or university, while 21.2% identify themselves as an artist affiliated with a college or university. Smaller percents of respondents identify themselves as an arts professional (13.8%), “other” (8.75%), a gallerist or museum curator or administrator (1.24%), a student (5%), an advising administrator (2.5%) or an academic advisor (2.5%). These numbers roughly correspond to the 2007 Conference numbers.

| Artist not affiliated with a college or university | 36 | 45% |
| Artist affiliated with a college or university | 17 | 21.2% |
| Arts Professional (non-artist) | 11 | 13.8% |
| Other | 7 | 8.75% |
| Gallerist/Museum Curator or Administrator | 1 | 1.25% |
| Student | 4 | 5% |
| Advising Administrator | 2 | 2.5% |
“Other” responses include:

- Have worked on murals (and installations) in Boston & Nicaragua in relation to artists call (artists against US intervention in central America)
- Emerging Artist
- Administrator for cultural & professional exchange
- Writer/blog host for art blog
- Accessibility coordinator at an art center
- Board member Res Artis
- Graduate faculty SMFA

### 5.18 How long have you held your current position?

Over thirty-three percent (33.3%) of the respondents have held their current position for less than 5 years, while 30.3% have held their position for 5-10 years, 16.7% have held their position for more than 11-20 years, and 19.7% have held their position for over 20 years.

<table>
<thead>
<tr>
<th>2009</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5 years</td>
<td>22</td>
<td>33.3%</td>
</tr>
<tr>
<td>5-10 years</td>
<td>20</td>
<td>30.3%</td>
</tr>
<tr>
<td>11-20 years</td>
<td>11</td>
<td>16.7%</td>
</tr>
<tr>
<td>More than 20 years</td>
<td>13</td>
<td>19.7%</td>
</tr>
</tbody>
</table>

Unlike the 2007 Conference, then, more than 66% of the respondents had held their jobs for less than ten years. In 2007, twenty-nine percent of the respondents (28.8%) have held their current position for 5-10 years, while 26.6% have held their position for 11-20 years, 23.9% have held their position for more than 20 years, and 20.7% have held their position for less than five years.

<table>
<thead>
<tr>
<th>2007</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5 years</td>
<td>38</td>
<td>20.7%</td>
</tr>
<tr>
<td>5-10 years</td>
<td>53</td>
<td>28.8%</td>
</tr>
<tr>
<td>11-20 years</td>
<td>49</td>
<td>26.6%</td>
</tr>
<tr>
<td>More than 20 years</td>
<td>44</td>
<td>23.9%</td>
</tr>
</tbody>
</table>
If you are an artist, how would you describe your work?

The highest percent of respondents describe themselves as drawing/mixed media artists (37.3%), painters (32.5%), “other” (27.27%), and sculptors (19.3%). Less than ten percent of respondents describe themselves as sculptors (19.4%), public artists (3.6%), activists (4.8%), performance artists (6%), sound artists (3.2%), and writers/critics (4.8%). These figures roughly correspond to those in 2007.

Table 14

<table>
<thead>
<tr>
<th>Category</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing/Mixed Media</td>
<td>31</td>
<td>37.3%</td>
</tr>
<tr>
<td>Painter</td>
<td>27</td>
<td>32.5%</td>
</tr>
<tr>
<td>Other</td>
<td>23</td>
<td>27.7%</td>
</tr>
<tr>
<td>Installation Artist</td>
<td>7</td>
<td>8.4%</td>
</tr>
<tr>
<td>Sculptor</td>
<td>16</td>
<td>19.3%</td>
</tr>
<tr>
<td>Public Artist</td>
<td>3</td>
<td>3.6%</td>
</tr>
<tr>
<td>Activist</td>
<td>4</td>
<td>4.8%</td>
</tr>
<tr>
<td>Performance Artist</td>
<td>5</td>
<td>6%</td>
</tr>
<tr>
<td>Sound Artist</td>
<td>2</td>
<td>3.2%</td>
</tr>
<tr>
<td>Writer/Critic</td>
<td>4</td>
<td>4.8%</td>
</tr>
</tbody>
</table>

(Note: artists were allowed to check more than one category thus the percentages do not add to 100).

Other types of artists include:

- Video (N=2)
- Wood artist
- Visual artist
- Printmaker (N=4)
- Multimedia
- Choreographer/Video
- Mixed Media
- Digital Media
- Photographer (N=5)
- Ceramics
- Decorative Artist/Silversmith
- Collage/pinhole photography/works on paper
- Playwright
- Collaborative; video
• Design
5.20  What other activities did you attend during the Conference?

As in 2007, the most attended other programs were the mentoring sessions, opening reception and gala dinner. Activities respondents attended during the Conference include a mentoring session (39.7%), the opening reception (44.6%), the Saturday gala dinner (38%), “other activities” (4.8%), Boston Center for the Arts (2.4%), Massachusetts Institute of Technology tour (2.4%), Boston CyberArts Festival (1.2%), Massachusetts College of Art tour (2.4%) and the Boston Institute of Contemporary Art tour (2.4%).

Table 15

<table>
<thead>
<tr>
<th>Activity</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mentoring Session</td>
<td>33</td>
<td>39.7%</td>
</tr>
<tr>
<td>Opening reception</td>
<td>37</td>
<td>44.6%</td>
</tr>
<tr>
<td>Saturday Conference dinner</td>
<td>38</td>
<td>45.8%</td>
</tr>
<tr>
<td>Other (see bullets following table)</td>
<td>4</td>
<td>4.8%</td>
</tr>
<tr>
<td>Boston Institute of Contemporary Art</td>
<td>2</td>
<td>2.4%</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>14</td>
<td>16.8%</td>
</tr>
<tr>
<td>Visual Music Marathon, part of the Boston Cyberarts Festival</td>
<td>1</td>
<td>1.2%</td>
</tr>
<tr>
<td>Massachusetts College of Art Tour</td>
<td>2</td>
<td>2.4%</td>
</tr>
<tr>
<td>Boston Center for the Arts</td>
<td>2</td>
<td>2.4%</td>
</tr>
</tbody>
</table>

(Note: Participants were allowed to check more than one category, thus the percentages do not add to 100).

“Other” activities include:

- Lunch (N=2)
- MIT tour (N=2)

In addition five Conference attendees and speakers toured the MacDowell Colony in Peterborough, NH.
5.20 Satisfaction with the Conference

5.21 Overall, how would you rate the quality and efficiency of the following aspects of the Conference?

More than seventy-five percent of the respondents (up from sixty percent in 2007) rate each of the Conference aspects as excellent or good; over eighty percent rate the overall Conference as excellent/good. Respondents are most satisfied with the hotel location (91.5% excellent/good), Conference facilities (88.4% excellent/good), accommodations (88% excellent/good) and Conference accessibility (87%). Respondents are least satisfied with the Saturday reception (48.4% poor/very poor), although this could be that the reception was not a separate event from the gala dinner, which 75% rated as excellent/good. In addition, 63.5% of the respondents found the advance mailings excellent/good; 66% rate the Conference brochure as excellent/good; 85.7% rate the registration system as excellent/good and 81% rate TCE’s website as excellent/good. (See Table 13 and Figure 1.)

Table 16

<table>
<thead>
<tr>
<th>2009</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Conference overall</td>
<td>42.3%</td>
<td>40.5%</td>
<td>7.2%</td>
<td>2.8%</td>
<td>7.2%</td>
</tr>
<tr>
<td>Advance mailings, publicity, etc</td>
<td>38.5%</td>
<td>25%</td>
<td>23.1%</td>
<td>11.5%</td>
<td>1.9%</td>
</tr>
<tr>
<td>Conference location</td>
<td>68.6%</td>
<td>22.9%</td>
<td>1.4%</td>
<td>1.4%</td>
<td>5.7%</td>
</tr>
<tr>
<td>Conference facilities</td>
<td>55%</td>
<td>33.4%</td>
<td>5.8%</td>
<td>0%</td>
<td>5.8%</td>
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<td>Information materials provided</td>
<td>22.1%</td>
<td>36.6%</td>
<td>27%</td>
<td>8%</td>
<td>6.3%</td>
</tr>
<tr>
<td>Conference brochure</td>
<td>21.8%</td>
<td>45.2%</td>
<td>22.1%</td>
<td>7.8%</td>
<td>3.1%</td>
</tr>
<tr>
<td>Hotel accommodations</td>
<td>60%</td>
<td>28%</td>
<td>4%</td>
<td>8%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Accessibility of Conference facility</td>
<td>50%</td>
<td>37%</td>
<td>6.5%</td>
<td>6.5%</td>
<td>0%</td>
</tr>
<tr>
<td>Registration process</td>
<td>50%</td>
<td>35.7%</td>
<td>5.6%</td>
<td>3.1%</td>
<td>5.6%</td>
</tr>
<tr>
<td>TransCultural Exchange Website</td>
<td>27.6%</td>
<td>53.4%</td>
<td>8.6%</td>
<td>5.2%</td>
<td>5.2%</td>
</tr>
<tr>
<td>Friday evening reception</td>
<td>31.4%</td>
<td>40%</td>
<td>11.4%</td>
<td>8.6%</td>
<td>8.6%</td>
</tr>
<tr>
<td>Saturday evening reception</td>
<td>19%</td>
<td>23.9%</td>
<td>47.6%</td>
<td>2.4%</td>
<td>7.1%</td>
</tr>
<tr>
<td>Saturday night gala dinner</td>
<td>50%</td>
<td>25%</td>
<td>17%</td>
<td>0%</td>
<td>8%</td>
</tr>
</tbody>
</table>
Figure 1
Figure 2

![Bar chart showing conference satisfaction levels across various categories including overall conference, advance mailings, publicity, etc., conference facilities, conference materials provided, conference brochure, hotel accommodations, accessibility of conference facility, registration process, TransCultural Exchange Website, Friday evening reception, Saturday evening reception, and Saturday night gala dinner. Satisfaction levels are measured on a scale from Very Poor to Excellent.]
5.30 Spending Data

5.31 Approximately how much in total did you spend during your stay in Boston on the following items?

The largest average amount of money was spent on hotel/lodging (averaging $467.18), followed by travel, including airfare for the speakers as recorded on TCE's Conference budget. The total amount that TCE spent on food/beverage for the Conference was $36,251.60; and $22,573.20 for lodging.

