the VALUE of PRESENTING

Arts Data & Research in North America

February 12–13, 2014 | Boston
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FENWAY CENTER
NORTHEASTERN UNIVERSITY
77 Saint Stephen Street, Boston, MA
Greetings and welcome to “The Value of Presenting” at Northeastern University!

We have been overwhelmed by the enthusiasm for this gathering – on the part of researchers, arts organizations, presenters, companies, and data enthusiasts alike.

In planning this event – and discussing best practices and experiences with speakers, panelists and attendees – it has been clear that process, partnership, and collaboration are as much a part of the story of contemporary arts research as the valuable insights that are unearthed by study inquiry. We have endeavored to dedicate equal floor time to these topics in our symposium.

Our schedule is stacked with international, national, regional and local partners – all with a shared interest of leveraging research, data, and analytics, to understand audience and develop actionable insights to further their organizations’ unique goals in arts development, programming, presenting, and community engagement.

Our commitment to arts, entertainment, and media industry research, is what has fueled the launch Northeastern’s CREATE initiative. We are pleased that you have joined us in the early days of this project; we’re looking forward to continued dialogue, events, and collaboration with you.

We would like to thank in particular our Canadian partner CAPACOA - who are instrumental in their support of Canadian arts presenters of all shapes and sizes, and all career and development stages; and local friends at ArtsBoston – a true and tireless source of support, promotion, unification, and empowerment for our local arts organizations across the Greater Boston area. I would also like to thank the staff here at Northeastern’s Music Department, the Center for the Arts, and our College of Arts, Media and Design. And a special shout out to Michelle Conception - this event is her brainchild – Michelle’s unending enthusiasm, hard work, and dedication is contagious!

Sincerely,

Anthony Paul De Ritis
Director, CREATE Initiative
Professor and Chair, Music Department, College of Arts, Media & Design
Professor, Entrepreneurship and Innovation Group, D’Amore-McKim School of Business
Northeastern University
3 SCHEDULE
7 SPEAKERS
   ADDITIONAL SPEAKER CONTENT*
   LINKS*
   ATTENDEES*
* Digital program only
8:30am ARRIVAL
Continental Breakfast

9am WELCOME
    The role of research and data in arts presenting communities
    Xavier Costa (Dean, College of Arts Media and Design)
    Anthony De Ritis (Chair, Music Department)

    Contemporary research insights process is as important as findings. At
    this symposium, attendees will hear “in our experience” stories from many
    organizations, revealing how research is conducted today, common challenges
    and experiences, and what the future holds. Key themes that will be explored
    include Research Community & Collaboration and Research in Action (research that
    happens in real time and learning continues to build).

9:30am OPENING REMARKS
    Listening to the audience
    Jonathan McPhee (Boston Ballet)

    Our opening speaker will share his thoughts on the importance of the audience to
    creative arts companies, not only as ticket buyers, but as participants who influence
    everything from program content to the performance itself.

10am PRESENTATION
    Canadian Arts Presenting Association (CAPACOA) Research Findings
    Frédéric Julien (CAPACOA) and Inga Petri (Strategic Moves)

    CAPACOA will present highlights of their findings, key insights from their 2013
    study entitled “The Value of Presenting: A Study of Performing Arts Presentation in
    Canada”

10:45am BREAK

11am BREAK OUT DISCUSSION/WORKING SESSIONS
    Key Topics In Arts Presenting
    Inga Petri (Strategic Moves) and Frédéric Julien (CAPACOA)

    Attendees will break out in round table discussion groups of 8-10 people, with one
    event arranger/speaker at each table. Together groups will unearth data challenges
    facing organizations today, discuss approaches and solutions, and explore how
    data can help presenters, programmers and promoters meet the needs of existing
    and new audience segments. Bring your goals, challenges, questions and ideas!

11:45am LUNCH
12:15pm  **PANEL DISCUSSION**  
Arts Economics – Managing Multiple Bottom Lines & Programming Diversity  
**Moderator:** Margo Saulnier (Northeastern University)  
**Panelists:** Frédéric Julien (CAPACOA)  
Steven Shewfelt (NEA – National Endowment for the Arts)  
Chris Cook (City of Boston)  
Anna Fitzloff (A.R.T. – American Repertory Theater)  
Gregory Wassall (Northeastern University Economics Department)

It is easy to say that there are “multiple bottom lines” in arts presenting – that events raise tangible revenue for organizations and also intangibly contribute to society, civilization, culture, community building and pursuit of happiness. This panel will consider how those working in the arts today navigate making decisions when both economic and cultural bottom lines are at stake. The purpose of this panel is to gather multiple constituents who navigate this question everyday. How does this affect presenters’ decisions about programming? How do funders think about success? Do directors on boards of non-profit organizations have to decide between revenue and community?

1:30pm  **BREAK**

1:45pm  **PANEL DISCUSSION**  
Asking The “Right Questions” – Serving Our Changing Audiences  
**Moderator:** Robert Lyons (Northeastern University)  
**Panelists:** Randy Cohen (Americans for the Arts)  
John McInerney (The Greater Philadelphia Cultural Alliance)  
Sarah Lee (Slover Linett Audience Research)

Time honored practices in research include quantitative and qualitative methods of gathering single source and multivariate data, cleaning, analysis, and delivery of findings and reports. But at the heart of every great research team is someone who made sure the right data fields were captured, the right questions asked, and who knew when to look for additional sources of data for comparison/validation. This need for secondary data is especially true in communities where overall inhabitant demographics are trending differently from the demographic of respondents to survey. This panel will consider survey questions and data fields included in arts research studies, how researchers determine what to include, how they approach analysis once the data has been collected, the extent to which funders’ interests influence the research that is conducted, and how all of these elements have and have not changed over time. Some may share stories of when they were glad specific data fields were captured, when they wish they had captured a different data point and how that affected their study, and/or if they were carrying out a past research initiative today, how their questions and/or data fields might differ given our current environment.

3pm  **COCKTAIL HOUR**

Attendees who wish to continue networking and conversation may gather nearby at Ginger Exchange Symphony – 250 Huntington Avenue.
8:30am  **WELCOME BACK & PREVIOUS DAY BREAKOUT RESULTS**
Anthony De Ritis (Chair, Music Department)

Continental breakfast

9am  **PRESENTATION**
*ArtsBoston Research Findings*
John Beck (Deputy Director, ArtsBoston)

ArtsBoston will present initial findings from their ArtsBoston Audience Initiative – Greater Boston’s first resource for actionable data about arts audiences specially designed to provide the information the cultural sector needs to measure, support, and promote participation in the region. Representing a sector-wide collaboration of over 55 organizations and containing over 1.3 million unique households, the ArtsBoston Audience Initiative helps participating organizations better understand current audiences, while also providing critical contextual insight across the local arts marketplace to help reach new audiences.

9:30am  **CASE STUDIES**
*Turning Data Into Action: Reaching & Retaining the Right Audience*
John Beck (ArtsBoston)

Case studies, discussion and Q&A with…
Nicholas Peterson (Central Square Theater)
Emily Yoder Reed (Handel and Haydn Society)
Temple Gill (Huntington Theatre Company)

10:30am  **BREAK**

10:45am  **PANEL DISCUSSION**
*The Benefits & Challenges of Big Data Collaboration in the Arts*
Moderator: Michelle Conceison (Northeastern University)
Panelists: John Beck (ArtsBoston)
John McInerney (The Greater Philadelphia Cultural Alliance)
Frédéric Julien (CAPACOA)
Inga Petri (Strategic Moves)
Steven Shewfelt (NEA – National Endowment for the Arts)

No organization is an island. All of our presenters and panelists have worked in partnerships to gather, synthesize and disseminate data. This is a unique panel that will specifically discuss big data research process and collaborating to leverage capabilities of multiple organizations in data projects. When to handle in house, when to hire, when to partner, and how to scope, plan, execute, present, socialize and leverage big data research projects.
12pm CLOSING KEYNOTE REMARKS & LUNCH

Arts Research: The First Domino & Constant Companion
Randy Cohen (Americans for the Arts)

Research drives policy, policy drives practice, and practice becomes habit. Your ability to articulate the value and benefits of the arts is vital to maintaining contributed support from the public and private sectors. Understanding audience empowers you to maintain healthy subscriptions, attendance and engagement. This lively closing session connects the power of arts research to the power of the arts to transform our communities socially, educationally, and economically.
John Beck
Deputy Director, ArtsBoston

John Beck started at ArtsBoston in 2001 and has been Deputy Director since 2010. In this capacity he manages ArtsBoston’s financial and human resources functions, advertising sales, information technology systems, office management, and other organization-wide administrative functions while assisting the Executive Director with strategic planning and development. Mr. Beck currently holds primary responsibility for earned revenue development, organizational program evaluation, and development and implementation of ArtsBoston’s growing market knowledge programs, including the ArtsBoston Audience Initiative. He is a frequent presenter on audience development, data strategies in the arts, and the role of arts service organizations and has presented at the Association of Performing Arts Service Organizations Conference, National Arts Marketing Project conference, and many local gatherings. Mr. Beck is a graduate of Tufts University and has a 18 month-old son named Chet.

Randy Cohen
Vice President of Research and Policy, Americans for the Arts

Randy Cohen is Vice President of Research and Policy at Americans for the Arts, the nation’s advocacy organization for the arts. A member of the staff since 1991, Randy stands out as one of the most noted experts in the field of arts funding, research, policy, and using the arts to address community development issues. He publishes The National Arts Index, the annual measure of the health and vitality of arts in the U.S. as well as the two premier economic studies of the arts industry—Arts & Economic Prosperity, the national impact study of nonprofit arts organizations and their audiences; and Creative Industries, an annual mapping study of the nation’s 905,000 arts establishments and their employees. Randy led the development of the National Arts Policy Roundtable, an annual convening of leaders who focus on the advancement of American culture, launched in 2006 in partnership with Robert Redford and the Sundance Institute. A sought after speaker, Randy has given speeches in 49 states, and regularly appears in the news media—including the Wall Street Journal, The New York Times, and on C-SPAN, CNN, CNBC, and NPR. His board work includes the League of Historic American Theaters, and the Takoma Park Arts & Humanities Commission, a municipal agency which he chaired for three years.

