



Program Evaluation and Economic Impact Analysis 2007

Prepared by the



CENTER FOR POLICY ANALYSIS
UNIVERSITY OF MASSACHUSETTS
DARTMOUTH

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**UNIVERSITY OF MASSACHUSETTS DARTMOUTH
CENTER FOR POLICY ANALYSIS**

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Executive Summary

The Boston Cyberarts Festival is the first and largest all-media cyberarts festival in the nation. The Festival includes exhibitions of visual arts, music, dance, and theatrical performances, film and video presentations, educational programs, lectures and demonstrations and symposia that explore the impact of technology on art and how artists throughout the world are using technology to advance traditional and evolving artistic disciplines. The fifth biennial Boston Cyberarts Festival was held from April 20 through May 6, 2007 and included 60 arts and educational organizations and over 200 artists, curators and professionals.

The Center for Policy Analysis was retained by Boston Cyberarts to conduct an economic impact analysis and program evaluation of the Cyberarts Festival. CFPA also conducted studies of the 2003 and 2005 Cyberarts Festivals.

Expenditures and Economic Impacts

Cyberarts visitors spent an estimated \$95,724 directly at Cyberarts events and an additional \$165,969 off-site on items such as admission, food and drinks, transportation and lodging. On average, each visitor spent \$31.64 at Cyberarts events and \$54.87 off-site as a result of attending the Cyberarts Festival. In addition, Cyberarts and its partner organizations spent approximately \$1,393,928 to organize the event. These expenditures include payroll for Cyberarts staff, payments to artists, basic office overhead, advertising, contract services, publications, travel and in-kind expenditures.

From this data, it is estimated that the 2007 Boston Cyberarts Festival generated a total regional economic impact of \$2,362,163, including \$1,372,501 in direct impacts, \$602,124 in indirect impacts and \$387,538 in induced impacts. The Festival also created an additional 27.0 full-time equivalent year-round jobs. The major employment impacts occurred in non-profit organizations, eating and drinking establishments, miscellaneous retail stores and general merchandise stores.

Total Economic Impacts from Boston Cyberarts

Direct	Indirect	Induced	Total
\$1,372,501	\$602,124	\$387,538	\$2,362,163

Total Employment Impacts from Boston Cyberarts

Direct	Indirect	Induced	Total
16.8	6.9	3.3	27.0

Program Evaluation

The program evaluation assesses the implementation of the Boston Cyberarts Festival in terms of the goals established in its grant application with the Massachusetts Cultural Council. Boston Cyberarts established two major goals in its grant application:

- To successfully organize the Boston Cyberarts Festival, providing opportunities and audience for arts institutions and artists in the Festival.
- To advance the image of Massachusetts as a national and international center for new media, to the mutual economic benefit of local new media artists, emerging and established high tech businesses, the tourist industry and cultural institutions.

Boston Cyberarts achieved these goals in many ways. The Festival included eighty-one related events and over 200 artists, curators and professionals held over a two week period at museums, galleries, universities and in public spaces throughout the Greater Boston area and on the World Wide Web. Participants hailed from across the United States and around the world, including Australia, Germany, The Netherlands, Japan and Switzerland.

It is estimated that a total of 3,025 visitors attended at least one Cyberarts event and that there were a total of 15,912 visitations throughout the two week Festival. Major highlights of the Festival included "Ideas in Motion: The Body's Limit," a conference and performance series that featured an international roster of dance professionals and engineers that explores the use of new technologies in dance. The Festival also held fourteen concerts, including the world premiere of the multimedia opera "The Puzzle Master," an all-day Visual Music Marathon, as well as interactive exhibitions held at ten organizations, including the Judi Rotenberg Gallery, MassArt, UMass Lowell and Art Interactive. In addition, activities for young people, families, and teachers were held at Cloud Place, the Museum of Science and the Cambridge Science Festival.

The Festival also provided financial opportunities for artists. For example, a survey of the organizations involved in the Cyberarts Festival indicates that an estimated \$137,000 was paid to artists for their work. In addition, the total estimated direct economic impact of Boston Cyberarts, which includes program expenditures, partner organization expenditures and attendee spending is \$1,372,501, most of which directly benefits the artists, cultural institutions and high technology businesses involved in Cyberarts.

The Cyberarts Festival also encourages the year-round exchange of ideas using the World Wide Web through its Apropos Database and HyperArtSpace Gallery. Apropos is a web-based service that helps digital artists to find exhibitors for their work and vice versa. Artists who have projects to propose and institutions that can provide exhibition opportunities are able to post their ideas directly to the Apropos. The HyperArtSpace Gallery is a space on the World Wide Web where curated exhibitions promote the understanding of computer related art in the context of digital culture and as a place where artists may provide a link to their own work via the informal Apropos.

In sum the Cyberarts Festival provides a venue for artists working in new media to present and develop their art, while introducing the community to these types of endeavors that contribute to the region's overall quality of life. More importantly, these activities advance the image of Massachusetts as a national and international center for new media. Using the Cyberarts Festival as a catalyst, Boston is now internationally recognized as a center for digital media, including digital fine arts, electronic music, dance and technology and Internet art. As a result, the Cyberarts Festival benefits the regional and statewide economies by establishing new partnerships between artists, cultural institutions, tourist-related organizations, businesses and the high tech industry.

Survey Results

A survey was handed out to attendees at various Cyberarts venues and events. Respondents completed the survey at the venue or were asked to complete the survey at a later date and return it in a postage paid business reply envelope. Respondents were also able to complete the survey on-line. Results indicate high levels of satisfaction with the Cyberarts Festival and its events. For example, a large majority of respondents (96.5%) rate the Festival overall as excellent (58.0%) or good (38.5%). Only 3.5 percent of respondents rate the Festival as fair and no respondents rate the Festival as poor. In addition, nearly all respondents (99.4%) would recommend the Cyberarts Festival to friends.

A high percentage of respondents also rate the events they attended highly, with 97.3 percent rating the event or events they attended as excellent (66.7%) or good (30.6%). Only 2.7 percent of respondents rate the events they attended as fair (2.0%) or poor (0.7%). In addition, more than eighty-five percent (85.3%) of respondents indicate that they would attend the next Cyberarts Festival, while fifteen percent (14.7%) are unsure. No respondents indicate that they would not attend the next Cyberarts Festival.

Two-thirds of respondents (66.9%) are first-timers to Cyberarts and more than a quarter (27.3%) are students. The majority of respondents live in Boston (31.1%), Cambridge (17.1%), Lowell (5.3%), Brookline (3.9%) and Somerville (3.5%). Nearly eleven percent of respondents (10.5%) are from other states, while one respondent is from Canada. Respondents generally attend numerous arts, music and dance performances frequently. For example, a majority of respondents attend 10 or more arts, music, or dance performances a year.

Almost half of respondents (49.7%) first heard about Cyberarts from a friend. The other ways in which respondents heard about the Cyberarts Festival include the Boston Globe (6.6%), the Cyberarts website (6.0%) and the Boston Phoenix (3.8%), among others. The Cyberarts website, which is an important component of the Festival, was visited by 60.1 percent of respondents. Respondents are generally satisfied with the website, with more than three-quarters of respondents (77.1%) rating the website as excellent (32.5%) or good (44.6%). Eighteen percent (18.1%) rate the website as fair and 4.8 percent rate the website as poor. A majority of respondents (56.3%) indicate that the website was easy to use, while 31.1 percent indicate that it was somewhat easy to use and 12.6 percent indicate that it was not easy to use.

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1.00 Introduction

The arts are an important contributor to national, state, and local economies. Americans for the Arts estimates that the Nation's art industry alone generates \$134 billion annually in economic activity and supports 4.85 million full-time equivalent jobs (Americans for the Arts 2002). Regionally, the New England Foundation for the Arts (2002) estimates that the total economic impact of the arts and culture industry in New England is nearly \$6.7 billion and employs 78,600 persons, with 42,220 of these persons employed directly in the arts and humanities.¹ In Massachusetts, the arts and culture industry accounts for 36,763 jobs and a total economic impact of \$4.2 billion (New England Foundation for the Arts 2002).

Massachusetts' exceptional cultural offerings contribute to the competitive strength of the state's economy by serving as a tourist attraction and by creating a high quality of life for citizens. In many cases, the arts are leading the revitalization of decaying downtown areas while contributing to an area's quality life by improving neighborhoods. Additionally, a vibrant arts community can help a region to attract and retain educated and skilled workers (Florida 2000).

The Creative Economy Initiative, a report by the New England Council concluded that "A strong arts and cultural sector is vital to the future of New England's economic growth and competitiveness" (Mt. Auburn Associates, June 2000). However, cultural assets are frequently overlooked in designing state and community economic development strategies. Consequently, the Massachusetts Cultural Council (MCC) implemented the John and Abigail Adams Arts Program as a means of fostering and promoting the use of culture as a tool for economic development. The program promotes this goal by funding local projects throughout Massachusetts that have the capacity to stimulate additional economic activity, including new job creation, new business formation, and additional sales in cultural and arts-related businesses. The MCC is able to provide grant funding to over twenty projects from communities across the Commonwealth for a variety of cultural economic development initiatives, including the Boston Cyberarts Festival.

¹ This number does include performers and consultants, who are engaged by contract for shorter periods by non-profit organizations, but are not technically employees.

1.10 Boston Cyberarts, Inc.

Boston Cyberarts, Inc., is a non-profit 501(c)(3) arts organization that was created to foster, develop and present a wide spectrum of media arts, including electronic and digital experimental arts programming. The mission of Boston Cyberarts is “to exhibit and promote the media and digital arts of Boston, New England and the world to audiences in the New England region and beyond and by doing so, help to promote a sense of media and digital literacy, locally and regionally.”

Boston Cyberarts carries out six major programs:

- Boston Cyberarts Festival
- Artists Residency in Technology Companies of Massachusetts (ARTCOM), a program that matches new media artists with high technology companies for mutually beneficial exchange of technical and creative resources.
- HyperArtSpace Online Gallery, a space on the World Wide Web where curated exhibitions promote the understanding of computer related art in the context of digital culture (<http://gallery.bostoncyberarts.org/>).
- Apropos New Media Database, a place for artists who work with new technologies to post information about their work and calls for collaboration (<http://cyberarts.qc1.net/bca/apropos2007/>).
- Faces of Tomorrow, a web-based project which invites youth to submit self images in the form of photos, digital images, drawings, and combinations of media (<http://www.cyberfaces.org/>).

1.20 Boston Cyberarts Festival

The Boston Cyberarts Festival is the first and largest collaboration of artists working in new technologies in all media in North America, encompassing visual art, dance, music, electronic literature, web art and public art. The biennial Boston Cyberarts Festival reflects and celebrates this long tradition of technological and artistic innovation throughout Massachusetts. Artists and high-technology professionals, who are using computers to advance traditional visual and performing arts disciplines as well as creating new interactive worlds, participate from around the world. The Festival includes exhibitions of visual arts, music, dance, theatrical performances, film and video presentations, educational programs, lectures, demonstrations and symposia.

George Fifield, Boston Cyberarts Director and founder of the Boston Cyberarts Festival, launched the festival in 1999 because, he says, he had discovered another side to Boston, a “radical hidden history of artists coming here to work on new technology” (Boston Globe April 15, 2007 Harvey Blume). The Boston Cyberarts Festival was launched with a start-up grant from the Massachusetts Cultural Council's Cultural Economic Development (CED) program. Other major sponsors of the Festival include the Andy Warhol Foundation for the Visual Arts, Hotel @ MIT, Phoenix Media and Communications Group and the LEF Foundation. Cyberarts also relies on contributions from individuals to help support Festival programming and other inter-Festival activities.

1.30 Boston Cyberarts Festival 2007

The fifth Boston Cyberarts Festival was held from April 20, 2007 through May 6, 2007. The Festival has expanded since its inception in 1999 and now includes 60 arts and educational organizations and over 200 artists, curators and professionals who explored the impact of technology on art and how artists throughout the world are using technology to advance traditional and evolving artistic disciplines. Events take place at locations in and around Boston, including theatres, museums, galleries, artists' studios, educational institutions and other public spaces. Besides these traditional physical locations, a key component of the Festival is a companion website that encourages participation from outside New England.

The events featured in the Festival itself involve individual artists, established arts organizations, educators and high-technology industry professionals. Audience members are drawn from both the arts-going public and people involved in high-technology in the Boston area. Young people are also involved via coordinated efforts with local schools and existing arts-education programs. In addition, the Festival attracts a significant number of arts and high-tech visitors from outside Boston. Of the 2007 Festival, the *Dorchester Reporter* writes "Once more Boston's progressive arts communities and high-tech institutions meet each other somewhere at a futuristic crossroads with a variety of interactive arts experiments ... This eclectic mix is made possible by collaborations from many of the area's most prestigious and forward-looking cultural organizations" (Harding 2007).