Table 17

<table>
<thead>
<tr>
<th>Item</th>
<th>Average Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food/Drink</td>
<td>$73.70</td>
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<tr>
<td>Travel</td>
<td>$400.70</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$257.50</td>
</tr>
<tr>
<td>Hotel/Lodging</td>
<td>$467.18</td>
</tr>
</tbody>
</table>

5.40 Interest in Future Conferences and Contact Information

5.41 Would you be interested in attending a similar Conference in 2011?

More than sixty percent of respondents (63.7%) indicate that they are interested in attending a similar Conference in 2011, while 6% are not interested and 30.3% said that they might be.

Table 18

<table>
<thead>
<tr>
<th>2009</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>42</td>
<td>63.7%</td>
</tr>
<tr>
<td>No</td>
<td>4</td>
<td>6%</td>
</tr>
<tr>
<td>Maybe</td>
<td>20</td>
<td>30.3%</td>
</tr>
</tbody>
</table>

Figure 3
These numbers are roughly similar to those recorded in 2007 in that, in each case, more than ninety percent of the respondents stated that they would or might be interested in attending a similar Conference next time.

Table 19

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>136</td>
<td>71.2%</td>
</tr>
<tr>
<td>No</td>
<td>6</td>
<td>3.1%</td>
</tr>
<tr>
<td>Maybe</td>
<td>49</td>
<td>25.6%</td>
</tr>
</tbody>
</table>

5.50 Open-Ended Questions

5.51 If you attended the 2007 Conference, how did you benefit from that event?

Respondents were asked, if they attended the 2007 Conference and how it was beneficial to them. Many cited that it was useful for networking (N=5, 45%), that they were invited to a residency/residencies (N=3, 27%), and/or gain some valuable knowledge (N=4, 36%). Comments in each category include:

Networking
- “Insightful networking. . .”
- “. . .excellent new contacts.”
- “Trade, professional, artistic connections. . .”
- “Yes, the contacts.”

Obtained a Residency/Residencies
- “I ended up having a residency.”
- “I was invited to be at a residency in Hungary—a marvelous and inspiring experience!”
- “2 artist residencies in Egypt—El Nafezer; 1 invitation (attended) artist book symposium in Egypt. There experiences have greatly changed my images.”
Informational

• “Valuable information to give students. “
• “Expanded my view of art world.”
• “Educated to wider world of opportunities—principally beyond USA—also the nature & variety of such opportunities.”
• “Impetus to collaborate with another artist, leaning experience, connecting.”

5.52 Have you participated in any other non-Conference event by TransCultural Exchange?

More than eighty percent (82.3%) of the respondents who responded to the question had not participated in any other non-Conference event by TCE. Those that did participated in the exhibition Here, There and Everywhere and The Tile Project exhibition or donated art to one of TCE’s fundraisers.

5.53 If you did participate in another non-Conference event by TCE, did you benefit from that experience? How?

Of those who did participate in TCE’s non-Conference events, they all noted that they benefited, either by making new contacts (or “partners”) (42.9%), gaining publicity (14.2%), “happy”/“honored” to be a part of the activity (42.9%).

5.54 How do you think this Conference will benefit your career?

Respondents were asked to list ways in which the Conference was most valuable. The most salient themes include the international information presented at the Conference (N=33 or 60%), networking (N=19 or 34.6%) and inspiration (N=3 or 5.4%). The full list of open-ended responses can be found in Appendix C. Examples of responses include:

Inspiration

• “Expand[ed] my horizon “
• “This Conference was a wonderful injection of realization that the world is a broad and many approaches exist.”
• “Meeting people in different parts of the industry is hugely helpful, just to get advice on how to keep my career moving forward. Also, because the nature of communication and relationships is evolving so much with technology, being involved with the art scene at a global level is really essential.”
• “It was motivational in that it helped in seeing what I must work toward and what my chances will be at doing this. And also exited me about putting in the effort to get there.”

Networking

• “New networks”
• “Emphasized networking—this will help”
• “I believe the contacts I have will help me with future applications to get grants—mainly the Fulbright. Help me understand what websites I need to go to research for grants & residencies.”

Information
• “Exponentially—I could not have found all this info with personal research even after 5 years—thank you!”
• “I have learned of many opportunities for collaboration, connection and funding that I was completely unaware of before this Conference.”
• “. . .found several residencies I hadn't known of previously.”
• “. . .very informational resources.
• “As a volunteer and a student, it makes the possibilities of possible careers and future work clearer and [the] ways to access them.”
• “Now I feel I have a solid understanding of opportunities that exist & the processes involved to take advantage [of them].”
• “Excellent information to share with co-workers.”
5.55 What would you suggest to improve the Conference experience?

Respondents were asked to list things they thought would improve their Conference experience. Few comments stood out to create a dominate theme, but instead there were a wide variety of suggestions, including additional information/background on speakers/mentors (N=3 or 3.6%), better site information (map of the hotel, country of participant’s origin on name tag) (N=6 or 7.2%); more time for relaxing and networking (breaks between sessions, more food, places to hang out) (N=6 or 7.2%) and different formats of sessions (more theoretical discussions, more handouts, more countries represented) (N=4 or 4.8%) along with comments that there was too much to take in and, therefore, sessions (N=6 or 7.2%) were missed countered by requests for more mentoring (N=3 or 3.6%), curators (N=1 or 1.2%), scholarships (N=3 or 3.6%) and places to share their work (N=3 or 3.6%). The complete list of comments can be found in Appendix C5. Examples of comments include:

- “I had a difficult time deciding which panels to attend, and occasionally found myself sitting at presentations which sounded good on paper but were not particularly relevant to my own situation...perhaps if the presentation were better grouped according to what kinds of people they might be applicable to and there were some predefined categories we attendees could identify with (including definitions of categories in the schedule), then it might be easier to navigate in the Conference. I realize that an attempt was made to do this with the headings in the schedule, but for the most part the categories were too vague to be of use.”

- “…can’t think of anything—2009 was better than 2007 due to the site and all the excellent B.U. student helpers.”

- “Organize talks/events w/15 min. breaks between them to switch rooms in more efficient way.”

- “Give to all attendees the list of all participants to grew [sic] up the network after the Conference.”

- “Also put in a map of the hotel in the brochure for the weekend (where the rooms are).”

- “Put a break between sessions; i.e., Have a 2-4PM slot but don’t start the next session till 4:15, especially since most people want to talk to the panelists afterward, so there is a mad rush to the front—it might be nice to have time for that and get to the next panel on time.”

- “Maybe add an area for all programs to place brochures, fliers, etc—could also have people at tables with programs who aren’t necessarily speaking.”
5.57 What would be helpful for you to have on TransCultural Exchange’s website?

Respondents were asked what would be helpful to have on TCE’s website. The majority (N=21 or 75%) said more information (on speakers, mentors, links to programs, etc.), followed by comments that the website was good (N=6 or 21.4%) and requests for better directions and information on the hotel and the Conference site (N=3 or 1.1%). Comments include:

- “Background info (bio) of mentors, their specialty & what they are interested in looking at.”
- “Links to speaker’s webpage.”
- “More info. for how to get to Conference.”
- “Can’t think of anything, other than to make the schedule faster to print. . .”

5.58 What other kinds of activities would you like to see TransCultural Exchange do?

Respondents were asked to suggest other kinds of activities that they would like to see TCE provide. Most suggested other types of panels (smaller, more for emerging artists, one with curators, one for artists with disabilities, etc.; (N= 5 or 25%). Other suggestions include having an exhibition or arts activity that is part of the Conference (N=4 or 20%); help with networking (N=3 or 15%) and more mentoring sessions (N=2 or 10%). Another 10% also thought that ‘everything was great. The complete list of suggestions can be found in Appendix C7. Examples of comments include:

- “Exhibitions done live as in bringing together artists (scientists perhaps as well) to generate a cultural outcome: one, if possible, that would not be ephemeral but leave behind a concrete product (a video, a book, an advancement in knowledge).”
- “A project/collaboration that actually takes place in the moments between the events—physical evidence of the palpable energy of being together.”
- “Maybe more segments for emerging artists. Maybe more info or a networking seminar for us. I was a little intimidated by being surrounded by lots of professionals (though I expected it!) — just would be nice to have a separate interaction with artists at my level.”
- “You do so right!!”
5.59 How could this Conference better benefit your career?

Respondents were asked how the Conference could better benefit their career. Many respondents answered this question in terms of how it would benefit their careers, expanding on 5.54; others proposed suggestions for the Conference. Of those who cited how it would benefit their careers, 38% (N=5) cited new possibilities; another 38% cited obtaining more information; and another 24% (N=3) cited help with networking/making new contacts. Among those who made suggestions to improve the Conference, most cited adding more mentoring sessions (N=3 or 30%) with other suggestions, focusing on new types of panels that they would like to see. A complete list of suggestions can be found in Appendix C6. Examples of additions to the Conference include:

- “A website making how-to class.”
- “[hold] in different countries each time.”
- “A session on international galleries that accepts proposals or frequently have open call shows would have been really beneficial"
- “Panels on the neuro-cognitive differences that are found to be statistically high in artistic population as compared to the broad means.”

Other comments include:

- “Excellent information to share with co-workers.”
- “I met a lot of artists/curators, interesting exhibitions!”
- “I hope to apply to a couple of residencies"
- “Already so helpful—thank you!!”

5.59 Additional Comments

Respondents were asked to provide additional comments, most of which are positive. Major themes include general thanks/congratulations; more background information on presenters; matching mentors with attendees more successfully; providing contact information for all attendees and presenters; avoiding overlapping panels; including more presentations that are relevant to the theme of the attendees; including more information on nametags; sponsoring other types of artistic exchange beyond residencies; and providing a clearer brochure and clearer directions. The complete list of suggestions can be found in Appendix C10. Examples of comments include:

- “This is my first TCE Conference. During the final reception I noticed the many warm friendships that have developed between the collaborating and otherwise participating artists. The power of this Conference, and the ripples it sends out into the world are unimaginable, but very present.”
• “Thank you very much. I recognize that this Conference [is something of] a huge effort on many people’s part. Congratulations you have given us quite a gift.”