Michelle Conceison
Academic Specialist, Northeastern University
Executive Manager, Market Monkeys

Michelle Conceison is an experienced artist manager, marketing professional, and music industry entrepreneur, with concentrated expertise in international marketing, digital media programs management, and new media analytics. Her particular area of music expertise is in the contemporary Folk, Americana and Roots music scene. She is the founder of music management and marketing firm Market Monkeys (www.marketmonkeys.com). Conceison is the Vice President of the Board of Directors of Folk Alliance International. She is a frequent speaker, panelist and moderator at music industry events. A veteran of ad agencies in Boston, Chicago, New York and San Francisco, before her life in music, Conceison worked with major brands including AT&T, Bank of America, Fidelity, General Motors, Adidas, Timberland, eMusic, Sirius/XM, and Musician’s Friend (Guitar Center). She founded ad agency Search Marketing practices in the Boston office of Digitas and the Chicago office of Starcom, and has been involved in many high profile media innovations and studies.
Chris Cook
Director of Mayor’s Office of the Arts, Tourism & Special Events, City of Boston

In February of 2011, Chris Cook was appointed Director of the City of Boston’s office of Arts, Tourism & Special Events (MOATSE). The mission of the department is to serve residents and visitors along with the City’s cultural community and visitor industry by providing advocacy, promotion, technical assistance and funding. MOATSE also produces over 150 public concerts, events and celebrations throughout the year. In addition, Chris oversees the Boston Cultural Commission, the Boston Art Commission, the Mural Crew and the Strand Theatre, a performing arts venue in the Dorchester neighborhood of Boston. He manages a staff of approximately 25 people and also serves as the president of the Fund for Boston Neighborhoods, a non-profit entity associated with the Mayor’s Office. Chris serves on the boards of Theatre Espresso and the Freedom Trail Foundation. Most recently, he produced Boston’s First Night Celebration.

Anthony De Ritis
Professor and Chair, Music Department
Director, CREATE Initiative
Professor, Entrepreneurship and Innovation Group
Northeastern University

Anthony Paul De Ritis is Professor and Chair of the Music Department in the College of Arts, Media and Design at Northeastern University in Boston, and is jointly appointed in the Entrepreneurship and Innovation Group in Northeastern’s D’Amore-McKim School of Business. His CD, Devolution, described as a “tour de force” by Gramophone, was released in June 2012 by the Boston Modern Orchestra Project under the baton of Gil Rose; the title track “Devolution: a Concerto for DJ and Symphony Orchestra”, features Paul D. Miller aka DJ Spooky That Subliminal Kid as soloist. Devolution was the WQXR Q2 “Album of the Week” for June 11, 2012. De Ritis is also the Director of Northeastern’s CREATE initiative, which exists at the intersection of emerging technologies, cultural and creative industries research, and business entrepreneurship. From 2002 to 2011, De Ritis founded and lead the development of the Online Conservatory, a collaboration between the Boston Symphony Orchestra and Northeastern University, which has been featured in the New York Times, Symphony magazine, Newsweek, and the Boston Globe. The Online Conservatory allowed viewers to explore BSO programs in-depth before their performances. In 2005, Forrester Research declared the Online Conservatory to be a “best practice” in “integrated” or “left-brain” marketing. De Ritis completed his Ph.D. in Music Composition with an emphasis in computer applications at the University of California, Berkeley. He received his M.M. in Electronic Music Composition from Ohio University and his B.A. in Music with a concentration in Business Administration from Bucknell University. De Ritis also holds an M.B.A. with an emphasis in high-tech from Northeastern University.

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Anna Fitzloff
Director of Marketing, ART – American Repertory Theater

As a member of the senior team at the A.R.T., Anna is responsible for developing and executing all marketing and communications strategies for the institution including key messaging, public relations, social and digital media, season and single ticket campaigns, sales and inventory analysis, brand collateral, audience development and engagement activities, and access and education programs. Her team is responsible for more than $3.5MM in earned annual revenues. Under her leadership, the organization has refined and focused audience loyalty programs
and more than doubled subscription attendance over the last two seasons. Prior to relocating to the Boston area, Anna was the Director of Marketing for the Harris Theater for Music and Dance, a multi-use 1,500 seat performing arts venue in Chicago’s Millennium Park. Built for the itinerant companies of Chicago, Anna joined the Harris Theater just prior to its opening in 2003 and guided all of the initial audience development and brand messaging for the organization as well as establishing a marketing mentorship for the resident performing arts groups. Anna also worked for the Steppenwolf Theatre Company and numerous other theater companies in the Chicagoland area. She has been a guest speaker at the Chicago Arts & Business Council, the Tessitura Network Annual Conference, and the National Arts Marketing Project Conference.

Temple Gill
Director of Marketing, Huntington Theatre Company

Temple Gill is recipient of the 2013 Regional Theatre Tony Award and Boston magazine’s 2013 Best of Boston award, Boston’s leading professional theatre, and one of the region’s premiere cultural assets. She has previously served as the director of marketing and public relations at the Lyric Stage Company of Boston and the Market Theater in Harvard Square. Prior to moving to Boston, she was an associate producer of the Broadway production of Hedda Gabler starring Lea Salonga, as well as the producing associate of the Tony Award-winning revivals of The Real Thing, One Flew Over the Cuckoo’s Nest and many others. She received her AB from Princeton and her MFA in theatrical producing and management from Columbia and is a former president and treasurer of the Boston Arts Marketing Alliance.

Frédéric Julien
CAPACOA – Canadian Arts Presenting Association

Frédéric Julien has been active in the performing arts for several years as an artist, a cultural manager and a consultant. He holds a master degree in music, as well as a graduate diploma in project management. Frédéric has worked in the field of performing arts presentation at the department of Canadian Heritage, at Réseau Ontario and at the Canadian Arts Presenting Association, where he currently manages research and arts promotion activities. Over the last four years, Frédéric coordinated all activities related to “The Value of Presenting: A Study of Performing Arts Presentation in Canada,” an action-research project that has had a transformative impact over the sector. Frédéric has a keen interest in partnership development and cross-sector collaboration. He’s a member of the Canadian Arts Coalition’s Research and policy committee and he represents the performing arts sector at the Canadian Coalition for Public Health in the 21st century.

Sarah Lee
Vice President for Arts & Culture, Slover Linett Audience Research

Slover Linett is a Chicago- and Boston-based research firm specializing in arts audiences and other culture and education consumers. Sarah Lee leads their work helping leading orchestras, nonprofit theaters, dance and opera companies, film festivals, arts presenters, and other cultural institutions understand their audiences through rigorous, big-picture research. She guides the firm’s evolving exploration of audience issues in these sectors and designs research and evaluation studies that create
new knowledge about engagement for individual cultural organizations and the field at large. Sarah oversees a wide range of studies involving current and potential cultural audiences, from branding, marketing, and donor research to programming, technology, and education evaluation.

Sarah has directed Slover Linett’s work with the American Museum of Natural History, Pacific Northwest Ballet, Chicago History Museum, Harris Theater for Music and Dance, Museum of Contemporary Art San Diego, and the National Museum of Natural History at the Smithsonian Institution, among other arts and culture clients. Among other published and proprietary research reports, Sarah is the author of a Mellon Foundation-funded analysis of data from WolfBrown’s survey of arts audiences for the Major University Presenters consortium and co-author of the University of Chicago Cultural Policy Center study, “Chicago Music City: A Report on the Music Industry in Chicago.” She has also written on the arts and culture workforce and the economics of historic preservation.

Sarah earned her BA in government cum laude from Harvard University, where she received the Elizabeth Cary Agassiz Award for academic achievement. She completed doctoral coursework in program evaluation and econometric analysis at the University of Chicago’s Harris School of Public Policy, where she also earned her master’s degree. Sarah was selected in 2003 as a research associate at the University of Chicago’s Cultural Policy Center, where she helped organize the first Emerging Scholars in Cultural Policy Conference.

Robert Lyons
Senior Grant Writer and Lecturer, Northeastern University

Robert Lyons, MBA, BS, is Senior Grant Writer and Lecturer in the Music Industry Program at the College of Arts Media and Design, Northeastern University, Boston, MA where he explores the business, technical and innovative aspects of the Creative Industries. Before joining Northeastern University in 2012, he was Director of New Media for Radio and TV at WGBH in Boston, a major producer of TV, Radio and Interactive content for public broadcasting in the US. In addition to digital media, his professional background also includes production of live national and international concert radio broadcasts.

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John McInerney
Vice President of Marketing & Communications, The Greater Philadelphia Cultural Alliance

John McInerney has led the day-to-day operations and strategic direction of the Cultural Alliance’s marketing initiatives since joining the Alliance in 2004. He currently directs Engage 2020, the Cultural Alliance’s new initiative focused on doubling cultural participation in Greater Philadelphia by the year 2020. He previously served as Marketing & Communications Manager at the University of Pennsylvania’s Institute of Contemporary Art and as Production Manager at the Grand Opera House in Wilmington, Delaware. He has a BS in business administration from Loyola University (New Orleans) and an MS in arts administration from Drexel University.
Jonathan McPhee  
Music Director and Principal Conductor, Boston Ballet Orchestra

Jonathan McPhee is equally at home as a conductor for the symphony, ballet, and opera. In addition to serving as Music Director for the Boston Ballet Orchestra, the second largest musical organization in Boston, Mr. McPhee is Music Director for Lexington Symphony and Symphony New Hampshire, the largest professional orchestra in New Hampshire.

Last season Mr. McPhee conducted London’s Royal Philharmonic Orchestra as well as the National Arts Centre Orchestra in Ottawa, Canada in guest engagements with Boston Ballet and Houston Ballet. In recent seasons he has conducted many orchestras at home and abroad including Germany’s Hamburg Philharmonic, the Orquesta Sinfonica de Tenerife in Spain, and the Lithuanian National Orchestra. Some of the world’s most distinguished dance companies for which Mr. McPhee has served as conductor include the New York City Ballet, The Royal Ballet (England), Martha Graham Dance Company, The Joffrey Ballet, National Ballet of Canada, The Australian Ballet, Den Norske Ballett in Norway, and The Royal Danish Ballet in Denmark.