Major highlights of the 2007 Festival include:

- **Ideas in Motion: The Body's Limit** - A conference and performance series that features an international roster of dance professionals and engineers that explores the use of new technologies in dance.
- **Major Music Performances** - The 2007 Festival held fourteen concerts, including the world premiere of the multimedia opera *The Puzzle Master*, an all-day *Visual Music Marathon*, and *Freex to Geex II* at the Berklee College of Music.
- **Interactive Exhibitions** - Interactivity was a major theme of the 2007 Festival. Exhibitions featuring interactive work took place at twelve organizations, including the Judi Rotenberg Gallery, MassArt, UMass Lowell, and Art Interactive.
- **Cyberarts for Youth** - Activities for young people, families, and teachers were held at Cloud Place, the Museum of Science, and the Cambridge Science Festival.

2.00 Boston Cyberarts Economic Impact and Program Evaluation Methodology

The Center for Policy Analysis was retained by Boston Cyberarts to conduct an economic impact analysis and program evaluation of the Boston Cyberarts Festival. The program's economic impact is being measured using the following data:

- **Expenditures by Boston Cyberarts, Inc.** This data was provided by Boston Cyberarts, Inc.
- **Expenditures by participating organizations.** Expenditure data from participating organizations was obtained through a survey that was mailed to each of the organizations.² This data only includes expenditures that are specifically dedicated to Cyberarts Festival activities.
- **Expenditures by Cyberarts attendees.** Expenditure data from Cyberarts attendees was obtained from surveys that were distributed at various events. Attendees completed the survey on-site or submitted the survey electronically.³

The estimated total annual economic impact of the Cyberarts Festival was calculated using the IMPLAN econometrics modeling system, which has been in use since 1979 and is currently used by over 500 private consulting firms, university research centers, and government agencies.

This report also provides a program evaluation of the Cyberarts Festival to gauge the program's success in meeting defined goals and objectives. The goals of Boston Cyberarts are:

Goal I:

To successfully organize the Boston Cyberarts Festival, providing opportunities and audience for arts institutions and artists in the Festival.

Goal II:

To advance the image of Massachusetts as a national and international center for new media, to the mutual economic benefit of local new media artists, emerging and established high tech businesses, the tourist industry and cultural institutions.

² See Appendix C for a list of organizations that participated in the 2007 Festival.

³ Survey results and a copy of the survey instrument are included in Appendix A.

3.00 Program Evaluation

The program evaluation assesses the implementation of the Boston Cyberarts Festival in terms of the goals established in its grant application with the Massachusetts Cultural Council. Boston Cyberarts, Inc. established two major goals in its grant application:

Goal I:

To successfully organize the Boston Cyberarts Festival, providing opportunities and audience for arts institutions and artists in the Festival.

Goal II:

To advance the image of Massachusetts as a national and international center for new media, to the mutual economic benefit of local new media artists, emerging and established high tech businesses, the tourist industry and cultural institutions.

3.10 Goal I: To successfully organize the Boston Cyberarts Festival, providing opportunities and audience for arts institutions and artists in the Festival.

Activities in meeting Goal I include:

3.11 Attendance and Contributors

The 2007 Festival was held from April 20, 2007 to May 6, 2007 and represented the efforts of approximately 60 arts and educational organizations and over 200 artists, curators and professionals. Eighty-one related events were held over the two week period at museums, galleries, universities, and in public spaces throughout the Greater Boston area and on the World Wide Web. Events included visual art, music, dance, new media, public art, performance, web art, film, lectures, discussions and conferences. A complete list of events can be found in Appendix D.

Artists who participated in the 2007 Festival hailed from across the United States and around the world, including Australia, Germany, The Netherlands, Japan and Switzerland. The Boston Cyberarts Festival also celebrated the incredible wealth of artistic talent in its home region of the Northeast. New England has been noted to have one of the highest concentrations of digital artists, making Boston the high-technology cultural center of the United States. Many of the area's top artists in this field presented new work including Tony Cokes, Brian Knep, and Denise Marika.

It is estimated that over 3,000 individuals attended at least one Cyberarts event, with visitors attending an average of five events. Thus, the total number of visitations is well over 15,000. Results of a survey that was administered at events throughout the Festival show that the majority of respondents live in

Boston (26.0%), Cambridge (18.8%), Lowell (6.6%), Somerville (4.4%) and Brookline (4.4%). Nearly twelve percent of respondents (11.6%) are from other states, while a smaller percentage are from overseas. More than a quarter of respondents (27.3%) are students and the average age of respondents is 38.9 years.

The Cyberarts Festival primarily attracts an educated audience with 84.7 percent of respondents having a Bachelor's degree or higher. Survey results also show that attendees represent a wide range of income levels with 26.3 having household incomes above \$100,000 and 41.5 percent of respondents have household incomes below \$50,000. In addition, Festival patrons attend arts, music and dance performances frequently. For example, a majority of respondents (59.8%) attend 10 or more arts, music or dance performances each year.

3.12 Examples of Events

The Cyberarts Festival hosted over eighty events as well as the Cyberarts Festival headquarters, which was located at Art Interactive in Cambridge. Festival-goers were able to obtain Festival information or search the online events calendar of the 2007 Festival at the Festival headquarters. Major events of the 2007 Cyberarts Festival included:

Visual Arts

The 2007 Festival provided venues and organizations from around the New England area with the opportunity for collaboration and curatorial and artistic exploration in the visual arts. For example, *Picture Show* featured works by five New England based artists who actively engaged the idea of moving pictures through the presentation of work that evoked early optical and cinematic devices. Ken Johnson from the Boston Globe wrote that this "convergence of the old and the new turns out to be the most fascinating dimension of the Boston Cyberarts Festival... what I saw revolved around some of the oldest and most traditional ideas and aspirations in the history of art" (Johnson 2007).

Works from Aspect Magazine, a collaboration between Axiom Gallery and Aspect Magazine, featured works culled from past issues of the digital periodical. The exhibition featured single channel video with animation and LED work by Jim Campbell, Tony Cokes, Jill Magid, and Christopher Miner. Boston based arts magazine Big Red and Shiny had this to say about the exhibition: "When artists engage with technology or the ideas inspired by new media, they often fold those ideas back into their explorations of more traditional media, creating hybrids that are inspired both by the past and the present."

Also included in the 2007 Festival were exhibitions and performances from the new media programs of Massachusetts College of Art and Design, Emerson College, Brown University and The School of the Museum of Fine Arts, Boston. Many of these artists would not have the opportunity to share their work with

the public or to build partnerships with other cultural institutions without the Cyberarts Festival.

Musical Performance

The Puzzle Master, a multimedia opera based on the Daedalus and Icarus myth, premiered at Brandeis University's Spingold Theater and featured music by Eric Chasalow and video by Denise Marika. The Music Synthesis Department of Berklee College of Music presented Olivia Block with Students from Berklee College of Music in an evening entitled *Freex To Geex II*. In addition, Beat Research presented Analog Night at the Enormous Room with Pamela Kurstin - The Greatest Living Theramin Player. Additional concerts of electronic music were presented by MEME@Brown University, the Dinosaur Annex Music Ensemble, New England Conservatory of Music and Halsey Burgund.

Screenings

The Goethe Institut presented three evenings of *40 Years of German Video Art*, including two evenings of curated presentations and a panel discussion moderated by Ute Meta Bauer. Northeastern University organized *The Visual Music Marathon*, a day-long event that included screenings of new and historical video, film and computer animation that reflected the convergence of musical composition and moving images.

Dance

Boston Cyberarts continued its dance programming with *Ideas in Motion: The Body's Limit*. The 2007 event series featured a central conference at Green Street Studios in Cambridge (April 21 -22) and additional dance performances and public installations at partner organizations that occurred throughout the Festival (see Section 3.14 for more on this event).

Additional dance events included *Electric Haiku: Calm as Custard*, a concoction of dance, video and sound by Cathy Weis at the Institution of Contemporary Art and the world premiere of *Denizen*, a multimedia work by Kinodance Company presented by the Bank of America Celebrity Series at the Tsai Performance Center.

Youth Activities

The 2007 Festival included multiple youth oriented events taking place around the Boston area. For example, Cloud Foundation served as the 2007 CyberArtCentral for Youth, presenting three weekends of artist talks, interactive artworks and performances. Examples included *Bigprotochoice* by Jonathan Bachrach, an organic, volumetric and interactive light and sound sculpture that embodies the myriad of choices one makes during a lifetime. In addition, video artist and choreographer Nell Breyer demonstrated interactive technologies used in visualizing motion, while Kinodance Company showed excerpts from *Denizen*.

Also taking place at Cloud Foundation was a performance and demonstration by Jazz musician Neil Leonard, who discussed how he uses the computer to redefine jazz performance through a number of custom software-based systems that extract thematic material from his improvisations and allow him to respond and jam with him in real time. In addition, the Computer Club House at the Museum of Science hosted a Computer Clubhouse Animation Workshop in which Clubhouse members and staff led an informal workshop where participants created animations using stop motion equipment and Scratch programming and animation software.

Cyberarts Gala

The 2007 Festival culminated on Friday, May 4 with a Gala event hosted and funded by Boston Cyberarts' partner the Hotel @ MIT. Two hundred and fifty guests from participating organizations, artists, Cyberarts fans and sponsors attended the event.

A complete list of events can be found in Appendix D.

3.13 Conferences

Ideas in Motion: Innovations in Dance Movement & Technology

Boston Cyberarts continued its dance programming with Ideas in Motion: The Body's Limit. The 2007 event series featured a central conference held over two days at Green Street Studios in Cambridge. The conference audience included technologists, visual artists, film/video artists and multi media artists. Audience members live primarily in the Boston area, although attendees were present from Montreal and New York. A number of the presenting artists had friends in Boston who came to the events, resulting in a broad spectrum of ages and levels of familiarity with dance and new media art.

The Ideas in Motion conference attracted an audience of about 400, while the Ideas in Motion event series as a whole attracted over eight hundred attendees. The performing artists and technologists (33 total) came from the MIT community, New England, New York, Philadelphia, Ohio, the Netherlands and Germany.

Specific presentations and activities included:

- A keynote talk by Johannes Birringer, *Physical Intelligence, Artificial Intelligence, and Augmented Bodies*.
- Presentations by artists such as Sarah Drury and Norah Zugina Shaw.
- A variety of artists and engineers affiliated with MIT participating in *Physical Intelligence: A roundtable discussion on the body's body of knowledge*.

- Performances by Peter Kirn & Pauliina Silvennoinen's *Palinopsia*, Antony Rizzi's *Every Body Tells a Story*, Xavier Le Roy' *Self Unfinished* (1998).
- Andrea Haenggi/AMDaT's *LET'S TAKE A SEAT!* at the Swiss Consulate in Cambridge.
- A screening of Hans Beenhakker's *Shake Off*.

3.14 Measures of Customer Satisfaction – Attendee Survey

A survey conducted at various Festival events and on-line indicates high levels of satisfaction with the Cyberarts Festival and its events. For example, a large majority of respondents (96.5%) rate the Festival overall as excellent (58.0%) or good (38.5%), while only 3.5 percent of respondents rate the Festival as fair and no respondents rate the Festival as poor. In addition, nearly all respondents (99.4%) would recommend the Cyberarts Festival to friends. This percentage has remained fairly consistent from 2003, the first year in which Festival attendees were surveyed.

Would you Recommend the Cyberarts Festival to Friends?

	2003	2005	2007
yes	97.1%	94.6%	99.4%
no	2.9%	5.4%	0.6%

A high percentage of respondents also rate the events they attended highly, with 97.3 percent rating the events they attended as excellent (66.7%) or good (30.6%). Only 2.7 percent of respondents rate the events they attended as fair (2.0%) or poor (0.7%). In addition, more than eighty-percent (83.5%) of respondents indicate that they would attend the next Cyberarts Festival, while fifteen percent (7.9%) are unsure. No respondents indicated that they would not attend the next Cyberarts Festival.

Two-thirds of respondents (66.9%) are first-timers to Cyberarts, while 16.3 percent of respondents have attended in one previous year and 16.9 percent of respondents have attended in several previous years.

3.15 Cyberarts Website

In addition to the traditional physical locations, a key component of the Cyberarts Festival is a companion website that encourages participation from outside of New England. The website contains general information about the Festival as well as a schedule and event locations and the names of participating artists. From April 1, 2007 to May 15, 2007, the Cyberarts website received 15,432 visits, an average of 343 visits per day.