• “Thanks for all the hard work! More mentoring sessions!”

• “Overall it was a good experience, but I wish I could have seen more presentations, rather than such long sessions at each one.”

• “This Conference would be very beneficial for artists who are just starting out who may not be able to spend so much money. You could perhaps ask local artists to put up attendees who cannot afford to stay in a hotel in exchange for discounted/free admission to the Conference. This could also be a great way for young emerging artists from different parts of the world to get to know each other better.”

• ”Wonderful event, stellar speakers, masterfully organized—thank you ALL.”

• “I really enjoyed being a part of this Conference. I would very much like to present/speak again & I would be interested in speaking on a panel that addresses topics and issues in the field of residencies and artist mobility and international experiences too.”

• “I would want the residency programs that present to not focus so much on how great their place is but how it’s different or how you could get a scholarship to go—and specific wants in an application. I think we all want to go, but give us some more insight about the kinds of applicants they normally accept, etc. you have my sincere thanks for your efforts.”

• “I have to admit that I was not sure that the Conference would really be for me. As a recent college graduate, I didn’t think that I would have enough experience to apply for the residencies, and I thought the curators would be looking for more mature artists. I was so excited to see that there are lots of opportunities open to everyone and some even specifically geared toward young and emerging artists. It was amazing to have so many different types of art professionals in one place and I learned so much from more experienced speakers and attendees. I made great contacts and feel like it was the perfect way to get my career started.”

• “As a former Conference producer...I know what it takes to create an event of such complexity and magnitude, and I applaud the excellence with which TransCultural Exchange was conceived, organized, and executed. A special thanks and kudos to your excellent team of volunteers. They were unfailingly friendly and went out of their way on numerous occasions to be helpful above and beyond the call of duty.”
APPENDIX A – SURVEY INSTRUMENT

2009 Conference on International Opportunities in the Arts Evaluation
Organized by TransCultural Exchange

Please take a moment to answer the following questions regarding your experiences at the 2009 Conference on International Opportunities in the Arts. Your responses, comments, and suggestions will help TransCultural Exchange with funding and the planning of future Conferences and programs.

General Information
1) In what way did you participate in the Conference? (Please check the appropriate boxes)
   Attendee          Speaker          Mentor
   Moderator          Volunteer        Other:__________________

2) What is your zip code? __________

What is your income level:
   below $20,000
   $20,000 - $40,000
   $40,000 - $60,000
   $60,000 - $80,000
   over $80,000

What age group do you fall into:
   below 30
   31-40
   41-50
   51-60
   over 60

3) How did you find out about the Conference?
   College Art Association   Massachusetts College of Art
   School of Museum of Fine Arts   Artists Foundation
   Massachusetts Cultural Council   TransCultural Exchange
5) Overall, how would you rate the quality and efficiency of the following Conference related issues? (please use the scale below to indicate your responses)  
1 - Excellent | 2 - Good | 3 - Fair | 4 - Poor | 5 – Very Poor | 6 – NA

<table>
<thead>
<tr>
<th>Issue</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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</thead>
<tbody>
<tr>
<td>Advance mailings, publicity, etc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conference location</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Facilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Information material provided (maps, guides, etc)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conference brochure</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hotel accommodations</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Transportation, or parking accessibility</td>
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<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Registration process</td>
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<td>TransCultural Exchange website</td>
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<td></td>
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<tr>
<td>Friday evening reception</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saturday evening cocktail reception</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saturday night gala dinner</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall, the Conference was:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What other activities did you attend during the Conference?  
- Exhibitions
- Mentoring Session
- Boston Institute of Contemporary Art Tour
- Massachusetts College of Art Tour
- Visual Music Marathon, part of the Boston Cyberarts Festival
- Massachusetts Institute of Technology Tour
- Opening reception
- Saturday cocktail event
- Saturday Conference dinner
- Boston Center for the Arts Event

Other:________________________________________

5) Which of the following best describes you?  
- Arts Professional (non-artist)  
- Academic Advisor
- Advising Administrator  
- Gallerist/Museum Curator or Administrator
- Student  
- Artist affiliated with a college or university
Artist not affiliated with a college or university

Other: ________________________________________________

How long have you held this position?
less than 5 years  5 – 10 years  10 – 20 years
more than 20 years

6) If you are an artist, how would you describe your work:
(Please check all that apply)
Drawing/Mixed Media  Painter
Sculptor  Installation Artist
Sound Artist  Performance Artist
Public Artist  Activist
Writer/Critic  Other_______________

This section is of particular interest to the Conference funders:

7) Approximately how much did you spend during your stay in Boston on:
Travel to/from the Conference:
Lodging:
Food:
Other activities:

8) If you attended the 2007 Conference, how did you benefit from that event?

9) Have you participated in any other non-Conference event by TransCultural Exchange?
10) If you answer yes to 9, did you benefit from that experience? How?

11) What would you suggest to improve the Conference experience?

12) What would be helpful for you to have on TransCultural Exchange’s website?

13) Would you be interested in attending a residency program in the Boston area that included international artists?
   Yes          No          Maybe

14) What other kinds of activities would you like to see TransCultural Exchange do?

15) How do you think this Conference will benefit your career?

16) How could this Conference better benefit your career?

17) Would you be interested in attending a similar Conference in 2009?
   Yes          No          Maybe

18) Would you be willing to be contacted in the future for follow-up questions? (TransCultural Exchange is interested in determining how our efforts can best suit artists’ needs.)
   Yes          No          Maybe
If so, please provide us with your address and/or email contact:

Any additional comments are greatly appreciated.

Thank you very much for your participation, and TransCultural Exchange hopes that you had a truly enjoyable and enlightening experience.

Appendix B – Economic Impact Methodology

B1. CultureCount

CultureCount is a database developed by the New England Foundation for the Arts. It includes an online data warehouse containing financial, demographic, geographic, and other information about cultural nonprofits, businesses, and professionals in New England. It provides the New England state arts agencies, researchers, cultural organizations, funders, artists, policy makers, and general public with a wealth of information to support analysis, advocacy, and policy development.

It uses a system of tiered admittance providing varying levels of access to information contained in the database, from free use by the general public and registered users to data and product subscribers and partners with custom economic impact tools. It is expanding as for-profit creative industry businesses are added to the present listings of nonprofit cultural organizations and individual artists to encompass the entire creative economy of New England.

The CultureCount feature relevant to this report is the CultureCount Impact Calculator, an interactive cultural economic impact analysis tool that demonstrates the economic impact of the nonprofit creative sector.

B.2 IMPLAN

The IMPLAN modeling system combines the U.S. Bureau of Economic Analysis’ Input-Output Benchmarks with other data to construct quantitative models of trade flow relationships between businesses and between businesses and final consumers. From this data, one can examine the effects of a change in one or several economic activities to predict its effect on a specific state, regional, or local economy (impact analysis). The IMPLAN input-output accounts capture all monetary market transactions for consumption in a given time period. The IMPLAN input-output accounts are based on industry survey data collected periodically by the U.S. Bureau of Economic Analysis and follow a balanced account format recommended by the United Nations.

B3. DIRECT, INDIRECT, INDUCED, & TOTAL ECONOMIC IMPACTS: METHODOLOGY
Economic impacts consist of direct impacts, indirect impacts, and induced impacts. Direct impacts include payroll expenses and TCE budget expenditures such as advertising, printing, office supplies, postage, and travel. Indirect impacts derive primarily from off-site economic activities and occur primarily as a result of non-payroll local expenditures by attendees to TransCultural Exchange, such as airfare, hotel and lodging, food, clothing, miscellaneous retail and admissions to museums. Indirect impacts differ from direct impacts insofar as they originate entirely off-site, although the indirect impacts would not have occurred in the absence of the Conference.

Induced impacts are the multiplier effects of the direct and indirect impacts created by successive rounds of spending by employees and proprietors. For example, a restaurant owner may use money spent by TCE Conference attendees at his restaurant to purchase gas or a gallon of milk at a local convenience store.

The other statistic given was the impact on employment as a result of this Conference. Data was generated from the CultureCount analytical tool (See below).


CultureCount, New England’s Cultural Database
Selected Town: BOSTON

Hypothetical Organization: TransCultural Exchange

Employment Estimate
Selected Town: BOSTON
Hypothetical Organization: TransCultural Exchange

The proposed organization will support the following estimated jobs based upon the average weekly wage in the local community:

Direct effects are changes in employment in the cultural sector due to the projected change in annual expenditures you entered. For example, when a cultural organization’s expenditures increase by $100,000 annually, the organization is spending that money on specific things. It may include new employment at the organization.

Direct Employment Impact:

6.75

Indirect effects are changes in employment in other sectors as they respond to the new demands for their goods and services generated by an increase in cultural-sector spending. In the example above, part of the increase in expenditure might be spent on mounting one additional exhibit per year and increased marketing related to it. Preparing the additional exhibit may lead to an increase of employment at the local lumber store of .2 of a position, and the
increased marketing may lead to an increase of employment at the local newspaper of .3 of a position.

Indirect Employment Impact:

4.33

Induced effects are changes in employment in other sectors as they respond to new demands from households with increased income as a result of changes in cultural-sector spending. In the example above, the new position at the cultural organization, the .2 of a position at the lumber store and .3 of a position at the newspaper all represent new income in the local economy. As the individuals in these positions spend their income locally, it will generate additional positions at places like the school, the real estate office, the doctor’s office, the movie theatre, and restaurants.

Induced Employment Impact:

0.45

This is the estimated change in total regional employment based on the projected change in cultural-sector expenditures. The projected change in cultural-sector expenditures can be either positive or negative.

This number is the result of an Input-Output model that represents the pattern of trade and purchases between the different industries and economic sectors within the County. For each sector of the economy, it estimates the number of employees associated with a particular level of annual expenditures.