Nicholas Peterson  
Director of Marketing, Central Square Theater

Nicholas Peterson brings over 20 years of theatre experience both onstage and off, and has worked on web strategies for arts, non-profit organizations, and small businesses since the dot-com boom of the late 1990s/early 2000s. Since 2003, he has been based in Boston, working for New Repertory Theatre, the American Repertory Theatre, consulting, and working on his own projects, including ExploreBostonTheatre.com, an online-only media outlet dedicated to Boston Theatre. His website redesign for the Peterborough Players, a professional summer theatre company founded in 1933, earned New Hampshire Internet Awards for Best Entertainment site in 2003 and 2004. From 2001 through 2010, he consulted with the Board of Trustees Marketing Committee on integration of the Internet with their other marketing practices. Mr. Peterson is the former chair of the Theatre Arts Marketing Alliance (TAMA), a consortium of marketing professionals from theater companies in the Greater Boston Area. He has presented at TCG’s Annual Conference, the Boston Theatre Conference, the Annual Conference of the International Ticketing Association, and presented to TAMA and Museums of Boston. He has also been on panels at Harvard University, Emerson College, and Southern New Hampshire University and been a guest lecturer at Simmons College. He is a graduate of Antioch College in Yellow Springs, Ohio and holds a M.S. in Internet Strategy Management from the Graduate Center of Marlboro College.
Inga Petri  
CMRP – President, Strategic Moves

Inga’s work thrives on the crossroads of research, strategy and marketing/audience development. She has more than 20 years’ experience in diverse sectors – from the performing arts, museums and arts services organization to international trade promotion organizations, national membership associations and technology companies – clients benefit from an uncommon breadth of experience and expertise. With a strong background in advertising and brand management, Inga has most recently focused on consulting in the arts and culture sector, where her work serves to widen appreciation and participation of the Canadian public in the arts. As the lead investigator for “The Value of Presenting: A Study of Performing Arts Presentation in Canada” (commissioned by CAPACOA on behalf of the presenting field) she conducting extensive research into the value, benefits and impact of performing arts presentation in communities across Canada. Since 2011, she has led over 30 workshops and presentations with more than 1,500 performing arts participants.

Emily Yoder Reed  
Director of Bicentennial and Community Engagement, Handel and Haydn Society

As Director of Bicentennial and Community Engagement at the Handel and Haydn Society, Emily oversees H&H’s community engagement and partnership portfolio and works across all departments to help build a broad and diverse audience for H&H and greater participation from the entire community. She directs the strategy and implementation of the Heartstrings community ticketing program, community chamber concert series, and adult learning programs. H&H will reach its Bicentennial in 2015 and Emily is responsible for producing all aspects of the celebration, including an exhibit at the Boston Public Library, a book on the history of the organization, a free outdoor performance of Beethoven 9, and numerous community concerts and special events. A member of the staff since 2007, Emily spent six years in development with H&H where her responsibilities included oversight of the Annual Fund and special events. Her work contributed to a 35% increase in contributed revenue and she more than doubled the income from H&H’s annual gala fundraiser, The Society Ball. Prior to joining H&H, she held positions in development with the Philadelphia Orchestra, community outreach with Bravo Vail Valley Music Festival, and artistic production with Music from Angel Fire. Emily earned her Master of Science in Arts Administration from Boston University and Bachelor of Science in Business Administration and Bachelor of Arts in Music from Bucknell University.

Margo Saulnier  
Artistic Consultant and Lecturer, Northeastern University

Margo Saulnier is an artistic consultant with an established focus on innovative programming, new audience development, and community engagement. This fall, she produced the Celebrity Series of Boston’s “Play Me, I’m Yours” Street Piano Festival, where 75 vibrantly decorated pianos were placed on the streets and in the parks of Boston and Cambridge available for anyone to play and enjoy. This spring, she will manage over 150 volunteers for a community dance project called “Le Grand Continental,” a free public event at Copley Square, which will close out the Celebrity Series 75th season. Prior work includes artistic planning for the Boston Pops at the Boston Symphony Orchestra, where she supervised multi-media and film content and produced the orchestral debuts of Steve Martin, Oleta Adams, Cowboy Junkies, Robert De Niro, Melin-
da Doolittle, Morgan Freeman, Guster, Aimee Mann, Natalie Merchant, My Morning Jacket, Amanda Palmer, Ozomatli, Josh Ritter and many others. Prior to working at the BSO, she was a member of the programming team at Lincoln Center for the Performing Arts, producing over 200 programs each year for Great Performers, American Songbook and the Mostly Mozart Festival. She currently teaches part-time in the music industry program at Northeastern University’s College of Arts, Media and Design, and is on the advisory board of Opus Affair. Margo earned a music degree from Boston University and holds an MFA in performing arts management from Brooklyn College.

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**Steven Shewfelt**
Deputy Director, Office of Research & Analysis, NEA – National Endowment for the Arts

Steven Shewfelt is the Deputy Director of the Office of Research & Analysis at the National Endowment for the Arts. He has conducted quantitative and qualitative research for the Department of Defense, the World Bank, the United Nations Development Programme, the Carter Center, and the Institute for Social and Policy Studies at Yale University. His research has taken him throughout the United States and to Afghanistan, Indonesia, and Bosnia. Prior to completing his Ph.D. in Political Science at Yale University, he ran his own conflict management consulting firm, facilitating large and small group discussions of complex social problems and highly controversial issues. Among his clients were the U.S. Postal Service and the U.S. Equal Employment Opportunity Commission. Steve also served in the U.S. Navy.

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**Gregory H. Wassall**
Associate Professor of Economics, Northeastern University, College of Social Sciences & Humanities

Professor Wassall teaches and conducts research primarily in the economics of art and culture. He is the author of co-author of over a dozen books and monographs on topics such as non-profit organizations, art, culture, and regional economic development, and the earnings, employment and careers of artists. He has published in the Atlantic Economic Journal, Journal of Cultural Economics, the Journal of Arts, Management and Law, Economic Development Quarterly, Policy Studies Review, and the New England Journal of Business and Economics.

In recent research, Professor Wassall, in collaboration with Neil Alper, is examining the effects of specific training in the arts on labor market outcomes. Also, he has collaborated with Douglas DeNatale on developing a working definition of the New England Creative Economy, and continues to assess its role in the region’s economic development. With another colleague, Richard Maloney, Professor Wassall is studying the effects of government grants to local arts coalitions designed to stimulate cultural economic development.

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**Northeastern University**

**College of Social Sciences & Humanities**
CAPACOA serves the Canadian performing arts touring and presenting community through its commitment to integrate the performing arts into the lives of all Canadians.

The Value of Presenting study revealed that collaboration is a modus operandi within the Canadian presenting sector, and so it is with CAPACOA’s programs and activities:

- **The Succession Plan**, a mentorship and peer network development program, is always delivered in conjunction with a host event;
- The Presenter’s Toolkit and the Presenters Capacity Building Program are joint professional development initiatives with other presenting networks;
- Our National Network Meeting brings together all Canadian presenting networks;
- **The Value of Presenting** study itself, as a participatory research project, could not have happened without support of the whole sector.

Since the release of The Value of Presenting, CAPACOA and Strategic Moves have delivered 15 presentations and workshop across Canada and the United States, fueling a collective dialogue about the present and the future of performing arts presentation. Data from the study has also been used extensively to raise awareness about the sector with regulatory bodies, Members of Parliament and other decision makers.

CAPACOA is currently developing partnerships with federal departments and agencies in order to access, analyze and communicate underused existing data. This includes data collected by arts funders and data collected by Statistics Canada.

CAPACOA also endeavours to use the study as stepping stone to build bridges with other sectors, such as the health sector.

Contact: Frédéric Julien, Project Manager
The Value of Presenting: A Study of Performing Arts Presentation in Canada is the culmination of two years of intensive action research, which involved two pan-Canadian surveys, and consultations of more than 1,000 stakeholders.

This report includes a comprehensive historical and contemporary overview of the performing arts ecosystem. It reveals that performing arts are valued by the vast majority of Canadians - across socio-economic differences - and it provides a new perspective on younger Canadians’ interest in live performing arts. Most importantly, the study identifies a broad range of public benefits associated with performing arts presentation, including better health and well-being, greater energy and vitality in communities, and a more caring and cohesive society.

Key Findings

Canadians value the performing arts, with 3 in 4 reporting attending a wide range of live events.

- Professional performing arts reach across socio-economic differences with 2 in 3 who earn less than $40,000 per year having attended a live performance.
- Younger Canadians embrace live performing arts at high levels: 83% of the 18-34 age group attended a live performance compared to 70% of 55 plus.

Canadians attend events predominantly in specialized performing arts facilities and outdoor venues, and most say these facilities are important to the quality of life in their communities.

- Canadians believe that performing arts venues provide benefits such as improved quality of life (87% say moderate to high importance), fostering a sense of community pride (87%), contributing to economic development (88%), and greater community safety through increased activity at night (60%).

Canadians are invested in performing arts presentation through ticket buying, volunteering and donating.

- Canadians’ spending on live performing arts ($1.4 billion) was more than double their spending on live sports events ($650 million) in 2008.
- Canadians volunteered 100 million hours for arts and culture organizations in 2010.
- For each paid staff member, there are 17 volunteers giving their time to performing arts presenting organizations.

Media viewing of performing arts doesn’t replace live attendance; it supplements it.

- 86% of Canadians are accessing performing arts presentations via television, Internet or other media channels.
• 94% of people who attend live performances also watch performances in media.
• Canadians are twice as likely to ascribe a high importance to live performing arts attendance than to any media-based viewing.

Performing arts benefits span many aspects of life.

• Canadians believe that the presentation of performing arts equally benefits the individual who attends and the community as a whole.
• Canadians who attend performing arts events are first and foremost looking for a fun, entertaining experience (84%). They are also seeking emotional, intellectual or spiritual stimulation (58%), as well as the opportunity to experience or learn something new (57%).
• For Canadians, the highest-rated benefits of the performing arts in their communities are energy and vitality along with improved quality of life, and a more creative community.
• The broader society also benefits from the spill-over effects of the performing arts on health, education, social cohesion and economic development.

Performing arts presenters of all types play an active role in communities across Canada.

• There are more than 1,400 presenting organizations of all types in Canada: volunteer presenters and professionally-run organizations, based in a purpose-built theatre or operating in non-specialized venues, presenting festivals and series of performances, specialized in a single artistic form or presenting several disciplines such as music, theatre, dance, comedy and storytelling.
• Nearly all presenters partner with other organizations, in areas such as education (78%) social services (37%), cultural diversity/immigration (33%) and health (29%). The main objective of these partnerships is the enrichment of the community (84%).

Online Resources
Final report, infographics and other documentation

Vimeo channel for video vignettes: http://vimeo.com/album/2322867

Canadian Geographic Canadian Atlas Online Performing Arts Thematic:

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Performing Arts for All: Utopia or Destiny?

The performing arts reach across socio-economic differences.

The more someone attends performances, the more they will attend.

Statistics Canada's General Social Survey confirms: The strongest correlations of performing arts attendance are attending other performances and visiting museums, galleries or heritage sites. Demographic factors are weaker than commonly assumed.

2 in 3 Canadians who:
- earn less than $40,000, or
- do not have university education, or
- live in communities with a population under 25,000... attended a live performance in 2011.

Canadians under 35 years attend more than older Canadians.