The survey of Cyberarts visitors included several questions about the Cyberarts website, of which more than sixty percent of respondents (60.1%)

visited. Respondents are generally satisfied with the website, with more than three-quarters of respondents (77.1%) rating the website as excellent (32.5%) or good (44.6%). Eighteen percent (18.1%) rate the website as fair and 4.8 percent rate the website as poor.

A majority of respondents (56.3%) indicate that the website was easy to use, while 31.1 percent indicate that it was somewhat easy to use and 12.6 percent indicate that it was not easy to use. In addition, 72.1 percent of respondents indicate that the website was a helpful resource, while 21.2 percent indicate that it was somewhat of a helpful resource and 6.7 percent indicate that the website was not a helpful resource. Respondents primarily used the website to obtain general information (39.7%) and to find the schedule and location of events (38.6%).

For What Purpose Did You Use the Cyberarts Website?

	2007
Obtain general info	39.7%
Schedule & location of events	38.6%
Visited online gallery	8.5%
Apropos	1.6%
*Faces of Tomorrow	0.0%
**Read Artist Blog	3.7%

Note: Respondents could choose more than one answer

Some suggestions provided by respondents to improve the website include:

- A calendar overview with photos
- A page with all needed info in one place
- A way to type in keywords and have all relevant events appear
- Change home page each day during the festival to show that day's events up front
- [Find] a better way of visualizing all offerings
- Interactive custom maps
- Links to artists' sites
- More clear schedule for each day
- Separate list of one day events and performances

3.15a Website Artist Blog

The Boston Cyberarts website includes an artist blog. (<http://bostoncyberartsblog.blogspot.com/>). Most respondents rate the artist blog highly, with 46.2 percent rating the blog as excellent and 46.2 percent rating the blog as good. Only 7.7 respondents rate the artist blog as fair (7.7%) and no respondents rate it as poor.

3.15b Apropos

Another important feature of the Cyberarts website is Apropos, a web-based service that helps digital artists find exhibitors for their work, and vice versa. Artists who have projects to propose and institutions that can provide exhibition opportunities are able to post their ideas directly to the Apropos. Nearly eighty percent of survey respondents (79.1%) rate Apropos as excellent (33.3%) or good (45.8%), while 16.7 percent rate Apropos as fair and 4.2 percent rate Apropos as poor. Apropos is discussed in more detail in Section 3.26.

3.15c Mobile Web Site

Boston Cyberarts launched a new Mobile Web site in 2007. Users were able to obtain the latest information about current and upcoming Boston Cyberarts Festival events during the 2007 festival and were also able to read the Boston Cyberarts Newsflashes. Results of the survey conducted in 2007 show that 3.8 percent of respondents used the Cyberarts Festival mobile website.

3.20 Goal II: To advance the image of Massachusetts as a national and international center for new media, to the mutual economic benefit of local new media artists, emerging and established high tech businesses, the tourist industry and cultural institutions.

The Boston Cyberarts Festival is a showcase for Massachusetts' creative economy that brings together artists from around the country and world to provide a public celebration of new media. In holding the biennial festival, Cyberarts seeks to benefit the regional and statewide economies by establishing new partnerships between artists, cultural institutions, tourist-related organizations, businesses and the high technology industry. As a result, it is expected that both the qualitative and quantitative benefits of the Festival will extend beyond its two week period and that the Festival will be a catalyst that strengthens the creative arts as a major economic force in Massachusetts. This will likely occur by creating a larger, more diverse and more knowledgeable creative cultural force in Massachusetts where artists are more effectively able to compete in the global economy and who contribute to a world-class local arts community.

3.21 Advancing the Image of Massachusetts as a National and International Center for New Media

The history and impact of artists working in new technologies was the art community's best kept secret when the first Boston Cyberarts Festival was held in 1999. The radical confluence of artists and new technologies in the New England area was a historical fact dating back sixty years. However if you asked a Boston art professional in 1998 to identify the most important impact Boston has had in the international art scene, they might have said the 1940s "Boston School" of Expressionist painting.

Thus, one of the most important goals of the Boston Cyberarts Festival from its inception was the public celebration of the history of art and technology that would ensure its continuation. The Cyberarts Festival includes artists from around the world, since international artists have historically come to the Boston area to learn and to explore new technologies before leaving to follow careers elsewhere. The Cyberarts Festival also provides artists access to the many new technologies that are being born here annually.

Using the Cyberarts Festival as a catalyst, Boston is now internationally recognized as a center for digital media, including digital fine arts, electronic music, dance and technology and internet art. In 1999, only a few galleries and no museums were exhibiting new media. Today there are two galleries solely devoted to new media (Axiom Gallery and Art Interactive) and numerous for profit and non-profit galleries regularly exhibit and sell new media. Most of these started their programming of new media with exhibits prepared for inclusion in a Boston Cyberarts Festival.

In recognition of these achievements, the International Association of Art Critics awarded Festival director, George Fifield, its First Annual Special Award

for Distinguished Contribution to the Boston Arts Community in January of 2007. In addition, new media and artists working in new technologies are now accepted throughout the art world as an important element of discourse. For example, the Rhode Island School of Design and Northeastern have opened graduate New Media Arts Departments within the past few years.

3.22 Direct Benefits to Artists

The Cyberarts Festival provides a venue for artists working in new media to present and develop their art, while introducing the community to these types of endeavors that contribute to the region's overall quality of life. There are also many specific benefits incurred by artists as a result of the 2007 Festival. For example, the 2007 Cyberarts Festival marked the first year the IBM Innovation award was given in recognition of the outstanding exhibitions and events featured in the 2007 Boston Cyberarts Festival. The grand award of \$5,000 went to *Moonwalk* by Clea T. Waite, seen at the Radcliffe Institute for Advanced Study. Two Merit Awards of \$500 went to *Aging* by Brian Knep, seen at the Judi Rotenberg Gallery and *Animated Gestures* by Camille Utterback seen at Art Interactive.

In addition, Gina Kamentsky, animator, toy designer, sculptor and teacher, was invited by George Fifield to partner in the "Powering Up: Boston's Digital Game Industry" conference and as a result has been invited by Northeastern University to teach at their new graduate school of digital media. Also, the collaboration with the Institute of Contemporary Art and particularly David Henry (director of programming) has led to upcoming collaborations between the ICA and Ideas in Motion curator Alissa Cardone's "Critical Moves" performance series.

3.23 Collaborations between Art Organizations and the High Technology Industry

Cyberarts promotes the development of partnerships between art organizations and the high technology industry that enhance and strengthen the new media arts as a whole. For example, Create Boston, the Boston Redevelopment Authority, and Northeastern University presented "Powering Up: Boston's Digital Game Industry," a one day conference to promote a healthy environment for the growth and sustainability of Boston's Digital Game Industry and to promote Boston as a hub of innovation in game design. George Fifield curated and organized a panel discussion on Creativity and Game Design for this conference.

The Festival also featured TransCultural Exchange's Conference on International Opportunities in the Arts which featured a two panel workshop called: "International Residencies - Working with Science and/or Technology" featuring numerous residency representatives such as Catalina Briceno, Program Officer at The Daniel Langlois Foundation, Montreal, Canada whose purpose is to further artistic and scientific knowledge by fostering the meeting of art and

science in the field of technologies; Jean-Yves Coffre, Director of CAMAC, Marnay-sur-Seine, France, a creative, multi-disciplinary center offering international residency programs for artists, scientists and technologists working with new media and Karol Frühauf, Director of Bridge Guard art/science residence center in Štúrovo, Slovakia which supports artists, scientists and those from other professions who want to work on projects during a 3 to 6 month sojourn in the 'Bridge Guard' residence.

The Cyberarts Festival also featured key figures from gaming industry companies such as Electronic Arts, CogniToy, Singapore-MIT GAMBIT Game Lab, International Game Developers Association Education SIG, Etherplay, Blue Fang Games, Harmonix Music, Metaversal Studios, Pixeltoons and Turbine, Inc.

3.24 International Participation

Artists who participated in the 2007 Cyberarts Festival represent countries around the world, including Australia, Germany, The Netherlands, Japan and Switzerland.

Cyberarts is truly an international event that attracts participants from around the world. The 2007 Festival hosted artists and performers from France, Netherlands, United Kingdom, Germany, Belgium, Iran, Canada, Austria, Ireland, Australia, England, Brazil, Korea, Spain, China, Romania, Puerto Rico, Portugal, Italy, Hungary and Japan.

3.25 Financial Opportunities for Artists

A survey of the organizations involved in the Cyberarts Festival indicates that an estimated \$137,000 was paid to artists for their work. These include payments to local and non-local artists. Many of these artists would not have been able to take advantage of these financial opportunities if not for the Festival.

In addition, the total estimated direct economic impact of Boston Cyberarts, which includes program expenditures, partner organization expenditures and attendee spending is \$1,372,501. Most of this spending directly benefits the artists, cultural institutions and high technology businesses involved in Cyberarts.⁴

⁴ The economic impact of Cyberarts is explained in more detail in Section 4.00.

3.26 Apropos – Artists Artwork and Exhibition Opportunities Database

The purpose of Apropos is to provide a place for artists who work with new technologies to post information on-line about their work and calls for collaboration. Arts organizations organizing exhibitions of new media, regardless of their size and location, are able to post Calls for Entries and Requests for Proposals on the site. The goal is that curators and arts organizations from around the world will come to Apropos in search of artists, and that artists from across the globe will come to the site in search of exhibition opportunities and collaborators.

Results of the survey administered at various Cyberarts events show that 79.1 percent of respondents rate Apropos as excellent (33.3%) or good (45.8%), while 16.7 percent rate Apropos as fair and 4.2 percent rate Apropos as poor.

3.27 HyperArtSpace Gallery

The goal of the Boston Cyberarts Online Gallery is to be a space on the World Wide Web where curated exhibitions promote the understanding of computer related art in the context of digital culture and as a place where artists may provide a link to their own work via the informal Apropos. Most importantly, the HyperArtSpace gallery is an international endeavor and brings focus to Boston Cyberarts as one of the premier organizations dealing in new media in the world.

The HyperArtSpace gallery shows art in which the computer is integral to the art piece, and/or the computer was part of the initial concept of the artwork. The gallery is dedicated to displaying various types of cyberart, including web based/Internet art, text based art, flash art, 2d and 3d sculpture and images, and scheduled performance art. Web hosting for the gallery is provided by The MathWorks, Inc.

The survey conducted during the two weeks of the Cyberarts Festival indicates that most respondents rate the on-line gallery favorably, with 42.1 percent of respondents rating the gallery as excellent and 36.8 percent rating the gallery as good. Sixteen percent of respondents (15.8%) rate the artist gallery as fair and 5.3 percent rate it as poor.

3.28 Press Coverage

The 2007 Cyberarts Festival was covered extensively in both the local and national press and helped to bring attention to Massachusetts as a center for the new media arts. Press included the Boston Globe (19 citations), Boston Phoenix (6 citations), Standard-Times (New Bedford), Cambridge Chronicle, Art New England, Lowell Sun, The Weekly Dig and the Worcester Sunday Telegram. A complete press biography can be found in Appendix B.

Examples of press coverage include:

"Denizen integrates film, a scenic design, and lighting into the dance to create a theatrical experience with enormous dramatic impact." – Boston Globe, May 4, 2007

"For the next two weeks, the 'Athens of America' will resemble Renaissance-era Florence with a strongly modern twist, as elite artists from around the world converge on the city for a celebration." – Daily Free Press (Boston University), April 23, 2007

"It's the festival at which to nourish your inner geek." – Six New Things, April 22, 2007

"Is it art that draws on the latest technological advances in software-driven interactive imagery? Yes. Is it art that reconnects with primitive mechanics like those reminiscent of 19th-century circus sideshows? That too. Could it be digitally manipulated film stills enlarged to the size of hotel windows? You guessed." – Boston Phoenix, April 20, 2007

"Move over music and film festivals – technology enthusiasts have lined up their own celebration ... Hundreds of events across the city are linked by one common thread – technological interaction between man and machine." – Boston Herald, April 20, 2007

"Cyberarts ... is the most distinctive sector of Boston-area art these days, and this year's Cyberarts Festival is the big biennial gathering of artists from all over the world. It's when all art is electric, when interactive is the watchword, when the future is now." – Boston Globe, April 19, 2007

"The phrase Cyberarts Festival may evoke vague images of science fairs and video installations, but the fifth festival is a wide-ranging event that brings together artists from all disciplines, from painters to musicians and even dancers." – Bay Windows, April 19, 2007

"If Vincent van Gogh painted today, he might jazz up his sunflowers with Photoshop. And if Igor Stravinsky had a computer, audiences could listen to 'Rites of Spring' on their iPods. Lovers and makers of art today looking for the next frontier of creativity and technology should visit the Boston Cyberarts Festival." – Metrowest Daily News (Framingham, MA), April 19, 2007

"It's hard to believe a festival of the epic scale of Cyberarts could thrive in our disorganized, highly territorialized and heavily divided little burg - but eight years since its inception, the bi-annual fest is still going strong." – *Weekly Dig*, April 18, 2007

"Among the imponderables we're mulling: Is art the best thing to happen to technology, or technology the best thing to happen to art?" – *Boston Magazine*, April, 2007

"Bohemia will be rubbing elbows with cyberspace this spring." – *Beat Magazine*, April, 2007

3.29 Financial Support

Massachusetts' image as a major new media art player is evident in the financial support the Festival receives from major organizations. For example, Cyberarts received financial support from the Massachusetts Cultural Council, the Andy Warhol Foundation for the Visual Arts, Hotel @ MIT, Phoenix Media and Communications Group, Art Interactive, the LEF Foundation, CAGE Web Design and the Boston Cultural Council.