Total Local Employment Impact:

11.53

The proposed organization will support the following estimated jobs based upon the average weekly wage in the local community:

Direct effects are changes in employment in the cultural sector due to the projected change in annual expenditures you entered. For example, when a cultural organization’s expenditures increase by $100,000 annually, the organization is spending that money on specific things. It may include new employment at the organization.
APPENDIX C - OPEN-ENDED RESPONSES

C1. The program session and/or Conference activity I thought was most valuable was:

1. Romania, Ghana, Greece
2. International residencies & mentoring sessions
3. Fulbright's & DAAD
4. Mentoring sessions = EXCELLENT!!/panels were also TOPS!!!
5. Session “S” international residencies/informal access to panelists and other attendees
6. Mentoring session and Mira Bartok’s “how to get grants”
7. Emerging artists/funding
8. Exchange of information!
9. I need to process info
10. Funding/funders III
11. Erin Williams and Yeb Weirsma’s presentations on the first day
12. Mentoring -5
13. Government
14. Still processing— whoa!— but all of it
15. several— cies, Fulbright, DAAD
16. one-on-one but each panel I attended was terrific
17. Fulbright. Mr. Adams
18. how to find money for your dreams
19. learning details about many programs
20. Mira Bartok! and TransArtists workshop!
21. residencies affiliated w/ universities
22. international residencies – art and science
23. various residency presentations
24. I did not see all, so many at the same time
25. Mira Bartok’s listserv
26. residency panels – mentoring session
27. International residencies, SAT 9-11 AM
28. networking with other artists
29. national art residencies in the US
30. Biennales II
31. presentations of national and international residencies
32. Indonesia presentation
33. panels
34. tie between Yeb’s presentation on TransArtists and residencies and Mira’s on grants and funding (both Friday in Alcott)
35. I think it needs to be better organized
36. report from French consul, regional residencies in Japan, Taiwan, rep. from Berkley Museum. Mentoring with Puja Shah
37. transartists
38. residency center start-up
39. the vast amount of information offered
40. funding— perhaps a list of grants, funds can be included in the packet
41. tie between sun 10-noon funds and gov't support & Fri 1-3 how to find $ for dreams
42. funders: gov't support – Fulbright program
43. meeting and speaking with other working artists from this & other countries
44. funders and gov't support
45. gala dinner
46. networking—it set the tone for the whole Conference
47. mentoring Biljana Ciric//funders and gov't support
48. ones about specific residencies
49. the presentations on the Sanskrit artist residency and the strata Riviera
50. Sophie set off the Conference very well. (forced us, or rather, urged us to meet each other and exchange ideas and practice techniques…) Baltic, Greek, Islam, Montreal, Indian presentations particularly useful and Estonian
51. international residencies/biennales
52. hearing Margaret Shui Tan (Taiwan – Bamboo Curtain) speak

C2. If you attended the 2007 Conference, how did you benefit from that event?
   1. N/A (N=14)
   2. no (N=2)
   3. did not attend
   4. increasing network
   5. new artists
   6. insightful networking
   7. excellent new contacts
   8. returning to 2009 and trade prof/artistic connections
   9. 2 artist residencies in Egypt—El Nafezer; 1 invitation (attended) artist book symposium in Egypt. There experiences have greatly changed my images
   10. valuable information to give students
   11. expanded my view of art world
   12. I ended up having a residency
   13. yes the contacts
   14. I was invited to be at a residency in Hungary—a marvelous and inspiring experience!
   15. educated to wider world of opportunities—principally beyond USA—also the nature & variety of such opportunities
   16. impetus to collaborate with another artist, leaning experience, connecting

C3. Have you participated in any other non-Conference event by TransCultural Exchange?
   1. No (N=39)
   2. N/A (N=5)
   3. not me but my org did
   4. yes (N=6)
      a. inaugural ball
      b. I just helped out slightly w/ TITLE exhibit (wrote some web content)—I think I was also in a show
   5. I donated art work to the fundraiser
   6. Here, There, Everywhere
7. no—how do you hear the art programs to enter a show with the program?

C4. If you answer yes to 9, did you benefit from that experience? How?
1. N/A (N=6)
2. new partners
3. I was happy to help
4. great fun!
5. I felt honored to be a part of the title project but I wish I had had time to do more
6. publicity for the participating artists, through exhibitions abroad
7. brought me to this
8. networking/people

C5. What would you suggest to improve the Conference experience?
1. better signage (larger display w/ sessions)
2. name of sessions on doors
3. see answer to #14!
4. include a panel that includes artists and administrators with disabilities
5. setup projectors before start times so sessions can start on time
6. more tips on how to improve your chances
7. also a larger range of countries represented> there was n one here from Latin America for example
8. have technological help with the computers in the sessions so we don’t lose so much time at the beginning of the sessions
9. more one to one sessions with curators, etc.
10. more handouts
11. clearer explanation of presentations
12. more activities to meet presenters
13. start on time
14. more tech. help
15. gathering place to visit, preferably outdoors. Place to eat bag lunch for example, find (something) to network. I found it hard to connect in between workshops
16. hold presenters to more rigid guidelines during presentations regarding their residencies.
   I sat through a lot of talks in which directors were just stating what is plainly available in their brochure. Get that part over with quicker and then have the QandA
17. list schedule of speakers per time slot so I can go to more than one lecture. Be assured to hear the speaker one is interested in
18. more curators
19. I felt the presentations on residencies were valuable, but unnecessarily long. 1-1½ hours each would have been enough and allowed people to see more of them. Also there were a lot of redundancy with the advice on applying at each session (ie. Spell check materials, submit good photos). More insight into what really happens in the selection process, what kind of work people do at the residencies, more info about the areas, etc. the people attending this Conference are mature artists and I believe are looking for more detailed, focused info, rather than applying to residencies 101.
20. schedule of Conference put in mail way before Conference
21. better quality of food or better organized, lunch was disgusting and I had difficulty getting vegetarian and had an ALLERGIC reaction to mayonnaise—really bad hives
22. have tea, coffee available at all times
23. registration on Saturday was terrible and unorganized
24. schedule takes from other artists and writers all a time as lunch or breakfast so everyone can hear. I wanted to do this but didn’t want to miss international residencies
25. SO sorry I missed: artist’s tales, residencies associated with schools, international residencies
26. more theoretical background lectures and discussions
27. having our country of origin on our ID card
28. empty schedule (paper) to write down the one we want to go to
29. have Fulbright do their own section-like a long lecture rather than 10 minutes speech and questions. Maybe Fulbright is an hour long—seems lots of people were interested in that
30. no change
31. I had a difficult time deciding which panels to attend, and occasionally found myself sitting at presentations which sounded good on paper but were not particularly relevant to my own situation (the presentation on Quebec, for example was a series of residencies that are only available to artists from Quebec) perhaps if the presentation were better grouped according to what kinds of people they might be applicable to and there were some predefined categories we attendees could identify with (including definitions of categories in the schedule), then it might be easier to navigate in the Conference. I realize that an attempt was made to do this with the headings in the schedule, but for the most part the categories were too vague to be of use
32. don’t have bags from Walmart. Put some effort into the t-shirts and give them to the attendees
33. coordinating times, etc.
34. lower fee
35. improve between different panels, mentoring sessions
36. bring new ideas and participants
37. clear up technical difficulties
38. have tech person run powerpoint—not presenter
39. start panels on time; more creativity with visuals
40. some direct consulting in grant application as in more concrete examples shown & less anecdotes/advice
41. can’t think of anything—2009 was better than 2007 due to the site and all the excellent B.U. student helpers
42. I’d like to talk about making it writer friendly (I have feedback from writers who didn’t attend that I’d like to share—call me!)
43. organize talks/events w/ 15 min breaks between them to switch rooms in more efficient way
44. Have a big dance ball for everyone—it felt a bit exclusive. Charge for the dinner but have a dance for everyone. Also, same thing with the first reception. Everyone should have seen those slides of TCE projects, not just those who paid.
45. No Walmart bags! Walmart is the evil side of globalization. I heard several people comment on that.
46. if possible create an exhibition in the hotel
47. more place to put publications
48. maybe have a keynote speaker the first night for everyone
49. timed Conference so we can change room and go to another session before the end
50. it was frustrating to have things I wanted to hear on different panels at the same time
51. give to all attendees the list of all participants to grew up the network after the Conference
52. longer—overlap some conferences—I missed a few because of the conflicts, I would have liked to participate
53. the hotel is lovely—however, there are many “dead zones” with no cell phone service and internet access is complicated, charging 9.95 a day unless you sign up for select service.
54. more transition time
55. develop network
56. Put a break between sessions; ie. Have a 2-4PM slot but don’t start the next session till 4:15, especially since most people want to talk to the panelists afterward, so there is a mad rush to the front—it might be nice to have time for that and get to the next panel on time
57. also put in a map of the hotel in the brochure for the weekend (where the rooms are)
58. designate one room for people together for lunch Sunday—saw many people wandering around, trying to find people eating—just a room designated to gather would be nice
59. maybe add an area for all programs to place brochures, fliers, etc—could also have people at tables with programs who aren’t necessarily speaking
60. add panels and speakers addressing topics in the field of artist mobility, art, international experiences, etc (beyond art program presentations)
61. map of hotel or first list
62. more mentoring sessions
63. what conf rooms are on what floors—if cannot print website next to each speakers name, ask that more presenters bring hand out materials that can be picked up at tables
64. less overlap of presentations
65. mostly by having Latin American presenters and/or attendees
66. better registration preparation→stall seemed scattered
67. better sound system in some rooms
68. Friday was the least productive day
69. networking too simplistic
70. grant writing not informative enough
71. how to find right program too simplistic
72. have food/coffee/tea area so could easily connect with other artists/attendees—hard to find people to continue conversations—artists & presenters
73. if possible a clearer reason for grouping speakers or break down of time more maybe 10-15 min chunks or complete in order of list on schedule
74. more breaks to take advantage of other Boston events
75. one small administrative item would be to have name tags include a person’s job title/affiliation and country or state
76. yummies
77. the panelists when talking about residencies should say 1. the website, 2. the length, 3. what is funded, what is not—none of the panelists did this and we all had to ask—I think these are basic questions
78. please consider extending the pre-registration date so that artists can take advantage of the lower cost
79. more opportunities for mentoring sessions
80. social activities that are not as costly as the gala dinner—evening events are expensive.
81. scale—participants—staged within its self excellent. Small Conference, clean, potent
82. more “scholarships” for students
83. more visual displays of participating artists’ works
84. introductions for shy people
85. no suggestion; it was great
86. Friday evening speakers easier to identify & more respect shown for their introduction by the attendees—by them not talking throughout
87. It could be nice to have opportunities to connect with international artists using online communication to work on collaborative projects or form relationships without traveling. It could open up doors for people with less flexibility in their schedule, or could develop future possibilities for travel/collaboration in person.