Younger Canadians are more likely to attend than older ones: 83% of 18-34 < 70% of 55+

Live performance versus media

Live performance: 75% watched/attended within last 12 months, 71% high importance
Television/radio: 36% watched/attended within last 12 months, 71% high importance
On the Internet: 25% watched/attended within last 12 months, 46% high importance

Canadians say live attendance is twice as important as watching a performance via media.

Media enhances access: 75% of non-attendees watch performance in media

Media deepens engagement: 94% of frequent attendees watch, too.
Benefits of Performing Arts Presentation

Canadians believe that the performing arts benefit their communities, whether or not they attend.

Who benefits more? (N=1,031)

- Community as a whole 29%
- Individuals who attend 29%
- Both equally 36%
- Neither 2%
- DK 4%

Individual benefits (N=1,021)

- Entertainment: 84%
- Stimulation: 58%
- Experience something new: 57%
- Exposure to different cultures: 45%
- Social opportunity: 44%
- Self-expression: 27%
- Understand past/present/future: 25%
- No benefit: 3%

92% of Canadians believe that arts and culture make a community a better place to live.

90% of Canadians say that performing arts facilities are important to quality of life, sense of pride in community and economic development.

There is a strong correlation between attending performing arts and health, well-being and civic engagement.

Effects of attendance on well-being

- Theatre: 129%
- Festival: 102%
- Classical Music: 86%
- Popular music: 64%

Canadians spent $1.4 billion on live performing arts in 2008; more than double their spending on professional sports.

Benefits to Individuals

- Entertainment, fun
- Stimulation (intellect, emotion, spirit)
- Experience something new
- Exposure to different cultures
- Social opportunities
- Health and well-being

Benefits to Community

- Energy and vitality
- Quality of life
- Creative communities
- Understanding between cultures
- Pride and belonging
- Community safety

Benefits to Society

- Volunteering
- Civic engagement
- Better education outcomes
- Social cohesion
- Economic development

© 2013 Canadian Arts Presenting Association (CAPACOA) / Strategic Moves

Principal source: Value of Presenting - Survey of the General Public, 2012 (EKOS / CAPACOA) N=1,031, M±E 3.1%
ARTSBOSTON AUDIENCE INITIATIVE

Founded in 1975, ArtsBoston is the area’s largest and most comprehensive nonprofit arts service organization and one of the leading organizations of its kind in the country.

We exist to build and sustain demand for Greater Boston’s live arts experiences for the 170+ arts and cultural organizations we serve by:

- Engaging the ARTS GOING PUBLIC through information and affordable access
- Providing SECTOR-WIDE INSIGHT that informs decision-making at an organizational level
- Creating opportunities for arts organizations to EXPERIMENT & SHARE
- Encouraging CROSS-SECTOR COLLABORATION

**ArtsBoston Audience Initiative**

Greater Boston has never had a resource for actionable data about arts audiences, and The ArtsBoston Audience Initiative directly addresses this need. Containing over 1.4 million unique households, it aims to increase attendance at live arts experiences by helping arts organizations to be more strategic in their outreach.

**Watch Video:** [www.ArtsBoston.org/AAI](http://www.ArtsBoston.org/AAI)

Launched in 2012, the ArtsBoston Audience Initiative (AAI) is Greater Boston’s first resource for actionable data about arts audiences specially designed to provide the information the cultural sector needs to measure, support, and promote participation in the region. Representing a sector-wide collaboration of over 55 arts organizations, the AAI helps participating organizations:

1. **Better Understand Current Audiences**
   Through a partnership with TRG Arts (TRG), participating organizations have access to the eMerge system, an online, user-friendly interface that includes analytical tools and demographic reports to help them better understand their current audiences.

2. **Improve Marketing and Development Efficiency and Effectiveness**
   By better understanding where audiences are coming from and what activities they enjoy, organizations can tailor their messaging and target their outreach to not only engage new patrons or donors, but improve retention of those they are already reaching.

3. **Contextualize the Local Arts Marketplace**
   Community level reporting is available to provide critical context of how arts organizations’ audiences compare locally, both in term of other cultural organizations and within the population as a whole.

4. **Find Their Best Prospects**
   The AAI gives arts organizations access to over 1 million culturally active households, the ability to run comparison reports, and simplifies the direct mail list trading process between organizations. Each organization maintains 100% control of their data through a permission-based request process.
ARTSBOSTON AUDIENCE INITIATIVE

Technology Built on Experience
ArtsBoston has partnered with TRG Arts (TRG), a research and marketing firm devoted to the arts that currently oversees 20 community databases throughout the country, to administer the ArtsBoston Audience Initiative. TRG has spent the last decade building a robust online system for arts organizations to create, pull and distribute mailing lists. Now they have combined that service with deep, easily accessible research on who your audience is and could be.  www.trgars.com

A Program Built on Community Input
Greater Boston has never had a resource for actionable data about arts audiences, and the ArtsBoston Audience Initiative directly addresses this need. To ensure that the AAI is representative of the community, a Market Knowledge Taskforce of ArtsBoston members guided its development. The taskforce included representatives from:

• American Repertory Theater
• ArtsEmerson
• Broadway In Boston
• Emerson College
• Huntington Theatre Company
• Institute of Contemporary Art/Boston
• Isabella Stewart Gardner Museum
• Jose Mateo Ballet Theatre
• Rockport Music

Ready to be a part of the AAI?
Over 50 organizations have contributed over 1.4 million unique households since the AAI was launched in 2011. To learn more about how your organization can be involved, visit www.artsboston.org/AAI.

Or contact:
John Beck
Deputy Director, ArtsBoston
617.262.8632 x240
johnb@artsboston.org

Made possible through the generous support of:

The Boston Foundation
massculturalcouncil.org
The recipient of the 2013 Regional Theatre Tony Award, the Huntington Theatre Company has developed into Boston's leading theatre company since its founding in 1982. Bringing together superb local and national talent, the Huntington produces a mix of groundbreaking new works and classics made current. Led by Artistic Director Peter DuBois and Managing Director Michael Maso, the Huntington creates award-winning productions, runs nationally renowned programs in education and new play development, and serves the local theatre community through its operation of the Calderwood Pavilion at the BCA. The Huntington is in residence at Boston University. huntingtontheatre.org

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America’s oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of historically informed performance, using the instruments and techniques of the composer’s time. Under Artistic Director Harry Christophers’ leadership, H&H’s mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible and broadly inclusive music education and training activities. H&H will celebrate its 200th anniversary with the 2014–2015 Season. handelandhaydn.org

Central Square Theater is a unique collaboration between two non-profit professional theater companies – The Nora Theatre Company (The Nora) and Underground Railway Theater (URT) – with a combined track record of 50 years of excellence in producing theater and educational programming for the Greater Boston community. The Boston Foundation recognized Central Square Theater in its ground-breaking report, Culture is Our Common Wealth, citing Central Square Theater as a “model partnership” and “best practice.” It also highlighted Central Square Theater in its 2008 publication There for the Arts as one of “the organizations that has contributed to making Greater Boston one of the most culturally rich cities in the world.” centralsquaretheater.org
I recently attended a discussion between the upper managements of the United Auto Workers and Ford Motor Company discussing the causes and solutions to one of the most difficult strikes in their history. What the Vice President of Labor Affairs at Ford, Marty Mulloy, had sighted as the major cause for the disconnect between labor and the Company was the administration’s failure to believe the data they had on their organization and their public. He said that despite plenty of data, if that information did not agree with their internal conventional wisdom, they rejected it as irrelevant. This caused an ever widening gap that resulted in poor decisions.

In my personal experiences with a variety of Performing Arts Organizations both large and small, data has been critical for building success. One of the most interesting facts that I have seen is that like Ford Motor Company vs. the UAW, often correct data can explode what has become conventional wisdom regarding aspects of our organizations.

Below are just a few examples of how data has been important to a few of the organizations I serve, affecting everything from programming to marketing. Interpreting the data correctly is critical for moving forward more effectively.

**Boston Ballet**
- A large percentage of survey results of the Boston area in the 1990’s came back with this perplexing result: “Have you ever been to a ballet?” - “No”. “Have you ever been to the Nutcracker?” - “Yes”. Interpretation: Our Nutcracker audience did not realize they were seeing a Ballet, so we changed our marketing strategy and marketed Nutcracker like a Broadway Show to reach an even wider “non-ballet” audience and successfully increased the size of our audience.
- Data from audience surveys illustrated that we had three very different audiences, which required three different kinds of repertoire and needed to be marketed slightly differently to those audiences: Broadway Show = Nutcracker (18% of Boston Population); Large Story Ballets (Swan Lake, etc.) = Appeals to next widest group of audience with possible Nutcracker converts (12% of Boston Population); Contemporary/Abstract Ballet = smallest segment of Boston audience but the real Balletomanes who when cross referenced with the Development database, turned out to be important supporters of the Company (1.5% of Boston Audience). This discovery was critical in allocating marketing dollars as well as development efforts. Changing the seasonal mix of the three could spell success or disaster on many levels.
- Recent development of TRG “trackers” for comparisons of revolving repertoire intervals and ticket sales targets dictate certain programming decisions and adjust marketing strategies based on real time results. (How often does one program Swan Lake and “on Demand” ticketing).

**Lexington Symphony** – is a Regional Orchestra that went through an enormously fast period of growth, tripling the size of their audience, moving to new venue, and altering their program concepts in a short period of 5 years. Growth required infrastructure developments such as ticketing that was integrated with database that could then be used by TRG to pull actual audience data based on household information with some surprising results. After this data was analyzed, the organization was faced with some startling facts that, like Ford Motor Company, were diametrically opposed to organizational perceptions. It was stalled until it embraced those facts and is again moving forward. A few examples are as follows:
- **Our audience is mainly older people (above 60) without children.** FALSE - Even though this is the accepted national trend, our subscription audience is between the ages of 45-87, and 37% have children mostly between the age of 9 and 17. 57% of our Pops audience has children under the age of 13.
- **People from Burlington, Winchester, Woburn, Framingham, Lowell do not attend classical music concerts.** FALSE – Ticket data showed a significant percentage of Lexington Symphony audience attendees from these areas. The TRG database on these regions showed enormous potential since these populations buy tickets to many events in the greater Boston Area. Lexington Symphony was not even marketing to these areas before this data was discovered.
10 Reasons to Support the Arts

1. **True prosperity** . . . The arts are fundamental to our humanity. They ennoble and inspire us—fostering creativity, goodness, and beauty. The arts help us express our values, build bridges between cultures, and bring us together regardless of ethnicity, religion, or age. When times are tough, art is salve for the ache.