4.00 Economic Impact Analysis

The creative economy is an important component of economic growth. As noted earlier, it is estimated that the arts and culture industry in Massachusetts accounts for 36,763 jobs and a total economic impact of \$4.2 billion. While contributing to the region's overall quality of life, the arts are an economic generator that leverages a significant amount of spending by its audiences. For example, a visitor to Cyberarts may first eat at a restaurant, fill their car with gas, pay for parking and have a drink or dessert after a show. Thus, the impact of the arts in general and an event like Cyberarts filters down to many sectors of the region's economy and in turn, residents and business owners qualitatively and quantitatively benefit from the impacts of a strong creative economy to various degrees.

4.10 Direct, Indirect, Induced and Total economic Impacts

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

Induced impacts are the multiplier effects of the direct and indirect impacts created by successive rounds of spending by employees and proprietors. For example, a restaurant owner may use the money spent by an individual who ate at his restaurant after a Cyberarts event to purchase gas or a gallon of milk at a local convenience store.

The Center for Policy Analysis built a combined regional input-output model for Suffolk County, Massachusetts using the IMPLan Professional 2.0 model building software and county-level data packages. Expenditure data was collected through intercept surveys, surveys completed on-line and from conference-related spending by the sponsoring organizations.

4.20 Expenditures and Economic Impacts

4.21 Attendee Expenditures

It is estimated that a total of 3,025 unique visitors attended at least one Cyberarts event. Visitors attended an average of 5.26 events, thus there were a total of 15,912 visitations throughout the two week Festival. Using this data in conjunction with expenditure data collected from the survey administered at various Cyberarts events and on-line, it is estimated that Cyberarts visitors spent a total of \$95,724 directly at Cyberarts events and spent a total of \$165,969 off-site on items such as admission, food and drinks, transportation and lodging (see Table 1). Thus, each visitor spent an average of \$31.64 at Cyberarts events and \$54.87 off-site as a result of attending the Cyberarts Festival.

Table 1

Item	Avg. Spent	Total
Off-Site:		
Admission	\$ 45.82	\$9,841
Food/Drinks	\$ 54.23	\$75,133
Hotel/Lodging	\$ 186.64	\$27,100
Miscellaneous retail	\$ 29.53	\$7,146
Other	\$ 38.00	\$2,414
Transportation	\$ 48.37	\$44,335
Total		\$165,969
On-Site:		
Total		\$95,724
Grand Total		\$261,693

4.22 Cyberarts and Partner Organization Expenditures

Cyberarts and its partner organizations spent approximately \$1,393,928 to hold the event. These expenditures include payroll for Cyberarts staff, payments to artists, basic office overhead, advertising, contract services, publications, travel and In-Kind expenditures (Table 2).

Table 2

Type of Expenditure	Amount
Payroll Expenditures (Cyberarts & Partners)	\$847,798
Cyberarts Non-Payroll Expenditures	\$142,007
Partners Non-Payroll Exp.	\$198,424
In-Kind	\$205,699
Total:	\$1,393,928

4.23 Economic Impacts

It is estimated that the 2007 Boston Cyberarts Festival generated a total regional economic impact of \$2,362,163. The Festival also created an additional 27.0 full-time equivalent year-round jobs⁵ (see Table 3 and Table 4). The major employment impacts occurred in non-profit organizations, eating and drinking establishments, miscellaneous retail stores and general merchandise stores.

Table 3
Total Economic Impacts from Boston Cyberarts

	Direct	Indirect	Induced	Total
2003 Festival	\$1,953,981	\$358,155	\$276,719	\$2,588,854
2005 Festival	\$2,167,151	\$545,372	\$274,179	\$2,986,702
2007 Festival	\$1,372,501	\$602,124	\$387,538	\$2,362,163

Note: The methodology used to calculate the economic impacts has changed from previous reports, thus comparisons to the 2003 and 2005 reports should be made with caution.

Table 4
Total Employment Impacts from Boston Cyberarts

	Direct	Indirect	Induced	Total
2003 Festival	26.6	3.1	2.7	32.4
2005 Festival	25.4	2.7	2.5	30.6
2007 Festival	16.8	6.9	3.3	27.0

⁵ The jobs created are annualized FTEs, that is, they represent year long employment, not simply jobs for the three weeks of the Festival.

Appendix A – Boston Cyberarts Festival 2007 Survey Results

A survey was handed out to attendees at various Cyberarts venues and events. Respondents completed the survey at the venue or were asked to complete the survey at a later date and return it in a postage paid business reply envelope. Respondents were also able to complete the survey on-line. A total of 189 surveys were completed, forty-three (22.8%) of which were completed on-line.

The survey asked attendees to indicate the amount they spent on various items during Cyberarts events and this data was partly used to determine the economic impact of the Festival. The survey also solicited information about participants' backgrounds, their satisfaction with various aspects of the Festival and opinions and comments about the Festival. Data is presented for the 2003, 2005 and 2007 Festivals where all three years of data are available, although due to the small number of respondents in 2005 (N=41), comparisons to 2005 data should be made with caution.

1.00 DEMOGRAPHICS

1.10 Sex

More than half of respondents (52.9%) are female and 47.1 percent are male. This compares to 44.2 percent of respondents who were female in 2003 and 63.4 percent who were female in 2005.

Sex of Respondent

	2003	2005	2007
male	55.8%	36.6%	47.1%
female	44.2%	63.4%	52.9%

1.20 Age

The average age of respondents in 2007 is 38.9 years. This compares to an average age of 39.8 years in 2003 and 41.4 years in 2005.

Age of Respondent

	2003	2005	2007
< 18	0.3%	0.0%	0.0%
18 to 25	20.3%	10.3%	20.8%
26 to 34	26.5%	23.1%	23.0%
35 to 44	23.8%	28.2%	20.8%
45 to 54	18.9%	23.1%	18.6%
55 to 64	6.4%	7.7%	14.8%
65 +	3.8%	7.7%	2.2%
Avg. Age	39.8	41.4	38.9

1.30 Place of Residence

The majority of respondents from the 2007 Festival live in Boston (31.1%), Cambridge (17.1%), Lowell (5.3%), Brookline (3.9%) and Somerville (3.5%). Nearly eleven percent of respondents (10.5%) are from other states, while one respondent is from Canada.

State and City/Town of Residence - 2007

State	City/Town	Number	State	City/Town	Number
Massachusetts		203	New York		12
	Boston	71		New York	6
	Cambridge	39		Astoria	2
	Lowell	12		Troy	2
	Brookline	9		Rochester	2
	Somerville	8	Maine		2
	Arlington	4		Wilton	1
	Belmont	4		Little Deer Isle	1
	Watertown	4	California		2
	Natick	3		San Francisco	1
	Newburyport	3		Oakland	1
	Stoneham	3	Rhode Island		1
	Wellesley	3		Pawtucket	1
	Framingham	2	Ohio		1
	Medford	2		Columbus	1
	Newton	2	Connecticut		1
	Wareham	2		Canton	1
	West Roxbury	2	Florida		2
	Westport	2		Tampa	1
	Worcester	2		Cape Coral	1
	Amherst	1	Illinois		1
	Auburndale	1		Lake Forest	1
	Barre	1	Maryland		1
	Brewster	1		Baltimore	1
	Carlisle	1	New Hampshire		1
	Concord	1		Amherst	1
	Dedham	1	New Jersey		1
	Duxbury	1		Verona	1
	Gloucester	1	Montreal, CN		1
	Hadley	1			
	Holliston	1			
	Marblehead	1			
	Melrose	1			
	Millis	1			
	Milton	1			
	Needham	1			
	Newbury	1			
	Orleans	1			
	Randolph	1			
	Reading	1			
	Revere	1			
	Southborough	1			
	Swampscott	1			
	Wenham	1			
	West Tisbury	1			
	Westborough	1			

1.40 Education

1.41 Are you a student?

More than a quarter of respondents (27.3%) are students. This percentage has remained fairly consistent since 2003.

Student

	2003	2005	2007
yes	24.1%	19.5%	27.3%
no	75.9%	80.5%	72.7%

Respondents who are students attend the following institutions (2007 data only):

- A.I.B. at Lesley University (N=3)
- Art Institute of Boston
- Berklee College of Music (N=6)
- Boston Architect College
- Boston Arts Academy
- Boston Latin Academy
- Boston University (N=5)
- Brandeis University
- CDIA
- Chester College of New England
- East Boston High School
- Eastman School of Music
- Emerson College (N=2)
- Goddard College
- Harvard University (N=2)
- Hunter College
- Lesley University
- Massachusetts Institute of Technology (N=8)
- Muscular Therapy Institute
- New England Conservatory (N=4)
- New York University
- Northeastern University (N=5)
- Pacific University
- Peabody Conservatory
- Reed College
- SMFA
- Snowden International School
- UMass Lowell (N=2)
- University of California at Berkeley
- Wellesley College

1.42 What is your highest level of education?

Respondents are highly educated, with 85.8 percent of respondents having a Bachelor’s degree or higher. More than ninety percent of respondents (93.6%) reported having a Bachelor’s degree or higher in 2005.

Education of Respondent

	2003	2005	2007
< high school	No data	0.0%	2.0%
high school	No data	7.3%	8.3%
2 year college	No data	0.0%	3.4%
4 year college	No data	39.9%	34.1%
Master’s or higher	No data	53.7%	51.7%

2.00 EMPLOYMENT AND INCOME

2.10 In which field are you employed?

The highest percentage of respondents marked “other” for their field of employment (see list below table). Of specific fields, the highest percentage of respondents in each survey year are in the fields of education, fine arts/crafts and high tech.

Field of Employment

Field	2003	2005	2007
“other”	24.4%	34.1%	28.7%
education	15.1%	12.2%	23.6%
fine arts/crafts	20.2%	29.3%	16.4%
high tech	10.9%	0.0%	11.3%
advertising/pr	2.5%	0.0%	3.1%
graphic arts	3.4%	9.8%	4.1%
healthcare	4.2%	4.9%	2.6%
social services	1.7%	0.0%	2.6%
construction	0.8%	0.0%	1.5%
TV/Radio	0.0%	0.0%	1.5%
financial services	1.7%	0.0%	0.5%
web publishing	2.5%	0.0%	0.5%
retail	0.0%	0.0%	1.0%
food/hospitality	0.8%	0.0%	0.0%
retired	0.0%	0.0%	1.5%
legal services	0.0%	0.0%	1.0%

“Other” fields in which respondents are employed include (2007 data only):

- Advocacy
- Architecture (N=3)
- Art Administration
- Artist (N=4)
- Biology Research
- Consulting (N=2)
- Courier
- Dance/Performing arts (N=3)
- Design
- Film/Media
- Government (N=2)
- Grant funding
- Graphic design
- Household manager
- Landscape design
- Manufacturing
- Media
- Medical
- Meditation center
- Museum (N=2)
- Musician
- Music/Visuals (N=3)
- Neuroscience research
- Pharmaceutical research
- Product development
- Research science
- Sales
- School bus driver
- Science (N=2)
- Science fiction
- Shipping
- Technical sales
- Urban Planner
- Web
- Writing

2.20 Median Household Income

Respondents represent a wide range of income levels. Almost 1 in 4 respondents (23.0%) have household incomes above \$100,000, although 45.6 percent of respondents have household incomes below \$50,000.

Median Household Income

Median Household Income	2003	2005	2007
< \$20,000	21.5%	27.0%	16.6%
\$20,000 to \$34,999	16.8%	18.9%	10.1%
\$35,000 to \$49,999	17.1%	21.6%	18.9%
\$50,000 to \$74,999	24.7%	18.9%	17.1%
\$75,000 to \$99,999	7.9%	2.7%	14.3%
\$100,000 +	12.0%	10.8%	23.0%

3.00 ATTENDANCE AT ART/MUSIC EVENTS

3.10 How many times per year do you attend arts, music, or dance performances?

Respondents generally attend numerous arts, music and dance performances frequently. For example, a majority of respondents in each survey year attend 10 or more arts, music, or dance performances a year.