C6: What would be helpful for you to have on TransCultural Exchange’s website?
1. background info (bio) of mentors, their specialty & what they are interested in looking at
2. directions to hotel!
3. yes, absolutely
4. accessibility information on website
5. yes
6. the website was helpful but information was often difficult to locate
7. was pretty good
8. more information on curators
9. haven’t seen the website
10. more info on schedule of events early on
11. yes, possibly a local Conference or times to (something) workshops to fit in some workshops with participant to discuss interest and me for example woman traveling alone and ver 50. I am 65. mardi
12. more info on speakers
13. not sure, I like the site a lot
14. having selected mentors before or at the beginning of the Conference I would have found it very useful to have the possibility of 4/5 minutes with one or two others at the end of the Conference who one has heard of or heard of others
15. links to more organizations
16. a directory of websites mentioned during the Conference and where possible an archive of Conference presentations
17. easier navigation
18. links to useful sites (something) to international residencies
19. small blurb about who mentors are and clearer sign up
20. more info for how to get to Conference
21. direct links to main items
22. difficult to find the address of the hotel b/c of the website layout
23. can’t think of anything, other than to make reschedule faster to print sat
24. printable version of the schedule
25. get better lunch
26. government links/residency links
27. map of location, there is another 60 school st. in Charlestown which was confusing
28. list of attendees & emails on website
29. room location indication
30. what non US Americans think of international opportunities in the arts
31. not sure?
32. TOTAL LIST of email/websites of all presenters
33. info on all “mentors”—who are these people and why do I want to talk to them?—not clear
34. links to speaker’s webpage
35. printable schedules
36. no suggestion
37. yes for sure, great professional outreach to students, undergrads, grad students & professionals
38. earlier more timely information about the sessions, easier navigatability

C7: What other kinds of activities would you like to see TransCultural Exchange do?
1. international participative small debates on the issues
2. recruit artists
3. convene a public panel of artists with disabilities and arts administrators and residencies/fellowships
4. facilitate exchanges
5. a project/collaboration that actually takes place in the moments between the events—physical evidence of the palpable energy of being together
6. an exhibition of artists work of those attending the Conference. Perhaps collaborative works with people one met here
7. more mentoring sessions—I’d rather pay $250-300 and then have 10 mentoring sessions rather than most of the content of this Conference
8. provide more mentorship
9. international exhibitions
10. international collaborations
11. Boston city tower
12. maybe more segments for emerging artists. Maybe more info or a networking seminar for us. I was a little intimidated by being surrounded by lots of professionals (tho I expected it!) just would be nice to have a separate interaction with artists at my level
13. can’t think of anything—everything being done now is terrific
14. you do so right!!
15. art-science projects, art-literature
16. send out a newsletter (via post or blog) to members and have paid members who don’t necessarily get to exhibit but get to contribute and in return get a biannual newsletter, maybe a pit, something; people like to belong to things and feel they are contributing. It feels on the site that you either have the option of being a big doner or nothing at all. It
makes people feel good to donate even a little and I think there should be an option on the website. And an annual fund drive. I would totally contribute to that.

17. residencies market
18. panel of curators in (?) that artists & curators could meet in a relaxed session
19. provide fellowships that artists could apply for to help defer costs of Conference, travel expenses
20. connect artists to one another directly
21. ongoing blog/posts for project ideas, documentation
22. exhibitions done live as in bringing together artist (scientists perhaps as well) to generate a cultural outcome: one, if possible, that would not be ephemeral but leave behind a concrete product (a video, a book, an advancement in knowledge)
23. partnerships w/ businesses

C8: How do you think this Conference will benefit your career?

1. in terms of wiser perspectives
2. I have learned of many opportunities for collaboration, connection and funding that I was completely unaware of before this Conference
3. new networks and ideas, great information about international residencies
4. informative. Lots of advice for better applications
5. perhaps I will find another residency to go to. Good information to think about
6. new networks, added knowledge
7. emphasized networking—this will help
8. yes. Contacts of both presenters and participants
9. opens new doors
10. it was motivational in that it helped in seeing what I must work toward and what my chances will be at doing this. And also exited me about putting in the effort to get there
11. I am not sure that it will. Possibly it was a mistake to attend this Conference, as it seems as though I may not be at the right phase in my career or have the necessary track record to take part in most of these opportunities. That’s not a criticism of the Conference in any way though. I think it’s great for what it is and will surely benefit many others.
12. as a volunteer and a student, it makes the possibilities of possible careers and future work clearer and ways to access them
13. well, I might get a residency
14. will help make better choices in terms of strategic planning
15. hopefully
16. raising awareness of what is available as artist development opportunities
17. directly
18. not sure yet
19. apply to more residencies
20. now I know about grants and residencies, perhaps now I will get some
21. continue to write
22. depends on my follow-up
23. by increasing the network and contacts
24. difficult to say—primarily proliferation of contacts
25. I have met a number of people with whom it will be in touch with regard to potential residencies
26. broaden connection with art professionals, all in one place in little time
27. great exposure for my blog! It was FANTASTIC!
28. deepen knowledge of real residency diversity
29. expand my horizon, contact, ideas
30. the knowledge of the content of many residencies and the quality of the individual artists
31. better knowledge of the residencies around the world
32. this Conference was a wonderful injection of realization that the world is a broad and many approaches exist. The necessary sessions were excellent
33. broadens my perspective
34. making connections with arts professionals
35. I believe the contacts I have will help me with future applications to get grants—mainly the Fulbright. Help me understand what websites I need to go to to research for grants & residencies
36. very informational resources
37. TREMENDOUSLY, of course—I’m not sure yet—after I follow up on things I’ll find out
38. now I feel I have a solid understanding of opportunities that exist & the processes involved to take advantage
39. so many networking opportunities
40. many new information and exposure
41. personal connections
42. information on how to apply for residencies—residencies I never knew of now interested in checking out
43. exchange of small scale performances or creative projects for time-based & performative artists with other communities
44. found several residencies I hadn’t known of previously
45. learned how to better apply
46. the exposure to residency opportunities & a better understanding of funding opportunities
47. many ways, both in setting up a local residency program and taking part in a residency
48. I have identified a couple of great residencies
49. exponentially—I could not have found all this info with personal research even after 5 years—thank you!
50. I would like to travel, meet and work with other artist participants
51. it won’t necessarily change the course of my career. It did not introduce me to some opportunities n a superficial level. In order for it to make a more significant impact there would need to be more opportunities for meeting presenters and help with application procedures
52. a very valuable opportunity to test the water and speak to mentors
53. contacts and info for funding and funders
54. Meeting people in different parts of the industry is hugely helpful, just to get advice on how to keep my career moving forward. Also, because the nature of communication and relationships is evolving so much with technology, being involved with the art scene at a global level is really essential.
C9: How could this Conference better benefit your career?
1. opening possible new doors
2. excellent information to share with co-workers
3. more advice about applying, less overview about programs...some just seemed to be selling their site. More socially aware organizations
4. I need to digest what I have learned this weekend before I can answer this!
5. it pushes my comfort zone and provides information about residencies in countries I haven’t been to
6. don’t know
7. see above
8. pushes one in new direction
9. like I said—more stress on the mentoring sessions. They seem more directly useful
10. I met a lot of artists/curators, interesting exhibitions!
11. networking and how to find info about residencies and grants—I think this could help me know where to look
12. variety for exhibition and opportunities
13. a session on international galleries that accepts proposals or frequently have open call shows would have been really beneficial
14. have workshops with gallery panel to discuss ways to approach galleries the art fairs were interesting but not useful for me as an artist
15. I am shy. I have a hard time introducing myself to people. you can scoff all you want but in short of extensive drug use it’s not something that’s going away. It would have helped if there was a way for attendees to get better acquainted with the presenters in a format other than the free for all of the post-presentation handshake frenzy and the cocktail-hour atmosphere of the reception these are the kinds of situations where the same kinds of personalities dominate again and again. I’ll explain why the mentoring sessions don’t solve the problem in the area below.
16. I was visible to the attendees
17. I would have liked an opportunity to network at the end using what I have learned
18. if it is held in different countries each time
19. it’s up to me
20. panels on the neuro-cognitive differences that are found to be statistically high in artistic population as compared to the broad means
21. better understanding of how different arts centers structure/fund programs
22. already so helpful—thank you!!
23. I hope to apply to a couple of residencies
24. made me aware of the multitude of assistance/venues available to me that can advance my career one 2 page showing
25. more one on one time w different international residency directors
26. having a website w the artists could put links to their website
27. using resources including advice from mentors
28. if there was a website making how to class
29. I’ll have to think about that one since it already has helped a lot. (for my blog) I wasn’t there as an artist, really
30. having more opportunity to interact with artists from other countries—for more personal exchanges
C10: Any additional comments are greatly appreciated.