2. **Improved academic performance** . . . Students with an education rich in the arts have higher GPAs and standardized test scores, lower drop-out rates, and even better attitudes about community service—benefits reaped by students regardless of socio-economic status. Students with four years of arts or music in high school average 100 points better on their SAT scores than students with one-half year or less.

3. **Arts are an Industry** . . . Arts organizations are responsible businesses, employers, and consumers. Nonprofit arts organizations generate $135 billion in economic activity annually, supporting 4.1 million jobs and generating $22.3 billion in government revenue. Investment in the arts supports jobs, generates tax revenues, promotes tourism, and advances our creativity-based economy.

4. **Arts are good for local merchants** . . . The typical arts attendee spends $24.60 per person, per event, not including the cost of admission on items such as meals, parking, and babysitters. Attendees who live outside the county in which the arts event takes place spend twice as much as their local counterparts ($39.96 vs. $17.42)—valuable revenue for local businesses and the community.

5. **Arts are the cornerstone of tourism** . . . Arts travelers are ideal tourists—they stay longer and spend more. The U.S. Department of Commerce reports that the percentage of international travelers including museum visits on their trip has grown annually since 2003 (17 to 24 percent), while the share attending concerts and theater performances increased five of the past seven years (13 to 17 percent since 2003).

6. **Arts are an export industry** . . . U.S. exports of arts goods (e.g., movies, paintings, jewelry) grew to $72 billion in 2011, while imports were just $25 billion—a $47 billion arts trade surplus in 2011.

7. **Building the 21st Century workforce** . . . Reports by the Conference Board show creativity is among the top 5 applied skills sought by business leaders—with 72 percent saying creativity is of high importance when hiring. The biggest creativity indicator? A college arts degree. Their Ready to Innovate report concludes, “...the arts—music, creative writing, drawing, dance—provide skills sought by employers of the 3rd millennium.”

8. **Healthcare** . . . Nearly one-half of the nation’s healthcare institutions provide arts programming for patients, families, and even staff. 78 percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication.

9. **Stronger communities** . . . University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates. A vibrant arts community ensures that young people are not left to be raised solely in a pop culture and tabloid marketplace.

10. **Creative Industries** . . . The Creative Industries are arts businesses that range from non-profit museums, symphonies, and theaters to for-profit film, architecture, and design companies. An analysis of Dun & Bradstreet data counts 905,689 businesses in the U.S. involved in the creation or distribution of the arts that employ 3.35 million people—representing 4.42 percent of all businesses and 2.15 percent of all employees, respectively (get a Creative Industry report for your community [here](http://www.AmericansForTheArts.org)).

Updated: June 2013
The 2013 National Arts Index by Americans for the Arts provides the fullest picture yet of the impact of the Great Recession on the arts—before, during, and after. The National Arts Index score effectively leveled-off in 2011 at 97.0, down just a fraction from a revised 2010 score of 97.2. The Index losses during the Great Recession of 2008-09 were swift and measurable: the two-year drop from 2007-09 far exceeded the five-year gains made between 2002 and 2007 (-5.4 percent vs. +3.6 percent, respectively).

During the economically robust years of 2002-06, over half of the indicators increased annually. Between 2007 and 2009, however, less than one-third increased. While the arts rebounded in 2010 (43 percent of the indicators rose), there was slippage in 2011 (just 38 percent increased).

Key Findings:

**The arts industries are lagging as the economy recovers:** The arts are an economic force in the United States: 95,000 nonprofit arts organizations and 800,000 more arts businesses, 2.1 million artists active in the workforce, plus $153 billion in consumer spending. It appears that the economic recovery, which started in 2009, does not positively affect the arts sectors until 2011.

**Arts nonprofits continue to be challenged financially:** The percentage of nonprofit arts organizations with an operating deficit (requiring them to amass debt or use cash reserves) showed improvement in 2010, but then increased slightly in 2011 (43.3 percent and 44.2 percent, respectively). Larger-budget organizations were more likely to run a deficit than smaller ones; there was no predictable pattern based on specific arts discipline.

**Arts and culture is losing its market share of philanthropy:** The share of all philanthropy going to the arts dropped from 4.9 percent to 4.4 percent between 2001 and 2011. If the arts sector merely maintained its 4.9 percent share from 2001, it would have received $14.3 billion in contributions in 2011, instead of $13.1 billion—a $1.2 billion difference.

**Arts attendance remains fluid:** In 2011, 33 percent of the adult population attended a live performing arts event, up from 32 percent in 2010—notable as this is only the second increase since 2003 (when 40 percent attended a live performing arts event). Art museums attendance held steady with 13 percent of the population attending at least once (down from 15.5 percent in 2003).
Technology is changing how the public engages in the arts:

- Since 2003, nearly half of the nation’s CD and record stores have disappeared. Online downloads of music singles, however, grew 7-fold to more than one billion units annually. In 2011, digital formats comprised 41 percent of total music sales in the U.S. with “access models” from providers like Pandora and Spotify representing an additional 15 percent of recording revenues.
- Bookseller revenues dropped for the eighth consecutive year to $14.6 billion in 2011 ($19.2 billion in 2004). The number of arts-related books in print, however, grew from 11.4 million in 2010 to 13.9 million in 2011—effects of more self-publishing, print on demand, eBooks, and downward pressure on prices.

Arts and music by college-bound seniors: Demand is high:

- Between 1998 and 2009, the percentage of college-bound seniors with four years of arts or music grew from 15 percent to over 20 percent. From 2009 to 2011, however, this share slipped to 17.6 percent, suggesting that pervasive arts education cuts in the 2000s are now having the downstream reductions that has long been a concern.
- Even with downward trends in the number of arts and music classes taken by college-bound seniors, college-level demand in this area continues to increase. The number of college arts degrees rose steadily from 75,000 to 133,000 between 1997 and 2011—promising news for business leaders looking for an educated and creative workforce.
- Ironically, the College Board reports that students still able to take four years of arts or music average about 100 points better on the verbal and math portions of the SAT.

Consumer arts spending flat at $153 billion: Since 2002, discretionary consumer spending on the arts (e.g., admissions, musical instrument purchases) has remained in the $150 billion range. Because total consumer spending increased over time, however, the arts’ share slipped from 1.88 percent in 2002 to 1.43 percent in 2011.

America’s arts industries have a growing international audience:

- U.S. exports of arts goods (e.g., movies, paintings, jewelry) increased from $64 to $72 billion between 2010 and 2011, up 11 percent. With U.S. imports at just $25 billion, the arts achieved a $47 billion trade surplus in 2011.
- The U.S. Department of Commerce reports that the percentage of international travelers including art gallery and museum visits on their trip has grown since 2003 (17 to 24 percent), while the share attending concerts and theater performances grew from 13 to 17 percent.

Arts employment remained strong: A variety of labor market indicators show relatively steady levels of arts-related employment, especially when compared to labor market difficulties facing all sectors of the economy.

- There was an increase of 8 percent in the number of working artists from 1996 to 2011 (1.99 to 2.15 million). Artists have remained a steady 1.5 percent of the total civilian workforce.
- The self-employed “artist-entrepreneur”—active as poet, painter, musician, dancer, actor, and in many other artistic disciplines—is alive and well, with total numbers growing 10 out of the 11 years between 2000 and 2011 (509,000 to 730,000).

Arts organizations foster creativity and entrepreneurship: Arts organizations are homes to new ideas and innovative leaders. Between 2005 and 2011, there was a 14 percent increase in the number of new opera, theater, film, and symphony works presented—an impressive 1,033 premieres in 2011 alone.

Total charitable giving and overall employment help explain the health of the arts sector. For the 10-year period between 2002 and 2011, two economic forces were bellwethers for the arts over the long term: (1) total private giving to all charities, and (2) the total number of workers in all occupations. People who are working, and those who are more confident of their job prospects, have more discretionary income to engage in the arts both personally as consumers and donors. Thus, the increases in employment and in overall levels of charitable giving in 2012 and 2013 are promising signs for the arts.

About the National Arts Index: The Index is composed of 78 national-level research indicators—the latest available data produced by the federal government and private research organizations—and covers the 12-year span 2000-2011. The Index is set to a base score of 100 in 2003; every point difference is a one percent change from that year. There is no “maximum” Index score, though higher is better. A score of 120, for example, would be the highest ever and convey that the arts are a highly integrated component of society—characterized by strong financial health, ample capacity, innovation, vigorous public participation, and a vital competitive position in American life.

This Creative Industries report offers a research-based approach to understanding the scope and economic importance of the arts in Suffolk County, MA. The creative industries are composed of arts businesses that range from non-profit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies. Arts businesses and the creative people they employ stimulate innovation in today’s global marketplace.

Nationally, there are 905,689 businesses in the U.S. involved in the creation or distribution of the arts. They employ 3.35 million people, representing 4.42 percent of all businesses and 2.15 percent of all employees, respectively. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the U.S.

As of January 2012, Suffolk County, MA is home to 2,630 arts-related businesses that employ 21,984 people. These arts-centric businesses play an important role in building and sustaining economic vibrancy. They employ a creative workforce, spend money locally, generate government revenue, and are a cornerstone of tourism and economic development. The map below provides a clear picture of the creative industries in Suffolk County, MA, with each dot representing an arts-centric business. The creative industries account for 5.39 percent of the 48,794 total businesses located in Suffolk County, MA and 3.63 percent of the 604,962 total people they employ.

2,630 Arts-Related Businesses in Suffolk County, MA
Employ 21,984 People

www.AmericansForTheArts.org/sc/CreativeIndustries
## Arts-Related Businesses and Employment in Suffolk County, MA
(Data current as of January 2012)

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<tr>
<th>CATEGORY</th>
<th>BUSINESSES</th>
<th>EMPLOYEES</th>
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</thead>
<tbody>
<tr>
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<td>Agents</td>
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**Note:** As the source of these data is based solely on businesses that have registered with Dun & Bradstreet, our analyses indicate an under-representation of nonprofit arts organizations and individual artists. Therefore, this Creative Industries report should be considered a conservative estimate. For more information, maps, and to make sure you are included in our Creative Industries research, visit www.AmericansForTheArts.org/sc/CreativeIndustries.
Nonprofit Arts Attendees Spend an Average of $24.60 Per Person (Not including admission costs)

Non-Local Arts Audiences Spend More Than Twice as Much as Local Audiences

- When governments reduce their support for the arts, they are not cutting frills. Rather, they are undercutting an industry that is a cornerstone of tourism, economic development, and the revitalization of many downtowns. When governments increase their support for the arts, they are generating tax revenues, jobs, and a creativity-based economy.