**Frequency of Attending Arts,
Music, or Dance Performances**

Frequency	2003	2005	2007
1to 3	8.1%	0.0%	14.3%
4 to 6	17.3%	9.8%	14.7%
7 to 9	13.1%	12.2%	11.8%
10+	61.6%	78.0%	59.2%

4.00 SPENDING

4.10 Did you spend any money at Cyberarts attractions or events?

More than thirty percent of respondents (31.3%) spent money at Cyberarts attractions or events.

Respondents who Spent Money at Cyberarts Attractions or Events

	2003	2005	2007
yes	no data	65.0%	31.3%
no	no data	35.0%	68.7%

Note: There were only a small number of respondents in 2005, thus conclusions should be made with caution.

4.20 If you spent money, how much did you spend?

Of respondents who spent money at the Cyberarts attractions or events, 50.8 percent spent less than \$25 and 77.0 percent spent less than \$50.00. Nearly twenty three percent of respondents (22.8%) spent more than \$50.00

Amount Spent by Respondent

Amount Spent	2003	2005	2007
< \$25	no data	41.7%	50.8%
\$25 - \$50	no data	33.3%	26.2%
\$51 - \$100	no data	8.3%	7.7%
> \$100	no data	16.7%	15.1%

Note: There were only a small number of respondents in 2005, thus conclusions should be made with caution.

4.30 Did you spend any money at surrounding establishments as a result of attending the Cyberarts Festival?

More than half of respondents (55.4%) spent money at surrounding establishments as a result of attending the Cyberarts Festival.

Spent Money at Surrounding Establishments

	2003	2005	2007
yes	no data	73.7%	55.4%
no	no data	26.3%	44.6%

There were only a small number of respondents in 2005, thus conclusions should be made with caution.

4.40 If yes, approximately how much at each of the following?

The highest number of respondents spent money on food and drinks. However, on average, the most money was spent on hotel/lodging (\$117.00).

How much Money Did You Spend?

	2003 Avg. Amount	2005 Avg. Amount	2007 Avg. Amount
Hotel/Lodging	no data	\$193.00	\$186.64
Food/Drinks	no data	\$53.96	\$54.23
Transportation	no data	\$42.11	\$48.37
Admission	no data	\$15.00	\$45.82
Other	no data	\$25.00	\$38.00
Miscellaneous retail	no data	\$77.44	\$29.53

There were only a small number of respondents in 2005, thus conclusions should be made with caution.

5.00 BOSTON CYBERARTS FESTIVAL

5.10 Before you arrived, were you aware that the exhibition you attended was part of the Boston Cyberarts Festival?

More than three-quarters of respondents (78.8%) were aware that the exhibition they attended was part of the Boston Cyberarts Festival. This compares to 76.5 percent of respondents in 2003 and 97.6 percent of respondents in 2005.

Aware that Exhibition Attended was Part of the Boston Cyberarts Festival

	2003	2005	2007
yes	76.5%	97.6%	78.8%
no	23.5%	2.4%	21.2%

5.20 How did you first hear about Cyberarts?

Almost half of respondents (49.7%) first heard about Cyberarts from a friend, while 20.2 percent first heard about the Festival from “other” sources (see list after table). Results are included for 2007 only.

How Did You First Hear About Cyberarts?

Source	Percent
Friend	49.7%
“Other”	20.2%
Boston Globe	6.6%
Festival website	6.0%
Can’t remember	4.4%
Phoenix	3.8%
Poster/Banner/Flyer	3.3%
Boston Business Journal	1.6%
Art New England	1.6%
Weekly Dig	1.6%
New York Times	0.5%
WBUR	0.5%
Boston Herald	0.0%
Stuff @ Night	0.0%
WFNX 101.7 FM	0.0%

“Other” sources from which respondents first heard about the Cyberarts Festival include:

- 119 Gallery
- Art Interactive
- Big RED & Shiny (N=2)
- BMOP newsletter
- Cloud Foundation
- Dance Action Network (N=2)
- Email (N=9)
- Goethe Institute
- I've attended in past years
- Is a participant (N=3)
- Music conference at NEU
- Northeastern email announcement
- Press releases
- Professor (N=2)
- School (N=3)
- School newspaper
- upcoming.org

5.30 In what other ways did you hear about the Cyberarts Festival?

The other ways in which respondents heard about the Cyberarts Festival include the Festival website (21.4%), the Boston Globe (13.4%) and a friend (10.5%), among others.

**Other Ways in which Respondent
Heard about the Cyberarts Festival**

Source	Percent
Festival website	21.4%
Boston Globe	13.4%
Friend	10.5%
Weekly Dig	9.7%
Phoenix	9.2%
Poster/Banner/Flyer	8.8%
"Other"	6.7%
Art New England	3.4%
Stuff @ Night	2.5%
WBUR	1.7%
New York Times	1.7%
WFNX 101.7 FM	0.8%
Can't remember	0.4%
Boston Business Journal	0.4%
Boston Herald	0.4%

"Other" sources from which respondents heard about the Cyberarts Festival include:

- 119 gallery
- BOMB magazine
- Cyberarts email (N=2)
- Dance Action Network
- Email
- Friends participating
- Participating galleries
- Gallery postcard
- Middlesex Beat
- NEIA website
- Professor

5.40 How many Boston Cyberarts Festival events/exhibits did you attend?

The majority of respondents (58.2%) attended only one Cyberarts event. However, many of these respondents indicated that they planned to attend other events.

Number of Events Attended by Respondent

# Events	2003	2005	2007
1	57.8%	44.1%	58.2%
2	18.7%	14.7%	13.5%
3	12.9%	8.8%	9.2%
4	6.2%	14.7%	8.5%
5	1.8%	5.9%	3.5%
6	0.4%	5.9%	3.5%
9	0.0%	0.0%	0.7%
10	0.9%	2.9%	1.4%
12	0.4%	0.0%	0.0%
14	0.0%	0.0%	0.7%
15	0.0%	2.9%	0.7%

5.50 In general, what kinds of events have you attended or are you planning to attend at this year's Boston Cyberarts Festival?

Nearly half of respondents (47.9%) attended or planned to attend exhibitions of visual arts, while 31.9 percent planned to attend music performances. Nearly thirty percent of respondents (29.4%) planned to attend public art exhibitions, 26.5 percent planned to attend conferences, lectures, or conversations; 26.1 percent planned to attend dance performances; 18.9 percent planned to attend screenings and 2.9 percent planned to attend youth programs and events. This question was asked in 2007 only.

What Kinds of Events Did You Attend or Are You Planning to Attend?

Type of Event	Percent 2007
Exhibitions of visual arts	47.9%
Music performances	31.9%
Public art exhibitions	29.4%
Conferences/lectures/conversations	26.5%
Dance performances	26.1%
Screenings	18.9%
Youth programs and events	2.9%

Note: Respondents were allowed to check more than one category, thus the results do not add to 100 percent.

5.60 What events did you attend?

Respondents attended a wide array of Festival events:

- 119 Gallery (N=6)
- 40 Years of Video Art
- Aesthetic Evidence (N=3)
- Andrew Neumann and Brian Knepp exhibits (N=2)
- Animatronics at New England Institute of Art
- Art Innovation
- Art Interactive (N=15)
- Axiom Gallery (N=9)
- Bodies in Motion
- Brandeis theatre
- Brian Knepp (N=3)
- Bromfield Gallery
- BU Lab
- Cameron Jamie
- Camille Utterback (N=4)
- Carmin Karasic
- Caty Weiss @ ICA (N=5)
- Chris Swann talk at New England Institute Art
- Collision Collective (N=16)
- Craig Swann at NEIA
- Cyberarts Gala (N=6)
- Decordova (N=5)
- Denizen Dance @ Tsai (N=2)
- ECKT
- Electric Haiku
- Gallery at Green Street Station in Jamaica Plain
- Gallery at NEIA
- Gallery Soto
- Game Symposium
- Green St. Studios
- Green Street
- Halsey Bergund
- ICA
- Iconic
- Ideas in Motion (N=9)
- Interactive
- Jonathan Bachrach's Bigprotochoice
- Judi Rotenberg Gallery (N=5)
- Lesley University
- Lizt Couter opening of Cameron Jamie
- Memory of a Looking Glass
- Milk Gallery (N=3)
- MIT (N=5)
- MIT List Exhibit
- MIT Visual Arts Center
- Moon Walk (N=7)
- Moonscape
- Night Visions
- Northeastern University
- Panel at Green ST. Studios
- Panels
- Photographic Resource Center (N=2)
- Physical Intelligence
- PRC (N=3)
- Public art
- QFWFQ Duo at 119 Gallery (N=4)
- Radcliffe Institute
- Railroad Club
- Saturday keynote
- South Shore Art Center
- Steim concert
- Student Bio-Art Self Portraits
- Tantalus Fountain by Paul Dietz
- UMass Lowell (N=2)
- Visual Music Marathon (N=7)
- Waite
- Xavier Leroy (N=8)

5.70 Do you plan to attend any other events?

More than half of the respondents (50.8%) planned to attend additional events after they completed the survey. Thus, the types and numbers of events that respondents attended are likely much higher than those reported in the previous question.

5.80 If yes, how many other events do you plan to attend?

More than three-quarters of respondents in 2007 (79.0%) planned to attend at least three more events, with 21.1 percent indicating that they would attend one more event, 38.2 percent indicating that they would attend 2 more events and 19.7 percent indicating that they would attend 3 more events. Twenty-one percent of respondents (21.0%) indicated that they planned to attend 4 or more events.

How Many Other Events Do You Plan to Attend?

# Events	2003	2005	2007
1	No data	33.3%	21.1%
2	No data	29.2%	38.2%
3	No data	12.5%	19.7%
4	No data	4.2%	10.5%
5	No data	12.5%	1.3%
6	No data	0.0%	2.6%
9	No data	4.2%	0.0%
10	No data	4.2%	1.3%
12	No data	0.0%	1.3%
14	No data	0.0%	1.3%
20	No data	0.0%	2.6%

5.90 Have you attended the Boston Cyberarts Festival in previous years?

More than two-thirds of respondents (67.1%) are first-timers to Cyberarts, while 17.4 percent of respondents have attended in one previous year and 15.5 percent of respondents have attended in several previous years.

Attended Boston Cyberarts Festival in Previous Years

	Percent 2007
No, this is my first year	67.1%
Yes, I attended in one previous year	17.4%
Yes, I have attended in several previous years	15.5%

6.00 SPONSORS

6.10 Were you aware of the Festival's sponsors?

More than twenty percent of respondents (22.3%) are aware of the Festival's sponsors. This compares to 17.4 percent of respondents in 2003 and 57.5 percent of respondents in 2005 who were aware of the Festival's sponsors.

Aware of Festival's Sponsors

	2003	2005	2007
Yes	17.4%	57.5%	22.3%
No	82.6%	42.5%	77.7%

There were a small number of respondents in 2005, thus comparisons to this data should be made with caution.

6.20 If you are aware of the Festival's sponsors, please list them here:

The highest number of respondents were aware that the LEF Foundation (N=20), Boston Phoenix (N=17), Massachusetts Cultural Council (N=16) and the Hotel @ MIT (N=13) were Festival sponsors.

Sponsors	Frequency 2007
LEF Foundation	20
Boston Phoenix	17
Massachusetts Cultural Council	16
Hotel at MIT	13
Andy Warhol Foundation	6
IBM	6
Warhol Foundation	4
Bank of America Celebrity Series	2
Goethe Institute	2
MIT Arts Council	2
National Endowment for the Arts	2
Northeastern University	2
BCC	1
Critical Dance	1
Green St. Studios	1
IOTA	1
LCC	1
MassCulture for Arts	1
Mathworks	1
Swiss Consulate	1
Weekly Dig	1
WFNX	1

7.00 WEBSITE

7.10 Did you visit the website?

Nearly sixty percent of respondents (57.3%) visited the Cyberarts website. This compares to 50.8 percent of respondents in 2003 and 72.5 percent of respondents in 2005.

Visited Website

	2003	2005	2007
yes	50.8%	72.5%	57.3%
no	49.2%	27.5%	42.7%

7.20 How did you find the website?

The highest percentages of respondents used a search engine (37.1%) or followed a link (33.1%) to find the Cyberarts website. Less than twenty percent of respondents found the Cyberarts website using “other” methods (17.7%), from a URL in Festival materials (8.1%) or a URL in a newspaper (4.0%).