1. good to use hotel as Conference site
2. this Conference was well planned. Thank you for all your efforts.
3. I appreciated that there were opportunities to volunteer or apply for scholarship help for people who needed to attend. I came here thanks to the scholarship help of transcultural exchange. I am grateful.
4. this is my first TCE Conference. During the final reception I noticed the many warm friendships that have developed between the collaborating and otherwise participating artists. The power of this Conference, and the ripples it sends out into the world are unimaginable, but very present.
5. I think it would help the/some presenters to have more technical help from the techies, ie. In the showing slides and computer helping with presentations
6. I would like to have met with a mentor. Perhaps next time. Are the conferences always in Boston?
7. thank u 4 the great effort
8. don’t put China and Japan overviews at the same time—many people are interested in both
9. it feels as if you need a director—someone who tightens up schedules and is overseeing. Things were loose.
10. thank you very much. I recognize that this Conference (something) a huge effort on many people’s part. Congratulations you have given us quite a gift.
11. would appreciate a chance to request scholarship earlier on
12. thanks for all the hard work! more mentoring sessions!
13. Mary, you are very welcome!
14. artist networking opportunities—happening informally—were positive too
15. would have loved it if you scheduled more events in late afternoon or early evening instead of so many all at same time
16. overall it was a good experience, but I wish I could have seen more presentations, rather than such long sessions at each one
17. I didn’t attend any mentoring sessions because of the additional cost and because the registration for the sessions opened before the Conference began. Without seeing any of the various presentations first, it’s a shot in the dark as to which mentoring sessions would be productive. After seeing some of the presentations it became clear which mentoring sessions would have been most helpful, but by then it was too late. Scheduling mentoring sessions after the presentations rather than concurrently with them, and only opening registration on the day of the sessions would have solved this
18. the location was great for those who could afford it, but lots of artists couldn’t afford it
19. this Conference would be very beneficial for artists who are just starting out who may not be able to spend so much money. You could perhaps ask local artists to put up attendees who cannot afford to stay in a hotel in exchange for discounted/free admission to the Conference. This could also be a great way for young emerging artists from different parts of the world to get to know each other better
20. staff and volunteers did a wonderful job
21. there was no one here form Poland—I don’t know if that could be arranged—they are terrific in terms of art and in terms of liking the US
22. thanks to Mary!!
23. loved the dinner sat night—maybe a less expensive space? For artists who can't spend $125
24. wonderful event, stellar speakers, masterfully organized—thank you ALL
25. thank you for this great experience!
26. thank you!
27. thanks indeed for this beautiful opportunity Ms. Mary Sherman and her all team!
28. a very valuable experience
29. excellent program
30. suggestion is to have it hosted AT a university. American university
31. I really enjoyed being a part of this Conference. I would very much like to present/speak again & I would be interested in speaking on a panel that addresses topics and issues in the field of residencies and artist mobility and international experiences too
32. this Conference was EXELLENT! I cannot say enough good things about it. Thank you Mary!
33. also recording the sessions is an important resource so that people have access to the info if they cannot attend a session because of the schedule. This should be included with the cost of the Conference
34. focus s/b on ARTIST NEEDS—separate panel for resartis and admin people
35. talk to me about how to bring writers. I know why none came (many wrote me why) and I know why I wouldn't attend as a writer (but only as a visual artist)
36. TCE ROCKS. Thank you! The atmosphere was not competitive or cut throat but inspiring, uplifting and gave so many artists, both young and old, hope for their future and careers
37. panel “artist stories” could have been most valuable, why combined with “starting a residency program”?
38. why have presenters from residencies for which nominations only is the model?
39. a lot to fit in—good variety
40. many thanks for an inspirational weekend
41. seamless professional! The only thing that bothers me is that I had to choose which events to attend over others. I would have liked to go to every event
42. I am interested in developing ways for artists to meet and work together more independently of “institutions”
43. I would want the residency programs that present to not focus so much on how great their place is but how its different or how you could get a scholarship to go—and specific wants in an application. I think we all want to go, but give us some more insight about the kinds of applicants they normally accept, etc. you have my sincere thanks for your efforts
44. I was disappointed that there were no presenters from Spanish speaking countries
45. I have to admit that I was not sure that the Conference would really be for me. As a recent college graduate, I didn't think that I would have enough experience to apply for the residencies, and I thought the curators would be looking for more mature artists. I was so excited to see that there are lots of opportunities open to everyone and some even specifically geared toward young and emerging artists. It was amazing to have so many different types of art professionals in one place and I learned so much from more
experienced speakers and attendees. I made great contacts and feel like it was the perfect way to get my career started.

APPENDIX D – PLACE OF RESIDENCE
### Place of Residence

<table>
<thead>
<tr>
<th>State</th>
<th>Number</th>
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<tbody>
<tr>
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<tr>
<td>Acton</td>
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<tr>
<td>Allston</td>
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<tr>
<td>Amesbury</td>
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<td>Andover</td>
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<td>Beverly</td>
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<td>Bridgewater</td>
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<td>Brimfield</td>
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<td>Cambridge</td>
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APPENDIX E – PRESS BIBLIOGRAPHY


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Appendix F – Conference Presenters

Marijke Jansen, Director of Trans Artists and Yeb Wiersma, education officer for Trans Artists, The Netherlands
Irene Saddal, President, ResArtis, The Netherlands
Jean-Yves Coffre, Director, CAMAC, France
Yaohua Su, Director, The Taipei Artist Village, Taiwan
Csaba and Suzanne Kiss, Directors, At Home Gallery, Slovakia
Kayoko Iemura, Tokyo Wonder Site, Institute of Contemporary Art, Tokyo, Japan
Kim Goldberg, Chair, Arts Task Force for U.S. Consortium for Partnership with Israel
Ong Pisitpong, Director, ComPeung Residency Program, Thailand
Marja de Jong, Founder and Director, Saksala ArtRadius, Finland
Jean-Baptiste Joly, Founding Director, Artistic Director and Chairman of the Board of the Foundation Akademie Schloss Solitude, Germany
Aysegul Kurtel, Founder and Director of K2, Turkey
Dorothea Fleiss, Director, Dorothea Fleiss East-West Artist Symposia, Romania
Szabolcs Süli-Zakar, Director, Debrecen International Colony of Artists, Hungary
Tran Thi Huynh Nga, Director, Blue Space Contemporary Art Centre, South Vietnam
Pan Sheau-Shei (Yuki), Coordinator, HweiLan International Artists Workshop, Taiwan
Jim Harrison, President, The Bogliasco Foundation, Italy
Dana Prescott, Executive Director, Civitella Ranieri Foundation, Italy
Puja Shah, Coordinator, Kanoria Centre for the Arts, India
Shin Jung Park, President, Haslla Art World Museum, South Korea
Tatsuhiko and Hiroko Murata, Founders and Directors, Youkobo Art Space, Japan
Juliet Armstrong, Professor University of KwaZulu-Natal, South Arica
Mary Hawkes-Greene, President and Co-founder, Burren College of Art, Ireland
Jane Gavan, Associate Dean, Learning and Teaching, Sydney College of Art, Australia
Janna Longacre, Professor, Massachusetts College of Art and Design
Riitta Tarvainen, Director of the Hovinkartano Cultural Centre, Finland
Amertah Perman, Red Gate Gallery Residency Program, Beijing China
Karola Teschler, Director, European Artists Association, Germany
Jane Ingram Allen, Curator and Founder Guandu Arts Residency, Taiwan
Richard Perram, Director, Bathurst Regional Art Gallery, Australia
Margaret Shiu Tan, Director, Bamboo Curtain Studio, Taiwan
Steinunn Jonsdottir, Director, Baer Art Center, Iceland
Dirk Drijbooms, Director, Apothiki Foundation, Greece
Johan Pousette, Curator of Riksutställningar National/Göteborg International Biennial for Contemporary Art
Jennifer Teo, founding member and member of the curatorial team, P-10, Singapore
Dr. Ilgim Veryeri-Alaca, Assistant Professor, Bilkent University, Turkey
Suzanne Jenkins, Artist Recruiter, ArtCorps, Latin America
Ellie Schimmelman, Cross Cultural Collaborative, Inc. Ghana
Thomas Morrissey, Artist-in-residence at Vermont Studio Center, Penland School of Crafts, Haystack Mountain School of Crafts, Anderson Ranch Arts Center and the Mendicino Arts Center
Mira Bartok, published author, Fulbright Grantee and artist/writer-in-residence at Ragdale and Centrum, among others
Strokosch, Director of the Alliance for Artists Communities (National Residencies)
Beth Lipman, Arts/Industry Coordinator, John Michael Kohler Arts Center, US
Jay Critchely, Director, Provincetown Community Compact, US
Hunter, O’Hanian, Director, Anderson Ranch Arts Center, US
Ce Scott, McColl Center for Visual Arts, US
Brigitte Bouvier, Cultural Attaché, The French Consulate in Boston
Mary Hsu, Director, Taipei Cultural Center of the Taipei Economic and Cultural Office in NY
Michael Sheridan, Senior Fulbright Grantee, speaking on Indonesia
Maiken Tandgaard Derno, Vice Consul, the Royal Danish Consulate General
Brid Schenkel, DAAD, German-American Exchange Program
David Adams, Senior Program Manager, Asia/Middle East, CIES/Fulbright Program
Lighton International Artists Exchange, Presenter: Janet Simpson (director) and Ada Koch (board member) Kansas City Artists Coalition
Biljana Ciric, Free-lance Curator based in China
Ute Meta Bauer, Co-Curator, Documenta 11; Artistic Director of the 3rd Berlin Biennial for Contemporary Art (2004).
David Medalla, Founder and Director, London Biennale
Claude Gosselin, Director, Montreal Biennale
Karol Frühauf, Director, Bridge Guard, Slovakia
Ester Bourdages, Assistant Artistic Director, Quartier Éphémère, Canada
Evelyn Müürsepp, Visual Artists Coordinator, MoKS, Estonia
Varun Jain, Trustee, The Sanskriti Foundation, India
Goethe Institute, Boston
The Netherlands Consulate, New York
Patrick Giraudo, Director, Le Grame, France
Steven Zevitas, Director, Open Studio Press
Howard Yezerski, Director, Howard Yezerski Gallery
Pieranna Cavalchini, Curator of Contemporary Art and Director of the Artists in Residence Program, Isabella Stewart Gardner Museum
2007 Conference on International Opportunities in the Arts
Economic Impact Analysis & Survey Evaluation

Todd Lester, Director, Free Dimensional
Laurel Braitven, Human/Nature, Ecological Arts Program
Ted Levin, Chair, Arts and Culture Network Program sub-board, Open Society Institute

Appendix G – TransCultural Exchange’s *Here, There and Everywhere: Anticipating the Art of the Future*’s Venues, Participants and Exhibition Titles.