- Data collected from 151,802 attendees at a range of arts events revealed that nonprofit arts and culture audiences generated an estimated $24.60 per person, per event, beyond the cost of admission (an estimated total of $74.1 billion in 2010).

- Arts attendees who live outside the county in which the arts event takes place spend more than twice as much as their local counterparts ($39.96 vs. $17.42), demonstrating that a community that attracts cultural tourists stands to harness significant economic rewards.

- Visit artsusa.org/aep for more information on our Arts & Economic Prosperity IV study.

National Endowment for the Arts  
Office of Research & Analysis (ORA)

ORA aims to provide statistically reliable information that allows arts administrators, policy-makers, educators, civic leaders, artists, journalists, and the general public to participate in an evidence-based dialogue about the role and vitality of arts and culture in the United States.

Program Evaluation and Measurement Initiatives at the NEA

- **Independent, Post-Award Reviews.** The agency has conducted a pilot test for post-award, independent, citizen-expert reviews of selected NEA grants to determine the degree to which the NEA objective of creating excellent art was achieved. The pilot test was designed to develop a replicable, scalable process for examining grants awarded for the creation of art to evaluate the degree to which NEA-supported projects demonstrated excellence.

- **Grantee Audience Surveys.** The agency is in the second phase of a pilot test investigating methods for surveying audiences in attendance at art performances or exhibits funded by NEA grants. The purpose of these surveys is to gauge the nature and extent of audience response to these art experiences and to collect enough additional information about audience members and their prior exposure to similar events to conduct a detailed analysis of the impact of NEA-funded presentations.

- **Grant Application Guidance Survey.** The NEA now administers this survey after each grant application deadline to assess applicant perceptions of the grant application guidance provided by the NEA.

Resources for Cultural Researchers and Policymakers

- **How a Nation Engages with Arts: Highlights from the 2012 Survey of Public Participation in the Arts.** This report showcases the rich variety and demographic reach of arts and cultural activities across the country, by providing both a statistical snapshot and a long-term perspective of adults' involvement in the arts.

- **2012 Survey of Public Participation in the Arts (SPPA) datasets and a "challenge" opportunity.** The NEA posted to its website not only the raw data and metadata concerning the 2012 SPPA, but also a combined data file for the entire 1982-2012 SPPA, covering past iterations of the survey. To extract more value from this resource, the NEA concurrently issued a data visualization challenge to the public for useful and creative applications to result from the survey data.

- **Bureau of Economic Analysis (BEA).** In December 2013, the BEA released the initial work-product from its year-long collaboration with the NEA to create an Arts and Cultural Production Satellite Account (ACPSA). The product consists of preliminary ACPSA estimates for 1998-2011, augmented by NEA-authored technical documentation as well as a web-based "arts data profile page".
Arts Research Grants Opportunity. Research: Art Works grants support research on topics including: the relationship of personal interest in the arts to entrepreneurship and innovation in the workplace; the impact of arts education on high school education and college attainment; and the needs and support systems of culturally specific organizations in the U.S. and Canada.

Arts and Community Indicators Study. A validation study of a series of national-level indicators that characterize the relationship between the arts and livability for the purpose of tracking long-term progress toward achieving "creative placemaking" goals. The Agency also commissioned an inventory of local data indicators around creative placemaking.

NEA Arts Data Profile Pages. Web-based introductions presenting findings, infographics, and related research resources about various data sources with arts-related information.

National Arts and Cultural Data Repository. In FY 2013, the NEA designed specifications for a national data repository to house the contents of the Cultural Policy and the Arts National Data Archive (CPANDA), which is in the process of being transferred from Princeton University to the NEA.

How Art Works. How Art Works describes the agency's five-year research agenda, framed and informed by a groundbreaking "system map" and measurement model. The map is grounded in the theory that arts engagement contributes to quality of life in a virtuous cycle from the individual level to the societal level, and back. The map helps illustrate the dynamic, complex interactions that make up this particular system, from "inputs" such as education and arts infrastructure, to "outcomes" such as benefits of the arts to individuals and communities.

Inclusion of Arts Modules in Large-Scale Surveys
- National Children's Study (NCS) Arts Module. A survey administered to parents of young children enrolled in an ongoing vanguard study; will allow researchers to study the role of arts exposure in helping young children achieve positive well-being outcomes later in life.
- Health and Retirement Study (HRS) Arts Module. Questions about arts exposure and personal attitudes about the arts to be included in the 2014 HRS, allowing investigation of the relationship between the arts and other older-adult variables (demographic and behavioral) in the survey.
- American Housing Survey (AHS) Arts Module. NEA has submitted a proposal and literature review to the U.S. Department of Housing & Urban Development to ask AHS respondents about the arts' role in their neighborhood preferences. The proposal is currently pending review.
Greater Philadelphia Cultural Alliance
Research Overview 2014
February 2014

The Alliance conducts, analyzes and strategically disseminates research to inform and support the Philadelphia region’s arts and cultural organizations. The Cultural Alliance is known for high-quality, actionable research publications and consulting that informs policy makers, civic leaders and cultural professionals around critical audience engagement trends, cultural policy issues and performance measures. Since 2006, the Alliance has produced several major reports including *Arts, Culture, and Economic Prosperity in Greater Philadelphia* (2012 and 2007); *Portfolio* (2011, 2008, and 2006); *Research Into Action: Pathways to New Opportunities* (2009); and *Arts & Culture in the Metropolis: Strategies for Sustainability* (2007).

Here is an overview of recent publications and a peek at some projects that will be coming online over the next year.

- John McInerney, Greater Philadelphia Cultural Alliance

![Arts, Culture & Economic Prosperity (2012)](image)

**Arts, Culture & Economic Prosperity (2012)**

This widely covered report was part of the Cultural Alliance’s participation in American’s for the Arts’ national *Arts and Economic Prosperity IV* study, which measured the impact of arts and culture in 182 different communities throughout the country. The report documented the detailed economic impact of Philadelphia’s vibrant arts and cultural sector. Highlighted findings included:

- An overall impact of $3.3 billion
- A sector that generates 44,000 jobs
- $1 billion returned to local residents in the form of paychecks and household income
- Arts and culture generates $169 million in tax revenues for state and local governments.
The report also compares Philadelphia against 181 other cities, regions and communities to show how Philadelphia and its cultural community stack up against the rest of the country. Among participating regions, Southeastern Pennsylvania’s cultural sector ranks first in job creation, accounting for 11 jobs per thousand residents, nearly double the national average. The City of Philadelphia is third in per-capita cultural expenditures in a ranking of major cities, coming in below Washington, DC and San Francisco, but above Chicago, Seattle and Atlanta.

Overall, the Alliance went well beyond what most communities do with their regional impact reports from the AFTA Arts and Economic Prosperity IV study, including

- Reporting on both direct and indirect impact publicly
- Producing a report that highlights top line findings with clear simple graphics
- Generating custom economic impact reports for every discipline, for every participating organizations, and for all regional legislative districts (very popular)
- Presenting the findings to over 75 civic groups, boards, and cultural organizations around the region


The 2013 Cultural Alliance Salary & Benefits Report is the first cultural compensation study in the Greater Philadelphia region in over a decade. Working with Gallagher Benefits Services, the Alliance surveyed 152 cultural nonprofits in the region, getting detailed information on compensation, benefits, and overall business confidence.
The report breaks out salaries and compensation by discipline, organizational budget and over four dozen job functions including executive, managerial, development and curatorial and artistic positions. In addition, the study also covers non-salary compensation including healthcare, dental, vacation packages, sick days and retirement plans, and gauges general economic outlook from respondents through a series of attitudinal survey questions.

Participating groups received a custom analysis, showing how their salaries ranked alongside their peers, broken out by discipline, organizational budget and all of the 48 job categories they reported on. (For example, how their ED’s salary ranked against other theatres, for example, other organizations with similar budgets, and other organizations located in their county)

The final report documented a sector that provides competitive benefits, but lags in salaries, with a median Executive Director salary of $100,000 (The overall national Chief Executive compensation for the Bureau of Labor Category 71, Arts, Entertainment and Recreation organizations, is $160,000.) However, salaries were significantly impacted by organizational budgets and, to a lesser extent, the organization’s discipline and geographic location. The median Executive Director salary for the smallest organizations in the survey (under $250,000 budget) was $49,000 compared to a median Executive Director salary of $288,000 for the largest cultural organizations (budgets greater than $10,000,000).

2014 Portfolio (Fall 2014)

The Greater Philadelphia Cultural Alliance will be publishing the 4th edition of its landmark Portfolio report in 2014 (prior editions 2006, 2008, 2011). Portfolio has set a high standard for detailed reporting and analysis on the health of nonprofit arts and cultural organizations; it is widely cited within arts and culture and beyond, by those interested in nonprofits and charities generally. The reports have been described as “landmark studies” (Philadelphia Inquirer) and “the most ambitious and impressive attempt to uncover hard data” (Philadelphia Daily News) on the region’s cultural sector.

*Portfolio* provides information on the health, breadth, and diversity of the Southeastern Pennsylvania’s nonprofit arts and cultural organizations. Findings in the 2011 edition included that individuals were the heroes of the region’s cultural sector during the recession. In an analysis of the region’s cultural activity from FY 2007 to FY 2009, the report also documented a 20% increase in individual giving and a 5% increase in attendance at area cultural nonprofits. Overall, individuals pumped $406 million into the struggling cultural nonprofits sector in FY 2009, an increase of $48 million over FY07.
Highlights of the 2014 report include

- A look at organizations recovery from the Great Recession

- Expanded analysis beyond Cultural Data Project (CDP) data, including audience data, survey data, social media statistics and data from other organizations including the National Center for Charitable Statistics

- A multi-region analysis, looking at CDP data from up to ten other regions across the country

Other upcoming projects in 2014/2015:

- Demand Mapping. The Alliance has begun doing custom data mapping for cultural organizations. Over the last 6 months the Alliance has created an internally developed proprietary database of cultural and consumer information. This database includes commercially purchased datasets of census data, consumer expenditures, and government survey information (2010 Census, ESRI Business Analyst, OpenData Philly). On top of that, the Alliance has added geo-coded regional proprietary cultural information, most notably data from the Cultural Data Project and the Philadelphia List Cooperative (1.2 Million regional households). Each project also includes proprietary data from participating groups. Groups can analyze their competitive market share, trends in audience development, and the impact of a variety of factors including commercial competition, transit sheds, crime, poverty, leisure spending and many other factors.

- Place-based community analysis. Leveraging the tools in Demand Mapping plus consultations and data gathering from civic groups, the Alliance will produce a report on the cultural ecosystem across Philadelphia neighborhoods, looking for indicators of creative vibrancy as well as identifying areas of ascendant and declining cultural activity.