How Did You Find the Cyberarts Festival Website?

	2003	2005	2007
search engine	17.4%	37.9%	37.1%
followed link	25.6%	24.1%	33.1%
other	23.3%	3.4%	17.7%
Saw URL in festival materials	23.3%	27.6%	8.1%
Saw URL in newspaper	10.5%	6.9%	4.0%

“Other” ways in which respondents found the Cyberarts website include:

- Big RED & Shiny
- Dance Action Network List
- Email (N=2)
- From a friend (N=6)
- Google (N=5)
- I have bookmarked the URL
- I knew about it
- I sought it out
- Knew the address
- Somerville Arts email list artist posting
- URL from Cyberarts’ emails

7.30 Was the website easy to use?

A majority of respondents (56.8%) indicate that the website was easy to use, while 31.2 percent indicate that it was somewhat easy to use and 12.0 percent indicate that it was not easy to use. Respondents in 2003 found the website easier to use (72.2%) than in other years. This may be a result of there being less events in fewer Festival locations in 2003 than in 2005 and 2007.

Website Easy to Use?

	2003	2005	2007
yes	72.2%	58.6%	56.8%
no	3.9%	3.4%	12.0%
somewhat	23.9%	37.9%	31.2%

7.40 Was the website helpful?

A majority of respondents from each survey year indicate that the website was helpful. In 2007, almost three-quarters of respondents (72.0%) indicate that the website was a helpful resource, while 21.6 percent indicate that it was somewhat of a helpful resource and 6.4 percent indicate that the website was not a helpful resource.

Website Helpful?

	2003	2005	2007
yes	76.0%	64.3%	72.0%
no	1.1%	3.6%	6.4%
somewhat	22.9%	32.1%	21.6%

7.50 For what purpose did you use the website?

Respondents primarily used the website to obtain general information (37.8%) and to find the schedule and location of events (37.4%). Respondents in 2003 and 2005 were also most likely to use the website for these reasons.

For What Purpose Did You Use the Website?

	2003	2005	2007
Obtain general info	33.7%	56.1%	37.8%
Schedule & location of events	27.4%	46.3%	37.4%
Visited online gallery	15.1%	12.2%	8.0%
**Read Artist Blog	NA	NA	3.8%
Apropos	3.8%	7.3%	1.3%
*Faces of Tomorrow	2.5%	NA	NA

Note: Respondents could choose more than one answer

* Only available in 2003

** Only available in 2007

7.60 What other information would you like on website?

The most cited examples of information that respondents would like to see on the website include a clearer calendar/schedule of events, more/better maps and more links to artists' websites. Specific comments include:

- A better way of visualizing all offerings
- A calendar overview with photos
- A calendar-based listing with a breakdown by day
- Better streamlining of events. I know it's hard because there's so much going on.
- Blog responses to exhibits and reception info
- Can't think of anything--it's very thorough
- Change home page each day during the festival to show that day's events up front
- Couldn't find the survey or the price of tickets for various locations
- Daily calendar and map that's tied into Google maps.
- I couldn't find a page with all needed info in one place. What/when/where. Not user-friendly at all.
- I found it a bit tricky to get at the schedule information. The emails were perfect, however.
- I would like more info on more of the events
- Images in addition to text
- Include performance times and maps
- Interactive custom maps
- Links to artists' sites
- Map and public transport themes/tracks/threads
- More accurate and complete info with pictures and lots of links relating to the artists' work.
- Better design
- More clarity about performances and locations. WAY too much information - gets overwhelming. More photos.
- More clear schedule for each day
- More links
- More pictures
- Need an overview in the form of a calendar and map and some visuals for each listing. The names don't mean anything!
- Need to include info on future events much sooner. I believe that the website was still mostly 2005 content until February of this year.
- Perhaps a way to type in keywords and have all relevant events appear
- Please have someone rethink the schedule and search functionality- it is entirely unusable. The paper schedule was the only comprehensible map.
- Put price lists for performances
- Separate list of one day events and performances
- The interface for the search page is not user friendly. You almost need to know already what you are looking for when you go to use the website for event information. I would have liked festival artwork to be more integrated into the website.
- This year the "what's happening today" emails were a BIG help.
- Video links for performance artists
- Would be nice to have an overall page, visually, then click links for specifics

7.70 Did you use the Boston Cyberarts Festival mobile website?

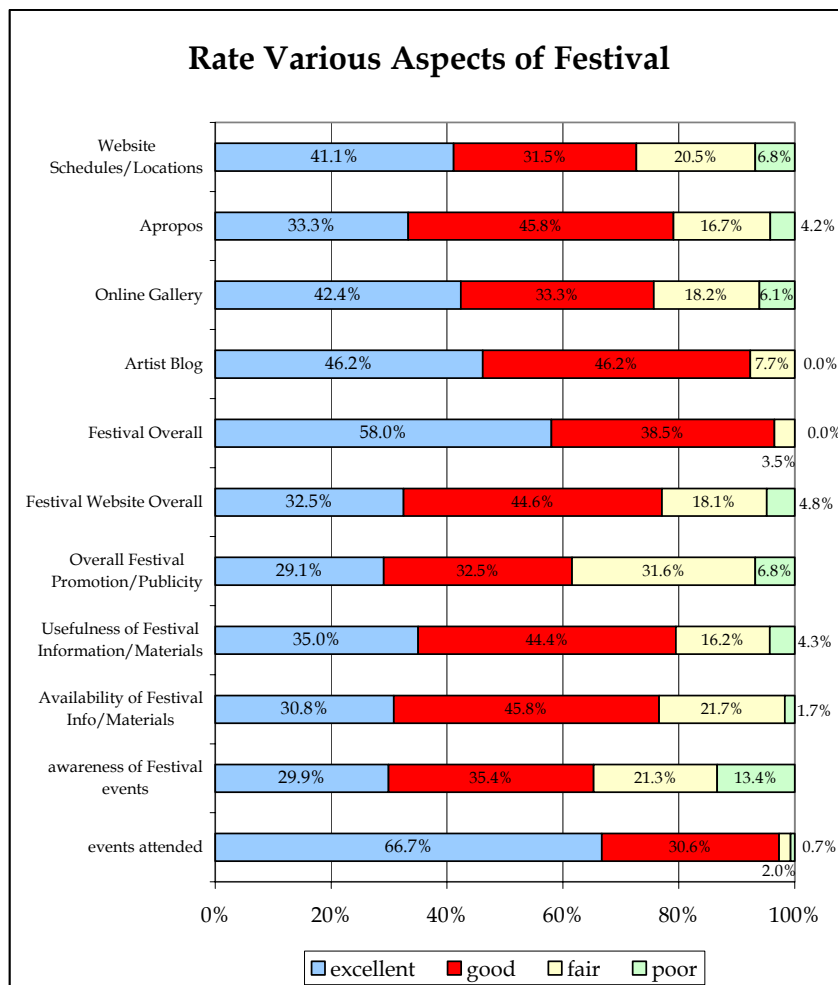
Fewer than four percent of respondents (3.6%) used the Cyberarts Festival mobile website. This question was asked in 2007 only.

Used the Boston Cyberarts Festival Mobile Website

	2007
Yes	3.6%
No	96.4%

8.00 RATE THE FESTIVAL

Respondents were asked to rate various aspects of the Festival (see summary chart below). Specific data for each question follows the chart. Overall, respondents rate the various aspects of the Festival highly, particularly the events attended (66.7% excellent, 30.6% good) and the Festival overall (58.0% excellent, 38.5% good).



8.10a. Rate the events that you attended

A high percentage of respondents rate the events they attended as excellent or good in each survey year. In 2007, nearly ninety-seven percent of respondents (96.3%) rate the Cyberarts Festival as excellent (66.8%) or good (29.5%). Only 3.7 percent of respondents rate the Festival as fair (3.2%) or poor (0.5%).

Events Attended

	2003	2005	2007
excellent	52.8%	63.2%	66.8%
good	42.5%	36.8%	29.5%
fair	4.7%	0.0%	3.2%
poor	0.0%	0.0%	0.5%

8.10b. Rate awareness of Festival events

More than sixty percent of respondents (61.7%) rate their awareness of Festival events as excellent (29.6%) or good (32.1%). Twenty-four percent of respondents (23.9%) rate their awareness of the Festival as fair and 14.5 percent of respondents rate their awareness of the Festival as poor.

Awareness of Festival Events

	2003	2005	2007
excellent	22.3%	17.1%	29.6%
good	34.0%	57.1%	32.1%
fair	28.2%	22.9%	23.9%
poor	15.5%	2.9%	14.5%

8.10c. Rate availability of Festival info/materials

More than three-quarters of respondents in 2007 (76.7%) rate the availability of Festival information/materials as excellent (32.0%) or good (44.7%), while 20.0 percent rate the availability of Festival information/materials as fair and 3.3 percent rate information/materials as poor.

Availability of Festival Info/Materials

	2003	2005	2007
excellent	39.8%	45.2%	32.0%
good	36.7%	41.9%	44.7%
fair	16.3%	12.9%	20.0%
poor	7.1%	0.0%	3.3%

8.10d. Rate usefulness of Festival information/materials

More than eighty percent of respondents (80.7%) rate the usefulness of Festival information/materials as excellent (37.9%) or good (42.8%), while 15.9 percent rate the usefulness of Festival information/materials as fair and 3.4 percent rate the usefulness of Festival information/materials as poor.

Usefulness of Festival Information/Materials

	2003	2005	2007
excellent	34.4%	35.5%	37.9%
good	37.8%	51.6%	42.8%
fair	22.2%	12.9%	15.9%
poor	5.6%	0.0%	3.4%

8.10e. Rate overall Festival promotion/publicity

Sixty percent of respondents (60.0%) rate the overall Festival promotion/publicity as excellent (28.1%) or good (34.9%), while 30.1 percent rate it as fair and 6.8 percent as poor. Many respondents indicated in the open-ended comments that more publicity is needed and that the publicity should be targeted at a wider audience.

Overall Festival Promotion/Publicity

	2003	2005	2007
excellent	17.3%	16.7%	28.1%
good	44.9%	63.3%	34.9%
fair	25.5%	20.0%	30.1%
poor	12.2%	0.0%	6.8%

8.10f. Rate festival website overall

More than three-quarters of respondents (77.3%) rate the website overall as excellent (34.7%) or good (42.6%), while 18.8 percent rate the website as fair and 4.0 percent rate the website as poor.

Festival Website Overall

	2003	2005	2007
excellent	23.9%	36.4%	34.7%
good	52.1%	45.5%	42.6%
fair	11.3%	13.6%	18.8%
poor	12.7%	4.5%	4.0%

8.10g. Rate Festival overall

A large majority of respondents (96.1%) rate the Festival overall as excellent (56.8%) or good (39.3%). Only 3.8 percent of respondents rate the Festival as fair and no respondents rate the Festival as poor.

Festival Overall

	2003	2005	2007
excellent	45.5%	58.8%	56.8%
good	47.5%	41.2%	39.3%
fair	7.1%	0.0%	3.8%
poor	0.0%	0.0%	0.0%

8.10h. Rate the artist blog

Most respondents rate the artist blog highly, with 45.2 percent rating the blog as excellent and 48.4 percent rating the blog as good. Only 6.5 respondents rate the artist blog as fair and no respondents rate it as poor.

Artist Blog

	2007
excellent	45.2%
good	48.4%
fair	6.5%
poor	0.0%

Note: There were only a small number of responses to this question, thus conclusions should be made with caution.

8.10i. Rate the online gallery

Most respondents in both 2003 and 2007 rate the online gallery favorably, with 42.1 percent of respondents in 2007 rating the blog as excellent and 36.8 percent rating the blog as good. Nearly sixteen percent of respondents (15.8%) rate the artist blog as fair and 5.3 percent rate it as poor.

Online Gallery

	2003	2005	2007
excellent	27.5%	no data	42.1%
good	50.0%	no data	36.8%
fair	15.0%	no data	15.8%
Poor	7.5%	no data	5.3%

Note: There were only a small number of responses to this question, thus conclusions should be made with caution.

8.10j. Rate Apropos

More than eighty percent of respondents (82.1%) rate Apropos as excellent (35.7%) or good (46.4%), while 14.3 percent rate Apropos as fair and 3.6 percent rate Apropos as poor.

Apropos

	2003	2005	2007
excellent	34.8%	no data	35.7%
good	34.8%	no data	46.4%
fair	21.7%	no data	14.3%
poor	8.7%	no data	3.6%

Note: There were only a small number of responses to this question, thus conclusions should be made with caution.