PEOPLE:

IDENTITY

one/another
Deborah Wing-Sproul (USA), Ling Wen Tsai (Taiwan)
Exhibition Venues: SPACE Gallery, Portland, Maine, USA; Tampopo ArtSpace, Tainan County, Taiwan

*Stand my Ground, Stand your Ground*
Ozlem Kalkan Erenus (Turkey), Tommy Barr (Northern Ireland), Sefa Ulukan (Turkey)
Exhibition Venues: Tower Museum, Guildhall Square, Derry, Northern Ireland; Istanbul Metropolitan Municipality’s Taksim Art Gallery, Istanbul, Turkey

*Project Software*
Noell EL Farol (Philippines), Ali Mahmeed (Bahrain), Ravinder Bhardwaj (India), Seido Toshiyuki (Japan), Sang Heong Lee (South Korea)
Exhibition Venue: Hampden Gallery, University of Massachusetts, Amherst, USA

*Masters of Their Condition*
Jan Gilbert (USA), Jacques Arpin (Austria)
Exhibition Venues: Newcomb College Center for Research on Women, Nadine Vorhoff Library/Newcomb Archives, Tulane University, New Orleans, USA; Commonwealth Books, Boston, Massachusetts, USA

*I love my zip code 02138, J’aime mon code postal 84220, Yo amo mi código postal 2480000*
Mikki Ansin (USA), Leonara Calderson (Chile), Esther Sobin (USA/France)
Exhibition Venue: Toscanini’s, Cambridge, Massachusetts, USA

FAMILY

*mother/memory*
Ilgim Veryeri-Alaca (Turkey), Ann Coddington Rast (USA), Tanja Softić (USA/Bosnia and Herzegovina)
Exhibition Venues: Hampden Gallery, University of Massachusetts, Amherst, USA; Beykent University Exhibition Hall, Istanbul, Turkey

*Devotion - Mother and Child*
Patrick Fenech (Malta), Chris Tribble (United Kingdom)
Exhibition Venue: St James Cavalier Centre for Creativity, Valletta, Malta

*Cook the Families’ Stories Up*
Pan Ping – Yu (Taiwan), Lisa Cherkasky (USA)
Exhibition Venue: Hampden Gallery, University of Massachusetts, Amherst, USA

COMMUNITY

Everybody Here Comes From Somewhere
Femke Lutgerink (The Netherlands), Leonie Bradbury (USA), Saskia Janssen (The Netherlands), Jonas Ohlsson (Sweden), Sarah Slifer (USA)
Exhibition Venue: Montserrat Gallery, Montserrat College of Art, Beverly, MA, USA

Carved in Clay: Stories of Southeast Asians Refugees Living in Philadelphia
Kay Healy (USA), SEAMAAC - Southeast Asian Mutual Assistance Associations Coalition
Exhibition Venue: The Bird Park at Gallery Joe, Philadelphia, Pennsylvania, USA

TransCultural Minga
Jean Ormaza (Ecuador/USA), Raul Ayala (Buenos Aires), Valeria Andrade (Quito), Pedro Cagigal (Quito), Jorge Espinosa (Quito), Fabiano Kueva (Quito), Dayana Rivera (Quito), Ana Carrillo Rosero (Quito), Paul Rosero (Quito), Leon Sierra (Quito), Juan Ormaza (USA)
Exhibition Venue: Central Gallery, University of Massachusetts, Amherst, USA

Point-to-Point
Audrey Goldstein (USA), Dennis Simms (Germany)
Exhibition Venue: The Adams Gallery, Suffolk University Law School, Boston, Massachusetts, USA

Aged in China
Mary Hamill (USA), working with Chinese communities in Beijing and New York
Exhibition Venue: The Danforth Museum of Art, Framingham, Massachusetts, USA

CULTURE

English Obsession, JinBo
Jin Soo Kim (USA), Bohyung Kim (South Korea)
Exhibition Venues: The Ringling College’s Selby Gallery, Saratoga, Florida, USA; Factory, Seoul, South Korea

Changing Landscapes
Janna Longacre (USA), Stani Michiels (Belgium/The Netherlands), Nele Decock (Belgium/The Netherlands), Rich Streitmatter-Tran (South Vietnam)
Exhibition Venues: The Patricia Doran Graduate Gallery at the Massachusetts College of Art and Design, Boston, Massachusetts, USA

Gozo - The Culture Of Conflict
Naveed Nour (Iran/Germany/USA), Norbert Attard (Malta, Gozo)
Exhibition Venue: TBA

The World Where To I Adhere
Farah Ossouli (Iran), Gizella Varga Sinai (Hungary)
Exhibition Venues: Hampden Gallery, University of Massachusetts, Amherst, USA; Mahe Mehr (Cultural Institute) and the Gallery of Mahe Mehr, Tehran, Iran; Hungarian Television Duna

HISTORY
**2007 Conference on International Opportunities in the Arts**

**Economic Impact Analysis & Survey Evaluation**

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**Plague – Present, Past and Future**
Produced by J&W management consulting: Patricia Jacomella (Italy) and Maria Walther (Switzerland), Ivano Facchinetti (Switzerland), Al Fadhil (Ira), Alessandro Vicario (Italy), Stefano Donati (Switzerland), Luisa Figini (Switzerland), Andrea Gabutti (Switzerland), Alex Leuzinger (Switzerland), Antonio Lüönd (Switzerland), MFB (Switzerland), Gianluca Monnier (Switzerland), Pascal Murer (Switzerland), Andrée Tavares (Switzerland)
Exhibition Venue: bluvanoni – spazio per l’arte contemporanea bluvanoni (Space for Contemporary Art), Losone, Switzerland

**Fusing Cultures**
Janet Kawada (USA), Nia DeCheva (Bulgaria)
Exhibition Venue: The Patricia Doran Graduate Gallery at the Massachusetts College of Art and Design, Boston, Massachusetts, USA

**Jones and Roa Expedition**
Ryan Roa (USA), Darren Jones (UK/Scotland)
Exhibition Venues: Wayne County Historical Society, Honesdale, Pennsylvania, USA; The Neversink Valley Area Museum, Cuddebackville, New York, USA; Orange County Government Building, Orange Arts, Goshen, New York, USA

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**POLITICS**

**A Prayer For Sakartvelo**
Roger Colombik (USA), Sergiu Lupse (Romania)
Exhibition Venue: Grey Box, Texas State University, San Marcos, Texas, USA

**Ghana Think Tank**
John Ewing (USA), Christopher Robbins (Serbia), Matey Odonkor (USA)
Exhibition Venues: Westport Art Center, Westport, Connecticut, USA; Hampden Gallery, University of Massachusetts, Amherst, USA

**Gorée Gazette / Economic Migration from West Africa**
Todd Lester (USA), Delphine Diallo (France), Gabriel Kemzo Malou (Senegal), Stefan Barbic (USA)
Exhibition Venue: Atelier Moustapha Dime during the Dak’Art Biennale, Dakar, Senegal

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**PLACE**

**URBAN**

**Travel in Memory**
Elena Mastraci (Italy), Kristoffer Ardena (The Philippines/Spain), Maggie Stark (USA)
Exhibition Venue: travelinmemory-travelinmemory.blogspot.com/

**Mechanical Universe: Nocturne**
Mary Sherman (USA), Yannick Franck (Belgium)
Exhibition Venues: Kuandu Museum of Fine Arts, Taipei, Taiwan; Hampden Gallery, University of Massachusetts, Amherst, USA

**Urban Themes, Western/Eastern Cities**
Walter Crump (USA), Gulay Alpay (Turkey)
Exhibition Venue: Distillery Gallery, Boston, Massachusetts, USA

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2007 Conference on International Opportunities in the Arts  
Economic Impact Analysis & Survey Evaluation

Timeline  
Julia Blaukopf (USA), Barbara Wilson (Denmark)  
Exhibition Venue: The Danish National Theatre School, Copenhagen, Denmark

RURAL

Sojourn in White  
Claire Watson (Australia), Maria-Luisa Marino (Australia), Behrouz Rae (Iran), Ilse Van Den Berk (The Netherlands)  
Exhibition Venues: Saksala ArtRadius, Haukivouri, Finland; Cowwarr Art Space, Cowwarr, Victoria, Australia; Maffra Exhibition Space, Maffra, Victoria, Australia

Fulgur Contitum : A Search for Ancestors, Secrets, Myths and Magic.  
Miruna Dragan (The Netherlands) with members of the Village of Cioceni, Prahova, Romania  
Exhibition Venue: Central Gallery, University of Massachusetts, Amherst, USA

PSYHİC

Worldwide Dreams  
Kim Sillen Gledhill (USA), Kakoli Sen (India)  
Exhibition Venue: ART@IGC at the Raandesk Gallery of Art, New York City, New York, USA

Mind Bridge  
Mary Robinson (Columbia/USA), Ha Ran Kim (South Korea)  
Exhibition Venue: Hampden Gallery, University of Massachusetts, Amherst, USA

NOMADİC

CROSSROADS: Nomadic Knowledge & Art Strategies  
Eugenia Gortchakova (Germany), Shaarbek Amankule (Kyrgyzstan), Edda Ackermann (Germany), Astrid Baxmeier (Germany), Katja Butt (Germany), Claudia Christophel (Germany), Marina Gertzovskaja (Germany), Eugenia Gortchakova (Germany), Marikke Heinz-Hoek (Germany), Werner Henkel (Germany), Sabine Himmelsbach (Germany), Shirin Homann-Saadat (Germany), Isolde Loock (Germany), Elisabeth Lumme (Germany), Angelika Middendorf (Germany), Mariella Mosler (Germany), Astrid Nippoldt (Germany), Helene von Oldenburg & Claudia Reiche (Germany), Corinna Schnitt (Germany), Jan-Peter E.R. Sonntag (Germany), Insa Winkler (Germany)  
Exhibition Venue: Bishkek Art Center, Bishkek, Kyrgyzstan; Edith-Ruß-Haus für Medienkunst (House for Media Art), Oldenburg, Germany; Landesmuseum für Natur und Mensch (Museum for Nature and Humankind), Oldenburg, Germany

Nomads: Women on the Move  
Elizabeth Ross (Mexico), Dorothea Fleiss (Germany/Romania), Cristina Fernández (Spain), Teresa Puig (Spain/ Norway)  
Exhibition Venues: Convent de San Agustí, Barcelona, Spain; Augusta Savage Gallery, University of Massachusetts, Amherst, USA; NA-H – VISION, Stuttgart, Germany; Tou Scene, Stavanger, Norway; Museo de Arte Contemporáneo, Michoacan, México.