For more information on the Alliance’s research, please contact John McInerney at 215-399-3515 or johnm@philaculture.org
Slover Linett is a social research practice for the cultural sector, broadly defined: the arts, of course, but also science, history, public media, and community engagement. We work with performing arts organizations, museums of all kinds, and—increasingly—cultural funders and service organizations, helping them understand their audiences and communities, assess their impact, and experiment toward new strategies for engagement. Our goal is to help arts & culture connect to more people, more deeply.

Founded in 1997 by the husband-and-wife team of Peter Linett and Cheryl Slover-Linett, we’re a team of 10 research professionals, several with advanced degrees in social psychology, sociology, evaluation methods, and other social science disciplines. Our extended ‘family’ also includes a number of academic and professional Fellows who work with us on projects of mutual interest. Unlike many audience research firms serving cultural organizations, we study the whole audience relationship, working with artistic, programming, and education leaders as well as marketing, membership, and development staff. We strive to take a big-picture view of how culture is changing—and how audiences and communities think, feel, and participate today.

That holistic approach has led to lasting relationships with some of America’s most renowned and innovative cultural institutions, including:

- Carnegie Hall
- Chicago Symphony Orchestra (since 1999)
- Seattle Opera
- Goodman Theatre
- Minnesota Orchestra
- Dance/USA
- Getty Museum
- Art Institute of Chicago (since 2001)
- Philadelphia Museum of Art
- American Museum of Natural History
- James Irvine Foundation
- Rockefeller Foundation

New Data Directions for the Cultural Landscape: Toward a Better-Informed, Stronger Sector
Cultural Data Project
www.culturaldata.org/culturaldatalandscape

www.arts.illinois.gov/news/artsneedsstudy

A Laboratory for Relevance: Findings from the Arts Innovation Fund | Irvine Foundation
irvine.org/evaluation/program-evaluations/artsinnovationfund

Campus Art Museums in the 21st Century: A Conversation | Cultural Policy Center at the University of Chicago
culturalpolicy.uchicago.edu/campusartmuseums
We’re currently undertaking a national study of creative placemaking outcomes with Levitt Pavilions, a Los Angeles-based nonprofit that creates free outdoor music venues. It will be one of the first such studies to involve new audience research among neighborhood residents, business owners, etc., in addition to analysis of metrics such as property values and crime rates. We’re the evaluators on the Art of Science Learning initiative, a multi-city incubator funded by the National Science Foundation to use arts-based learning to increase innovation and solve civic challenges. We’re conducting a national pilot study to assess audience engagement innovations in dance with the Engaging Dance Audiences initiative of Dance/USA. And for the Irvine Foundation, we’re working with some of California’s most community-minded arts organizations to build knowledge about engagement and diversity practices in the New California Arts Fund. These are some of the projects we’re most excited about in 2014.

We enjoy being part of the community of socially progressive cultural practitioners and researchers. Slover Linett’s senior personnel are affiliated with the Cultural Policy Center at the University of Chicago, Curator: The Museum Journal, the Center for the Future of Museums, and other entities. We’re proud members of CultureLab, a transatlantic network of arts consultants founded by Alan Brown. And we present frequently at conferences such as the League of American Orchestras, National Arts Marketing Project, American Alliance of Museums, and Visitor Studies Association.

For much of the 20th century, ‘high’ culture celebrated values like formality, objectivity, seriousness, and professionalism. Museums and the arts were intentionally set apart from everyday life, and were prized precisely because they served no purpose beyond themselves. Today, in the postmodern 21st century, it’s informality, subjectivity, playfulness, and participation that drive engagement, and the line between ‘high’ and popular culture has blurred. The arts are now celebrated for what they can do for, in, and with communities, from creating more vibrant neighborhoods to improving medical outcomes. Most radically, arts organizations and funders are embracing new audiences and collaborating with them to create relevance—including audiences that may not share European assumptions about how culture and creativity are supposed to work. We’re excited about these historic shifts, and we see research as a way to bring diverse audiences into a dialogue about what the arts and museums can do in their lives, families, and communities.

We frequently collaborate with other leading consultants in the arts, including Helicon Collaborative, WolfBrown, The Pricing Institute, and NORC. We also partner with faculty members in the arts and cultural economics to bridge the academic/practice divide. We’re always happy to discover new colleagues and explore new challenges together.

We recently founded Culture Kettle, a nonprofit spinoff of our research practice, to explore big-picture, evolutionary questions in the cultural sector — especially questions that no one else is asking. Culture Kettle’s first project is a collaboration with MIT on how science communication is changing: the Evolving Culture of Science Engagement initiative, which kicked off in September 2013 with a two-day gathering of game-changing public science figures like Neil deGrasse Tyson, Elise Andrew, and Robert Krulwich. More info is available at www.cultureofscienceengagement.net.

If you share our mission of helping the arts become more relevant to more kinds of people, let’s connect. Our email is hello@SLaudienceresearch.com, and you can also follow us on Twitter (@SloverLinett) and LinkedIn, comment on our blog, and subscribe to our e-newsletter. We look forward to talking about the future of culture with you.
Playing Field

STRATEGIC MOVES thrives at the crossroads of research, strategy and marketing.

STRATEGIC MOVES helps organizations connect with customers and achieve measurable, long-term business success.

INGA PETRI founded STRATEGIC MOVES in 2007, drawing on two decades of experience in marketing, brand strategy and business.

Collaborative Approach

Combining research, strategy and planning, STRATEGIC MOVES helps medium and large companies tackle their most demanding business challenges, from the complex to the transformational, forging connections between brand and offering, customers and partners.

STRATEGIC MOVES builds specialist project teams from a wide range of disciplines, ensuring that for every engagement the right talent is at the table to generate ideas and produce results.

Expertise

Our whole-of-business approach is founded on a deep, detailed understanding of the client’s organization, their operating environment and the people they wish to serve.

With experience in diverse sectors – from the performing arts, museums and arts services organizations to international trade promotion organizations, government, national membership associations and technology companies – clients benefit from an uncommon breadth of experience and expertise.

Services

From research, strategy development and planning to facilitation and training, we provide clients with the full spectrum of services to build lasting momentum and realize their objectives.

With expertise spanning traditional media to the latest online channels, from awareness campaigns to lead qualification to post-sale evaluation, STRATEGIC MOVES is media agnostic and solely focussed on objectives-based results for clients.

“\textit{The quality of information, the depth of knowledge, and Inga’s methods for communicating make for an exceptional day of learning and growing professionally.}”

— David Pay, Artistic Director, Music on Main (Vancouver)

The Value of Presenting study “\textit{is the most cogent, detailed review of the industry I have ever seen.}”

— Ken Coulter, Theatre Manager, Oakville Centre for the Performing Arts

Connect

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Arts: Recent Research and Strategy

Project leader

The Value of Presenting: A Study of Performing Arts Presentation in Canada (2011-2013), commissioned by the Canadian Arts Presenting Association (CAPACOA) www.valueofpresenting.ca

Magnetic North: Canada’s Theatre Festival – Audience development strategy including repositioning and rebranding strategy (2012-2013) www.magneticnorth.ca


National Arts Centre – Audience development strategies and ongoing customer data analysis and audience research projects for NAC Orchestra, NAC English Theatre, NAC French Theatre, NAC Presents, NAC Dance and Governor General’s Performing Arts Awards (2006 and ongoing) www.nac-cna.ca


Culture Days Ontario – Research on private and public funding options and organizational structure (2012)

Storytellers of Canada – Communications strategy (2010)

Ottawa Storytellers – Audience development strategy (2011)

Research consultant (team member)


Presentations

INGA regularly presents at national and regional conferences on the value of arts, contemporary marketing practice and action research as a framework for change and innovation. As part of the Value of Presenting study, Inga has conducted over 35 sessions at performing arts conferences and events across Canada since 2011.

Upcoming Presentations

- February 26, London, ON
- March 2-3, St. John’s, NL
- March 5, Charlottetown, PE
- March 7-8, Halifax, NS
- March 25, Winnipeg, MB
- March 31, Iqaluit, NU
- April 24-27, Haliburton, ON

Topics

Audience Development: A roadmap to engaged audiences and vibrant communities

Performing Arts for All: Utopia or Destiny?

Community, Partnership and Performing Arts: Co-creating a Culture of Place

Tools for Change: Participatory research reveals new insights
TRG Arts is a results-driven consulting firm that provides arts, culture and entertainment clients with guidance and solutions for patron-based, sustainable revenue.

At TRG, data informs every strategic solution, and further advances the expert knowledge of our experienced staff team. TRG translates data analysis into knowledge, then knowledge into improved results for clients.

TRG also is America’s largest provider of community data networks, with networks in the following areas:

- Arizona
- Atlanta, GA
- Austin, TX
- Berkshires, MA
- Boston, MA
- Chicago, IL
- Dallas, TX
- Danver, CO
- Central Florida
- Southwest Florida
- Houston, TX
- Lehigh Valley, PA
- Los Angeles, CA
- Minnesota
- New Jersey
- Philadelphia, PA
- Pittsburgh, PA
- Portland, OR
- San Francisco, CA
- Seattle, WA
- Washington, DC

For a complete list of TRG community networks and partners, go to WWW.TRGARTS.COM
Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of historically informed performance, using the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural development of our Greater Boston community and contemporary audiences across the nation and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's Messiah, Haydn's The Creation, Verdi's Requiem, and Bach's St. Matthew Passion. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. Since the release of its first collaboration with Harry Christophers on the CORO label in September 2010, it has made available three live commercial recordings of works by Mozart – Mass in C Minor (2010), Requiem (2011), and Coronation Mass (2012) as well as Haydn, Vol. I (September 2013) and Joy to the World: An American Christmas (October 2013).

As a major performing organization, educator, resource center, and community partner, H&H strives to entertain and inspire audiences, provide unique educational experiences for students at all levels, and reach all citizens in the community through broad outreach efforts. Established in 1985, H&H's award-winning Karen S. and George D. Levy Educational Outreach Program reaches 10,000 students each year throughout Greater Boston, many in underserved communities. H&H also maintains partnerships with area cultural and higher education institutions, including Boston Public Library; the Museum of African American History; Massachusetts Institute of Technology; New England Conservatory; and Harvard University.

For more information, visit handelandhaydn.org.
The mission of the Handel and Haydn Society is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H’s Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural development of our Greater Boston community and contemporary audiences across the nation and beyond.

In its Strategic Plan adopted in the fall of 2012, H&H established the following core commitments and strategic ambitions:

**CORE COMMITMENTS**

As a performing arts organization of the 21st century, H&H’s primary roles are to perform and educate while serving as a resource center and community partner.