8.10k. Rate website schedules/locations

While open-ended comments indicate some suggestions for improvement of the web schedule and locations, 44.8 percent of respondents rate the website schedule/locations as excellent and 31.0 percent rate them as good. Seventeen percent of respondents (17.2%) rate the website locations/schedules as fair and 6.9 percent rate them as poor.

Website Schedules/Locations

	2003	2005	2007
excellent	27.4	no data	44.8%
good	48.4	no data	31.0%
fair	16.1	no data	17.2%
poor	8.1	no data	6.9%

8.30 Would you recommend Festival to friends?

Nearly all respondents (99.1%) would recommend the Cyberarts Festival to friends. This percentage has remained fairly consistent since 2003.

Recommend Festival to Friends

	2003	2005	2007
yes	97.1%	94.6%	99.1%
no	2.9%	5.4%	0.9%

8.40 Why wouldn't you recommend the Festival to friends?

Comments include:

- It totally depends on the event. I would recommend they look into it, but I wouldn't give a blanket statement of recommendation.
- Have to be hardcore

8.50 How can we make next Festival better?

Open-ended comments from respondents are varied, although some of the common themes include better/easier to read schedules, better/clearer maps, expanding the types of art on display, general comments of praise, more centralized locations and an increase in the level of publicity/advertising. Comments include:

- A more hands-on interactive exhibit
- Advertise/promote the event better (N=7)
- Better brochure with all events, times, bios, etc
- Better calendar, spread out over more time so there are less simultaneous events
- Better designed website and poster
- Better handout listing events/times. Newspaper handout had NO times listed!
- Better lighting of art. Some of the art was not illuminated sufficiently.
- Better overview of events with some photos
- Better publicity to both public and potential artists
- Better schedule
- Better website and paper schedules
- Co-marketing with local businesses/restaurants
- Cross promote other events
- Cyberarts should be proud of itself and the great job everyone does. I think expanding the reach of Cyberarts would be nice so that it's better known elsewhere (Ars Electronica, Sonar, Mutek etc). The Boston arts world gets a bit wrapped up in the local scene at times and I think Cyberarts can be guilty of this too.
- Do not limit to video or animation. Please include more digital prints. Also display 3D rapid prototyping in town.
- Easier directions to events; make schedule easier to read/by date
- Flier in nearby bars or retail stores
- Focus on art, then technology as a means of expression- avoid academic work, allow participants to experiment/discover/create along with the artists.
- Focus on the small events even more than you focus on the large events. They need your help.
- Get more funding so you can bring in high-end artists
- good organization
- Hold in a better space/open area
- I can't think of anything. I loved it.
- I don't think you can make it better!
- I was trying to find information on your website about the Flash workshops at the Art Institute New England but couldn't find them.
- Ideally, try to think about broader audiences (film audience, Armenians, whatever) and increase and support opportunities for shared conversation among people in audience, not just among panelists or in one-way question and answer. .
- In-depth how-tos showing technology details
- It was great
- It's great; very inspiring
- Less driving around the city!
- Longer session and air conditioning
- Make it more noticeable in general public areas- didn't even know about it and [I am} a creative director in interactive
- Map of events

- Maybe do a little more reaching out to non-cyber audiences - there should be more of them getting an education! You might ask some of the venues for additional contacts they may have that are NOT already cyber-oriented?
- More advertising in Northern Maine and New Hampshire
- More local events (Lowell)
- More profiles online
- More public art
- More publicity at MIT and Harvard
- More publicity, including outside of Cyberarts community and out-of town (N=6)
- More tech time, more organization.
- More visual art involvement.
- Most cyber-technology is so far beyond me, in time & effort. The fact that our good friend, George Fifield, has started this and made it a success is pleasure enough for me. Don't ever stop, please!!!!
- Most of the pieces I saw were a bit too daunted by the technology.
- Possibly involve more artists of color in the festival. Include festival sites in diverse neighborhoods and involve their communities.
- Promote via flyers or posters in more neighborhood locations like Jamaica Plain
- Provide funding for sponsoring institutions. Looks like the event gets lots of money but sponsoring institutions have to support themselves. If you can't fund the institutions then spend more effort on more press coverage of events.
- Publicity could be better. I only heard about it after it had started, and I'm quite interested and usually well informed about art events.
- Reduce offerings, focus program more
- Regarding dance: Would like it if the video was more essential to the dance. With exceptions, the two were separate.
- Say what events are stroller accessible.
- Send out printed schedule of events and descriptions and map.
- Smoother transitioning
- Space events closer. Also, cluster events (like 2 days of events at MIT, 3 at Museum of Science etc)
- Spend some money on a better design for the website. It needs to be improved visually and in functionality.
- Take care of how artists come travel here. Offer 2 nights at Hotel. Keep the atmosphere and good variety of artists.
- The video at Green Street was fabulous.
- Try to keep all events around the same area so people can walk from one to the other event; either Cambridge or Boston if possible.
- Another Visual Music Marathon!
- Banners from planes flown around city
- Better organization of program (N=2)
- Don't lose the improvisation and experimental nature of it
- I like it just like it is- eclectic and real
- Longer festival and television advertising
- More info in different locations, weekly papers, and list timings on fold out
- More information on location of events
- More interaction between say filmmakers and composers, etc.
- More interactive activities
- More interesting music with less white noise
- More promotion (N=2)

8.60 Would you attend next Festival?

More than eighty-five percent (85.3%) of respondents indicate that they would attend the next Cyberarts Festival, while fifteen percent (14.7%) are unsure. No respondents in 2003, 2005 and 2007 indicated that they would not attend the next Cyberarts Festival.

Would You Attend Next Festival?

	2003	2005	2007
yes	85.7%	92.1%	85.3%
no	0.0%	0.0%	0.0%
don't know	14.3%	7.9%	14.7%



Boston Cyberarts Festival 2007 Survey

Please help us make the next Boston Cyberarts Festival better by filling out this survey. Or if you prefer, you can fill out the survey online at www.bostoncyberarts.org. To show our thanks, when you complete the survey you can enter to **win a \$250 gift certificate to Amazon.com!**

A. General Information

1. Zip Code of Your Residence: _____

2. Sex:

male female

3. Age: _____

4. Are you a student?

yes no

If yes, please indicate name of college or university, and then skip to question #7:

5. What is the highest level of education that you have completed?

- less than high school
- high school
- 2-year college/technical/associate's degree
- 4-year college degree
- Master's or higher

6. What field/occupation are you employed in?

- advertising/PR
- education
- fine arts/crafts
- graphic arts
- high tech
- publishing
- social service
- retired
- construction
- financial services
- food service/hospitality
- healthcare
- legal services
- retail
- TV/radio
- other: _____

7. What is your approximate total household income level?

- under \$20,000
- \$20-35,000
- \$36-49,000
- \$50-75,000
- \$76-100,000
- \$100,000+

8. How many times per year do you attend performing or visual arts events or exhibitions?

- 1-3 times
- 4-6 times
- 7-9 times

10 or more times

B. Spending

9. Did you spend any money at Cyberarts Festival exhibitions or events (including admission fees)?

yes no

If yes, about how much? \$ _____

10. Did you spend any money at surrounding establishments as a result of attending the Cyberarts Festival?

yes no

If yes, approximately how much did you spend at each of the following?

Admissions (not including Cyberarts Festival events)	\$ _____
Miscellaneous retail (e.g., souvenirs, T-shirts)	\$ _____
Transportation (parking, gas, tolls, taxi, public trans.)	\$ _____
Food/Drinks	\$ _____
Hotel/Lodging	\$ _____
Other	\$ _____

C. Boston Cyberarts Festival

11. Before you arrived, were you aware that the exhibition or event you attended was part of the Boston Cyberarts Festival?

yes no

If no, please skip to question #15

12. If yes, how did you first hear about Boston Cyberarts Festival? (please check only one)

<input type="radio"/> Friend/relative	<input type="radio"/> Festival website
<input type="radio"/> Art New England	<input type="radio"/> Boston Business Jrnl
<input type="radio"/> Boston Globe	<input type="radio"/> Boston Herald
<input type="radio"/> NY Times	<input type="radio"/> Phoenix
<input type="radio"/> Stuff @ Night	<input type="radio"/> WBUR
<input type="radio"/> Weekly Dig	<input type="radio"/> WFNX 101.7FM
<input type="radio"/> Poster, banner, flyer	<input type="radio"/> Can't remember
<input type="radio"/> Other _____	

13. In what other ways did you see or hear about Boston Cyberarts Festival? (please check all that apply)

<input type="radio"/> Friend/relative	<input type="radio"/> Festival website
<input type="radio"/> Art New England	<input type="radio"/> Boston Business Jrnl
<input type="radio"/> Boston Globe	<input type="radio"/> Boston Herald
<input type="radio"/> NY Times	<input type="radio"/> Phoenix
<input type="radio"/> Stuff @ Night	<input type="radio"/> WBUR
<input type="radio"/> Weekly Dig	<input type="radio"/> WFNX 101.7FM
<input type="radio"/> Poster, banner, flyer	<input type="radio"/> Can't remember
<input type="radio"/> Other _____	

14. In general, what kind of events have you attended, or are you planning to attend, at this year's Boston Cyberarts Festival? (please check all that apply)

- Conferences/lectures/conversations
- Dance performances
- Exhibitions of visual arts
- Music performances
- Public art exhibitions
- Screenings
- Youth programs and events

15. In total, how many Cyberarts Festival events or exhibitions have you attended this year? _____

Please list them: _____

16. Do you plan to attend any other events during this year's Festival?

- yes no

If yes, about how many additional events do you plan to attend? _____

17. Have you attended the Boston Cyberarts Festival in previous years?

- no, this is the first year I have attended the Festival
- yes, I attended in one previous year
- yes, I have attended in several previous years.

D. Sponsors

18. Were you aware of the Festival's sponsors?

- yes no

If yes, please list those you were aware of:

E. Cyberarts Website

19. Did you visit the Boston Cyberarts Festival's website?

- yes no

20. How did you find the website?

- followed a link
- through a search engine
- saw URL on Festival materials
- saw URL in a newspaper article or ad
- other _____

21. Was the website easy to use?

- yes no somewhat

22. Was the website a helpful resource for information?

- yes no somewhat

23. How did you use the website? (please check all that apply)

- To obtain general Festival information
- For schedule and location of events
- To read the Artist Blog
- To use the Apropos artist database
- To visit the Online Gallery

24. What other information would you like to see on the website? ___

25. Did you use the Boston Cyberarts Festival's mobile website (bcf.mobi)?

- yes no

F. Rate the Festival

26. Please rate the following Festival elements: (A=excellent; B=good; C=fair; D=poor)

- ___ The events you attended
- ___ Your awareness level of Festival events
- ___ Availability of Festival info and materials
- ___ Usefulness of Festival info and materials
- ___ Overall Festival promotion/publicity
- ___ Festival website overall
- ___ Artist blog (on website)
- ___ Website's Online Gallery
- ___ Apropos artists database (on website)
- ___ Website schedule of events/locations

27. Please rate the Boston Cyberarts Festival overall: _____
(A=excellent; B=good; C=fair; D=poor)

28. Would you like to receive information upcoming Cyberarts events?

- yes no

If yes, please give us your email address (please print clearly) _____

29. Would you recommend the Boston Cyberarts Festival to your friends?

yes no

If no, why not? _____

30. How can we make the next Boston Cyberarts Festival better? ____

31. Would you attend the next Boston Cyberarts Festival?

yes no don't know



Boston Cyberarts Festival Survey of Participating Organizations

Thank you for being part of the 2007 Boston Cyberarts Festival! As in prior years, the Center for Policy Analysis at UMass-Dartmouth is conducting an evaluation of the economic impact of the Festival on the communities in which the events took place. It would be very helpful if you could complete this form for us. Please fill it out to the best of your ability; you can also attach a detailed budget if available. The data that you provide will be aggregated with other participating organizations and will not be reported separately or shared with any other parties.

I. Organization Name _____

II. Cyberarts Attendance

Please list the total attendance at your venue that is directly related to the Boston Cyberarts Festival _____

III. Please provide the itemized expenditures by your organization that are directly related to the Boston Cyberarts Festival (estimate if necessary).