Common Ground
2007 Conference on International Opportunities in the Arts
Economic Impact Analysis & Survey Evaluation

Ilona Anderson (USA), Janet Callinicos (Australia), Liza Callinicos (England)
Exhibition Venue: The Adams Gallery, Suffolk University Law School, Boston, Massachusetts, USA

GLOBAL

We are Having Weather
Miriam Songster (USA), Hege Dons Samset (Sweden)
Exhibition Venues: Intrude: Art & Life (Konka TV Shop), organized by Zendai MoMA, Shangai, China

EcoSignals
Christina Lanzl (USA), Marcos da Rocha Carvalho (Brazil/Canada); Sigrun Prahl (Germany), The Canary Project (USA)
Exhibition Venue: Goethe-Institut Boston, Boston, Masssachusetts, USA
www.goethe.de/boston

Waterfall
Ellen Schön (USA), Pirjo Heino (Finland), Karmela Berg (Israel) with assistance from Avi Sperber (Israel) and Aliza Gilboa (Israel)
Exhibition Venues: The Nave Gallery, Somerville, Massachusetts, USA; The Art Gallery Ripustus, Hameenlinna, Finland; Israeli Venue: TBA

addingPOSITIVITY
Anne McDonald (USA)l Sarrena Sernsukskul (Thailand)
Exhibition Venue: Northeastern University, Boston, Massachusetts, USA

One World – Many Papers
Jane Ingram Allen (Taiwan/USA), Claudia Aranovich (Argentina), Gail Stiffe (Australia, Melbourne), Joanna Gair (Australia, Tasmania), Jean-Pierre Husquinet (Belgium), Marcos Zacariades (Brazil), Daniela Todorova (Bulgaria), Serge Olivier Fokoua (Cameroon), Cristian Medina (Chile), Shu Xingchuan (China), Igor Lukic (Croatia), Jorge Luis Santana (Cuba), Jan Eduard Spanihel (Czech Republic), Anni Fii (Denmark), Seppo Hallavainio (Finland), Jan Fairburn-Edwards (France), POLSKA (France), Helene Tschacher (Germany), Elle Schimmelman (Ghana), Jaffa Laam Lam (Hong Kong), Ashish Ghosh (India), Izharr Neuman (Israel), Roberto Manino (Italy), Kyoko Ibe (Japan), Nane Wenhhammar Dargent (Mexico), Prue Townsend (New Zealand), Loreto Apilado (The Philippines), Luis Simeao and Rita Manuel (Portugal), Joanne Kaar (Scotland), Vesna Pantelic (Serbia), Sonya Rademeyer (South Africa), Hyomyung Kang (South Korea), Pablo Fuentes (Spain), Beatrice Kilchenmann (Switzerland), Chaiping Lui (Taiwan), Jane Barnett (Tanzania), Chaiyanandha Cha-umngam (Thailand), Varol Topac (Turkey), Paula MacGregor (England), Pablo Caraballo (Uruguay), Lori Goodman (USA), Marcia Widenor (USA)
Exhibition Venue: Distillery Gallery, Boston, Massachusetts, USA

SPIRITUAL

We Are All Related
Ruby Barnes (USA), Roland Idaczyk (New Zealand)
Exhibition Venue: Hampden Gallery Courtyard, University of Massachusetts, Amherst, USA

Prayers Flags Around the World
Thomas Matsuda (USA), Silvia Poloto (Brazil/USA), Linda Gordon (England), Caroline Jouard (France), Aram Chaled Res (France/Syria), Laurette Wittner (France), Sylvia Reiser (Germany), Fatyol Zoltan
(Hungary), Tomomi Shimizu (Japan), Takata Yoshi (Japan), Stéphanie Devico (Morocco/France), Hakim Ghazali (Morocco/France), Thaier Helal (Syria), Padungsak Kochsomrong (Thailand), Lyudmila Dakhova (Ukraine), Talal Moualla (United Arab Emirates), Andra Samelson (USA), Dang Anh Tuan (Vietnam)

Exhibition Venues: Hampden Studio Gallery, University of Massachusetts, Amherst, Massachusetts, USA; Grafton Peace Pagoda, Grafton, New York, USA; Leverett Peace Pagoda, Leverett, Massachusetts, USA

**PSYCHOLOGICAL**

*Glimmering Gone*
Beth Lipman (USA), Ingalena Klenell (Sweden)
Exhibition Venue: Museum of Glass, Tacoma, Washington, USA

*RE-MEMBER-ED-LAND(e)SCAPE-S*
Chido Johnson (Zimbabwe/USA), Mary Kim (South Korea/Germany), Amal Hassan Fadlalla (Sudan/USA), Elshafei Mohamed (Sudan/USA), Pete McCormick (USA), Regan Wheat (USA/Italy)
Exhibition Venue: Central Gallery, University of Massachusetts, Amherst, USA

*Physical Geography / Psychological Landscape*
Anne LaPrade (USA), Michael Goering (Germany), Christoph Rodde (Germany), Klaus Postler (USA)
Exhibition Venues: Distillery Gallery, Boston, Massachusetts, USA; Welcome Gallery Conway, Massachusetts, USA; The Goethe Institute, Frankfurt, Germany; Zephyr Design Brattleboro, Vermont, USA

*The Carnright-Puntigam Collaboration*
John M. Carnright (USA), Dieter Puntigam (Austria),
Exhibition Venues: Van Der Plas Gallery, New York City, New York, USA; Beethoven Castle, Gneixendorf, Austria

**THING**

**MUSICAL**

*Arty as all git [sic] out : A Hand Cobbled Music Making Machine*
Rudi Ponzo (Italy), Peter Lindenmuth (USA)
Exhibition Venue: The Distillery Gallery, Boston, Massachusetts, USA

*Mario Rechtern Linda Clave Collaboration*
Linda Clave (USA), Mario Rechtern (Austria)
Exhibition Venues: The Brookline Tai Chi Center, Brookline, Massachusetts, USA; OUTPOST186, Cambridge, Massachusetts, USA

**INSTRUCTIONAL**

*To Illustrate the Space between our Work, using Printmaking as the Model & the Medium*
Lara Loutrel (USA), Florian Foerster (Germany)
Exhibition Venue: Distillery Gallery, Boston, Massachusetts, USA

Instruction Series: Invitation Letter for Collaboration
Biljana Ciric (China/Serbia)
in collaboration with artists from China
Exhibition Venue: The Internet (website address: TBA)

HYBRİD

Change
Gisela Engert (Germany), Eszter Láng (Romania/Hungary)
Exhibition Venues: Gallery BBK, Frankfurt, Germany; Gallery Aula, University of Debrecen, Hungary

Trans-cultural Exchange 2009
Benoit Granier (France/China), Brian Bridges (Ireland)
China and Ireland Exhibition Venues: TBA

Scriptease
Susanne Muller – Baji (Germany), Li Chen (China/Italy)
Exhibition Venue: Hampden Incubator Project Space, University of Massachusetts, Amherst, USA

Crossing Borders: Comparing Thoughts
Elizabeth Geissler (USA), Juliet Armstrong (South Africa), Ian Calder (South Africa), Vulindlela Philani
Elliot Nyoni (South Africa/Zimbabwe)
Exhibition Venue: Hampden Gallery, University of Massachusetts, Amherst, USA

An Elocution that Never Tires
Cazim Hadzimeljic (Bosnia and Herzegovina), Meliha Teparić (Bosnia and Herzegovina), Beatrice Gruendler (USA)
Exhibition Venue: Bapst Art Library, Boston College, Chestnut Hill, MA

TRANSFORMED

The Grafting Parlor
Lucy Hg (USA), Kelly Jaclynn Andres (Canada), Antti Tenetz (Finland), Saoirse Higgins (Northern Ireland), Nurit Bar-Shai (USA/Israel)
Exhibition Venues: Lightwave 2009, Trinity College, Dublin, Ireland; 2009 Thessaloniki Biennale of Contemporary Arts, State Museum of Contemporary Art, Thessaloniki, Greece

Exquisite Corps Project
Mary Corey March (USA), Gosia Wlodarczak (Australia), Cereinyn Ord (England/Canada), Renate Reisky (Germany), Simone Stoll (Germany), Jan Kolling (The Netherlands), Shaida Parveen (Pakistan/England), Aldo Carhuancho Herrera (Peru), Ewa Wrobel (Poland), Javier Puertolas (Spain), Megan Faye (United Kingdom), Michela Griffo (USA), John Himmelfarb (USA), Annysa Ng (USA/China)
Translators: Susan Scrimshaw (Spanish), Chinese- Nathan Parker (Chinese)
Exhibition Venue: www.exquisite-corps.com/

Pleasurecraft
Marisa Jahn (USA), Steve Shada (USA) with other collaborators in France
Exhibition Venues: camac, Marnay-sur-Seine, France; MIT Museum, Cambridge, Massachusetts, USA
NATURALIZED!
Peter Lipsitt (USA), Chien Yin-ru (Taiwan), James Vitale (USA/Mexico),
Exhibition Venue: Distillery Gallery, Boston, Massachusetts, USA

Confession Station
Caroline Anderson (USA), Sui Sabine Wiley (Germany)
Exhibition Venues: Gallery 350, Chicago, Illinois, USA; eBay.com