Excellent historically informed interpretations transform how audiences experience Baroque and Classical music.

Learning opportunities throughout all of H&H’s activities enrich audience experiences; help bridge the gulf between performers and audience; and foster a healthy, vibrant local environment for the performance of historically informed music.

Creativity, inclusiveness, and accessibility are vital to sustaining H&H as a thriving nonprofit—a Boston-based performing arts organization that attracts a broad, global audience.

**STRATEGIC AMBITIONS**

**ARTISTIC EXCELLENCE AND REPUTATION**

Achieve a global reputation as America’s most innovative historically informed performance ensemble with the finest Period Instrument Orchestra and Chorus, known for vibrant and compelling programming and for excellent and engaging live and recorded performances of Baroque and Classical music.

**EDUCATION**

Educate people of all ages in order to strengthen the cultural community and develop current and future generations of Baroque and Classical music audiences and performers. Provide engaging music training programs and stimulating educational activities for children and adults. Promote inclusiveness and accessibility, regardless of participants’ knowledge of or background in music.

**COMMUNITY**

Establish H&H as an indispensable element of Boston’s cultural landscape with a broad, dynamic, and engaged audience that reflects the diversity of the community.

**INSTITUTIONAL CULTURE AND CAPACITY**

Promote a Society culture of inclusiveness, cohesion, and excellence, making H&H among the most desirable nonprofit organizations to work for and support. Have one of the most active and committed boards. Be a model of best practice and sustainability in the nonprofit sector and a respected leader in the Boston arts community.

**REMAINING EVENTS IN THE 2013–2014 SEASON**

**VIVALDI GLORIA**
Feb 21 & 23, 2014
Symphony Hall

**H&H AT THE MASSACHUSETTS HISTORICAL SOCIETY**
Feb 26, 2014

**BACH AND BYRD**
Mar 14 & 16, 2014
NEC’s Jordan Hall

**THE SOCIETY BALL**
Mar 22, 2014
Mandarin Oriental, Boston

**H&H AT THE MUSEUM OF AFRICAN AMERICAN HISTORY**
Mar 27, 2014
Jun 12, 2014

**MENDELSSOHN’S LIBRARY**
Apr 4, 2014
NEC’s Jordan Hall
Apr 6, 2014
Sanders Theatre

**H&H AT THE BOSTON ATHENÆUM**
Apr 16, 2014

**HANDEL SAMSON**
May 2 & 4, 2014
Symphony Hall

**OVATION!**
May 4, 2014
Lucca Back Bay

**H&H AT KING’S CHAPEL**
May 6, 2014
Jun 3, 2014
Economic Impact of Arlington’s Theatres

Executive Summary

Both the Capitol Theatre and the Regent Theatre have been continually operating in Arlington for nearly a century. For decades, the theatres have anchored vibrant business districts, supporting many long-established shops and restaurants. At present, they draw some 200,000 people a year to East Arlington and Arlington Center from throughout New England. Over 60% of theatre patrons -- some 120,000 people -- are from out of town. This effectively expands the trade area for businesses in East Arlington and Arlington Center, over 40% of whose customers come from out of town to shop and eat.

On average, businesses in the East Arlington and Arlington Center business districts attribute 10% to 15% of their sales to spending generated by theatre audiences. Three-quarters of businesses experience higher sales when there is a popular performance or movie at the theatres. Ninety percent of businesses interviewed report that the theatres had a positive impact on their trade. Over 90% of businesses that are open after 6:00 p.m. get more business on event days than those that close early.

Our Audience Survey showed that theatre patrons spend an average of $33 per party in addition to the cost of admission -- about $12 per person. Frequent theatre patrons – those who had visited the theatre more than 5 times – spent more than others, at $46 per party. Those from outside of the Boston metropolitan area spent the most, at $96 per party – more than twice as much as the others. The combined annual economic impact of the spending of theatre patrons is estimated at $2.4 million a year.

Employment in arts & entertainment and restaurants in Arlington has grown significantly through the recent recession while jobs in other sectors have contracted. These industries are labor-intensive and provide entry-level jobs for young people in the community. Investing in local theatres is sound public policy. As one Capitol Theatre patron commented: “This community theatre is a gem. Worth investing in.”

Just as important as the economic impact are the social and cultural impacts of the theatres. The theatres distinguish Arlington from surrounding communities, bringing in audiences from all over New England who are left with a very favorable impression of the Town’s identity and sense of community. Our audience survey found that patrons have strong emotional attachments to both theatres not only because of the link that they provide with the past but also due to their contribution to the present-day local arts and entertainment scene. Both local and non-local audience members consider survival of the theatres to be critical to Arlington’s future.

“Great Town!”

Regent Theatre Audience Survey, First-time visitors from Providence, RI, Party of 8, Spent $500
1 Introduction

Most of us appreciate the intrinsic benefits of the arts—their beauty and vision; how they inspire, soothe, provoke, and connect us. When it comes time to make tough funding choices, however, elected officials and business leaders need to have strong and credible data that demonstrates the economic benefits of a vibrant nonprofit arts and culture industry.

The purpose of this study is to help the Town of Arlington develop an understanding of the contribution of the Capitol and the Regent Theatres to the Town’s economy and to its quality of life. Toward this end, Cambridge Economic Research has conducted a review of the literature regarding the findings of similar economic impact analyses conducted elsewhere in the country. We have gathered primary data on impacts on sales and operations by conducting a survey of restaurants and shops in East Arlington and in Arlington Center.

FULL REPORT AVAILABLE
2013 Economic Impact of Arlington’s Theaters

“The Capitol Theatre is integral to Arlington and is the backbone of the East Arlington Business District.”
Arlington Party of 3, spent $100 in town.

“The Regent is a great attraction that brings people to Arlington from all over the region. Charming town. We will return.”
First-time visitors from Hingham, spent $120 in town.
RECENT STUDIES BY PARTICIPATING SPEAKERS AND PANELISTS

2013 CAPACOA The Value of Presenting: A Study of Performing Arts Presentation in Canada
http://www.capacoa.ca/valueofpresentingdoc/ValueofPresenting_Final.pdf

2012 NEA How a Nation Engages with Arts: 2012 Survey of Public Participation in the Arts Highlights
http://arts.gov/sites/default/files/highlights-from-2012-SPPA.pdf

2013 NEA & BEA Preliminary Report on Impact of Arts and Culture on U.S. Economy

2012 NEA How Art Works – Five Year Research Agenda with System Map and Measurement Model
http://arts.gov/sites/default/files/How-Art-Works_0.pdf

NEA Arts Data Profile Pages
http://arts.gov/artistic-fields/research-analysis/arts-data-profile-series

NEA Cultural Policy and the Arts National Data Archive
http://www.cpanda.org

Americans for the Arts - ArtsIndex
http://www.artsindexusa.org

Americans for the Arts – Arts & Economic Prosperity IV

Americans for the Arts – Creative Industries
http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/creative-industries

2013 Philadelphia Cultural Alliance Salary & Benefits Report

2012 Arts Culture and Economic Prosperity in Greater Philadelphia

2013 New Data Directions for the Cultural Landscape

STUDIES SHARED BY ATTENDEES

2013 Economic Impact of Arlington’s Theaters

STUDIES BY OTHERS WORTH CHECKING OUT

2013 Digital Culture: How arts and cultural organisations in England use technology

2013 Pew Internet’s Arts Organizations and Digital Technologies
http://pewinternet.org/~/media//Files/Reports/2013/PIP_ArtsandTechnology_PDF.pdf

SMU’s Inaugural Annual Report
http://mcs.smu.edu/artsresearch

2012 National Assembly of State Arts Agencies “Critical Evidence” report regarding the impact of Arts Education - How the ARTS Benefit Student Achievement
Organisation for Economic Co-operation and Development (OECD) “Better Life Index”
http://www.oecdbetterlifeindex.org

2012 Building Demand for the Performing Arts
http://ddcf.org/Global/Building%20Demand%20for%20the%20Performing%20Arts_FINAL.pdf

2013 The Arts and Individual Well-Being in Canada

2012 Public Engagement in the Arts

2012 Canada Dance Mapping Study
http://canadacouncil.ca/~/media/files/research%20en/canada%20dance%20mapping%20study%20literature%20review/canadadancemappingstudyliteraturereview.pdf

2011 California’s Arts and Cultural Ecology

2011 Getting In On The Act: How arts groups are creating opportunities for active participation

2010 All The World’s A Stage: Venues and Settings, and the Role they Play in Shaping Patterns of Arts Participation
http://wolfbrown.com/images/soundingboard/documents/all_the_worlds_a_stage.pdf

2008 Beyond Attendance: A multi-modal understanding of arts participation

**A MESSAGE ABOUT THESE LINKS**

This is by no means an exhaustive list of the great work out there, but rather reflect some of the research we came across in the planning and programming process for this event.

If you know of other studies that should be included here, or if you worked on any of these studies and would like the URL used to be different, please do send your thoughts to us and we will endeavor to add!

Send ideas and requests to Michelle Conceison at m.conceison@neu.edu

Or Tweet to @CREATEdata #artsdata
ATTENDEES

As of Feb 8th, we have 152 registrants. The following 73 attendees elected to share their contact information. Please do not add email addresses to email marketing databases without SPAM compliant double-opt in permission!

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Jim Ball
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jimball@bostonjewishmusicfestival.org

Lisa Barr
Executive Director
Longwood Symphony Orchestra
www.longwoodsymphony.org

John Beck
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The CREATE initiative of the College of Arts, Media and Design at Northeastern University is pleased to host thought leaders in the cultural, creative and arts community to discuss the state of arts data and research. Topics include arts economies, managing "multiple bottom lines" (financial, social and cultural impact) of the arts in international, national and local communities, and cutting edge approaches to leveraging real-time data for market research and contemporary audience development.

These one and a half days include research presentations, break out working sessions, panel discussions, and case studies with Q&A.

Organizations represented include the National Endowment for the Arts (NEA), Americans for the Arts, Canadian Arts Presenting Association (CAPACOA), ArtsBoston, and the Greater Philadelphia Cultural Alliance, who will share their ground-breaking arts research and discuss how they plan, carry out, deliver, relay and continuously build on findings. Partners who have collaborated with these organizations, and whose prior work inspired their initiatives, will discuss the benefits and challenges of collaboration in large-scale arts data projects.

We welcome the Boston and greater New England community, arts presenters and producers, companies, promoters, curators, researchers, analysts, “big data” enthusiasts, philanthropists, grant makers and fund managers, media, and interested public to participate in this unique event.

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