A. Staff Expenses

Payroll for people in your organizations (including full- & part-time staff) \$ _____

B. Payments to Artists

Payments to Local Artists \$ _____

Payment to Non-Local Artists \$ _____

C. Overhead and Operating Expenses

Advertising \$ _____

Contract Services (including accounting, banking and legal) \$ _____

Supplies and Materials \$ _____

Postage \$ _____

Publications \$ _____

Telephone \$ _____

Travel Costs \$ _____

Other (please specify) \$ _____

D. Facility Expenses

Rent/Lease \$ _____

Equipment \$ _____

E. In-Kind

Please provide an estimate of in-kind contributions that your organization received that are directly related to Boston Cyberarts. \$ _____

IV. Employment

A. Employee Hours

What is the total number of employee hours spent directly working on the Cyberarts Festival? _____

B. Volunteer Hours

What is the total number of volunteer hours spent directly working on the Cyberarts Festival? _____

**Thanks for taking the time to fill out this survey.
We appreciate your feedback!**

Please mail or fax (508-999-8374) your completed survey by to:

Center for Policy Analysis
University of Massachusetts - Dartmouth
285 Old Westport Road
North Dartmouth, MA 02747-2300

or you can email the survey to dborges@umassd.edu

Appendix B – Press Bibliography

Bibliography of press for Boston Cyberarts Festival 2007 (Sorted by Date)

- The Boston Globe: March 8, 2007: “Commonwealth Awards go to festival, lit journal”: Catherine Foster
- Cambridge Chronicle: March 15, 2007: “Motzkin commissioned to create award winners”
- The Boston Phoenix: March 16, 2007: “Art Going Deep”: Randi Hopkins
- The Boston Phoenix: March 22, 2007: “Hoofing it”: Debra Cash
- Dover-Sherborn Press: March 29, 2007: “Keeping Tabs”
- Boston Magazine: April, 2007: “What to do this month”: Jason Feifer
- DanceTeacher: April, 2007: “Upcoming Events”
- Beat Magazine: April, 2007: “The Boston Cyberarts Festival”: Rachel Telehany
- Art New England: April-May, 2007: “New Galleries”: Grace Consoli
- The Boston Sunday Globe: April 01, 2007: “Cyber-A-Thon
- Brandeis University News: April 19, 2007: “Ancient Greek myth reinvented in multi-media presentation of The Puzzle Master”: Marsha MacEachern
- Lowell Sun: April 05, 2007: “ARTpicks”
- The Weekly Dig: April 11-18, 2007: “Jesus Wept”: Jason Feifer
- Boston Business Journal: April 12, 2007: “Region’s creative economy to gain political spotlight”: Naomi R. Kooker
- The Boston Phoenix: April 13, 2007: “Power Surge”: Randi Hopkins
- The Boston Globe: April 13, 2007: “Tech tactics”: Meredith Goldstein
- The Boston Sunday Globe: April 15, 2007: “Q&A George Fifield”: Harvey Blume
- The Boston Sunday Globe: April 15, 2007: “Joyful collisions of art and science”: Leslie Brokaw
- The Commonwealth Journal: April 16, 2007: “Boston Cyberarts: George Fifield”: Melissa Grahm
- Braintree Forum: April 17, 2007: “Braintree High student exhibits photo at Tech Art III in Cohasset”: Mike Gardner
- The Weekly Dig: April 18-25, 2007: “Boston Cyberarts 2007”: David Wildman
- The Boston Globe: April 19-25, 2007: “The Future is Now”: Greg Cook
- Metro West Daily News (South Edition): “Boot up your imagination”: Chris Bergeron
- Bay Windows: April 19, 2007: “Hold me closer, Tony dancer”: Brian Jewell

Tufts Daily: April 19, 2007: "Boston Cyberarts Festival celebrates innovative art in our technological times": Kyle Chayka

Brandeis University News: April 19, 2007: "The future is now": Greg Cook

The Boston Globe: April 20, 2007: "The Wonder Years": Mark Feeney

Cambridge Tab: April 20, 2007: "When art meets science..." Ed Symkus

Boston Herald: April 20, 2007: "CyberArts fest programmed for innovation": Michael Marotta

The Boston Phoenix: April 20-26, 2007: "Conversations wanted": Christopher Millis

The Boston Phoenix: April 20-26, 2007: "Future Perfect": Randi Hopkins

The Boston Sunday Globe: April 22, 2007: "A magazine's new way to cover new media": Cate McQuaid

Worcester Sunday Telegram: April 22, 2007: "A magazine's new way to cover new media": Cate McQuaid

The Standard Times: April 22, 2007: "UMass professor's animation to be showcased at Boston festival"

Panorama: April 23-May 6, 2007: "Moving Pictures": Scott Roberto

The Boston Globe: April 24, 2007: "When movement meets technology, the results can be thrilling": Karen Campbell

The Boston Globe: April 25, 2007: "Cyber-reality check": Meredith Goldstein

The Boston Globe: April 26-May 2, 2007: "Dance": Karen Campbell

The Boston Globe: April 26, 2007: "It's the place where creativity and technology meet": Cate McQuaid

Portsmouth Herald: April 26, 2007: "Getting under your skin": Rick Dumont

The Boston Globe: April 26, 2007: "An unfinished look at the cycle of life": Cate McQuaid

Dorchester Reporter: April 26, 2007: "Festival promotes Cyberarts": Chris Harding

The Boston Phoenix: April 27, 2007: "City limits": Debra Cash

The Boston Globe: April 27, 2007: "Back to the future": Ken Johnson

The Boston Globe: April 28, 2007: "Cyber arts": Meredith Goldstein

Boston Magazine: May, 2007: "What to do this month": Jason Feifer

The Boston Globe: May 1, 2007: "Grace at the crossroads of dance and technology": Karen Campbell

The Weekly Dig: May 2-9, 2007: "Denizen, Half-folk, half-alien Cyberarts extravaganza": Rachael Rosner

The Boston Globe: May 2, 2007: "Film": Meredith Goldstein

The Boston Globe: May 4, 2007: "A layered treat of sound, light, moving images": Terry Byrne

The Boston Globe: May 7, 2007: "Ancient myth with (electro-acoustic) resonance": Jeremy Eichler

Bostonist: May 8, 2007: "Five Hundred Twenty Five Thousand Six Hundred Minutes...": Jon Petitt

Northeastern News: May 10, 2007: "When sight meets sound": Julie Balise

The Harvard University Gazette: May 17, 2007: "Newsmakers"

Boston University Daily Free Press: May 20, 2007: "New media art forms on display in city": David Brand

Animation World Magazine: May 25, 2007: "Visual Music Marathon: Musical Fine Art Animation Benchmark": Jean Detheux

Appendix C - Cyberarts Participating Organizations

Organization	Festival Event
Boston Cyberarts at Green Street Studios	Ideas in Motion:The Body's Limit conference
Boston Cyberarts at Green Street Studios	Xavier Leroy: Self unfinished
SHARE Consulate of Switzerland	LETS TAKE A SEAT!
Cambridge Science Festival at Genzyme	Bio-Art Self-Portraits
Cambridge Science Festival at MIT Stata Center	Architect of the Air
Cambridge Science Festival at the Museum of Science	ZAP!
Cambridge Science Festival online	Public Online Canvas
Cambridge Science Festival at the MIT Tang Center	State-of-the-Art Computer Animation
DeCordova Museum and Sculpture Park	Big Bang
Dinosaur Annex Music Ensemble at First Church Boston	Dinosaur Annex Music Ensemble: Pioneers & Premieres IV
Halsey Burgund at the Cambridge YMCA Theater	Otherwise Uninvolved Individuals
Mills Gallery at the Boston Center for the Arts	Examining cultures that have developed under an oppressive political regime, viewed both from insider and outsider's viewpoints
Art Interactive	Camille Utterback
AXIOM Gallery	Aspect Magazine artists
Bank of America Celebrity Series at BU Tsai Performance Center	Kinodance Company: Denizen
Brandeis Electro-Acoustic Music Studio (BEAMS) at Slosberg Hall	The Puzzle Master Opera
Bromfield Gallery	aura of multiple
Brown University David Winton Bell Gallery	works from the cave
Cloud Foundation	Cyberart Central for Youth
Cloud Foundation	Nell Breyer and Kinodance Company at Cloud Place
Cloud Foundation	Neil Leonard live at Cloud Place
Cloud Foundation and Jonathan Bachrach	Bigprotochoice
CyberArtCentral @ Art Interactive	CyberArtCentral
COLLISION collective at the MIT Stata Center	COLLISIONeleven
Computer Clubhouse at the Museum of Science	Digital Studio Exhibit
Create Boston, the Boston Redevelopment Authority, Northeastern University and Boston Cyberarts	Panel Discussion on Creativity and Game Design @ Powering Up: Boston's Digital Game Industry
Emerson College, Huret & Spector Gallery	PixelNation 4: student exhibition of digital media works
Enormous Room	Beat Research
Gallery Artists Studio Projects (GASP)	Reactive
Goethe Institut at the MIT Broad Institute	40 years of Video Art
Goethe-Institut Boston	40 years of Video Art
Howard Yezerski Gallery	Orpheus and Eurydice

Cyberarts Participating Organizations (CONTINUED)

Organization	Festival Event
iKatun at various evacuation routes in Boston	It takes 154,000 breaths to evacuate Boston
Institute of Contemporary Art	Electric Haiku: Calm as Custard
Judi Rotenberg Gallery	Brian Knep: Aging
Lesley University	Night Visions
MIT Center for Advanced Visual Studies	Xavier LeRoy: product of circumstances
New England Institute of Art	A 10-day CyberArts Festival
Non-Event at Killian Hall, MIT	Innovative Electro-Instrumental Performance from STEIM and Beyond
Photographic Resource Center at Boston University	Picture Show: cinematic allusions in new media
Radcliffe Institute for Advanced Study	Moonwalk
RiverRun Bookstore	Kaleidoskins
South Shore Art Center	TechArt III
Studio Soto	Andrew Neumann
TransCultural Exchange	Exhibit of work by Mary Sherman and Rudi Punzo
TransCultural Exchange at Northeastern University: Shillman 135	Conference on International Opportunities in the Arts
TransCultural Exchange at Northeastern University: Snell 168	Conference on International Opportunities in the Arts
UMass Lowell Dugan Gallery	Cyberarts show
UMass Lowell University Gallery	Drift Wall 2007
Wellesley College Jewett Art Center	Inside and Outside the Magic Box
Whistler House Museum of Art	Dorothy Simpson Krause
119 Gallery	Memory of a looking glass exhibit
Applied Convergence	Applied Convergence
Art Interactive	Cyberart Central
Berklee College of Music	freex 2 geex
Boston University SCV Computer Graphics Lab (HiPart)	Virtual environ. @ BU SCV wall
Brandeis Electro-Acoustic Music Studio (BEAMS) at Spingold Theater Center	Half Marathon
Emerson College and New Radio and Performing Arts, Inc. at the Museum of Science, Cahners Theater	Floating Points 4: panel on Art and Social Networks
Hotel@MIT	closing Gala & IBM Innovation award ceremony
Lumen Eclipse Public Motion Art Displays	Lumen Eclipse
Massachusetts College of Art, Studio for Interrelated Media (SIM)	I.C.A.R.U.S.- Escape In Space
MEME@Brown	STEIM: featuring Michel Waisvisz, Joel Ryan, Evan Parker, and members of the MEME Ensemble
MIT List Visual Arts Center	Cameron Jamie
MIT List Visual Arts Center	Redefining the Prosthetically Enhanced Body
New England Conservatory of Music	international multichannel electronic compositions
New Radio and Performing Arts, Inc. and Judi Rotenberg Gallery	Handheld Histories as Hyper-Monuments
New Radio and Performing Arts, Inc. and the Museum of Science, Boston	Pulse Pool installation
New Radio and Performing Arts, Inc./Upgrade! Boston	Networked Narratives
Northeastern University Raytheon Amphitheatre in the Egan Building	Visual Music Marathon
School of the Museum of Fine Arts	CyberWindow

APPENDIX D: 2007 Boston Cyberarts Festival Events

CYBERARTCENTRAL

At Art Interactive, 130 Bishop Allen Dr,
Cambridge

*Talk to Cyberart staffers, get info on
events, buy a t-shirt!*

Apr 20-May 6 – bostoncyberarts.org

2007 Cyberarts Gala

Hotel @ MIT, 20 Sidney St, Cambridge

*An opportunity to meet and mingle
with Festival artists and other Cyber-
fans!*

May 4, 6:30pm – bostoncyberarts.org

*Sponsored by IBM and the Hotel @
MIT*

CONVERSATIONS

International Opportunities in the Arts

TransCultural Exchange, Northeastern
Univ, Boston

*Conference sessions on international
residencies*

Apr 28-29 –

www.transculturalexchange.org

New American Dictionary Launch

Art Interactive , 130 Bishop Allen Dr,
Cambridge

*Signing and discussion of the new
Interactive Security/Fear Edition*

Apr 26 – www.artinteractive.org

OurFloatingPoints 4

Museum of Science , Boston

*Discussion about the social and
economic implications of online
environment Second Life*

Apr 25 – www.mos.org/brainyacts

*By Emerson College and New Radio
and Performing Arts*

Powering Up: Boston's Digital Game Industry

Create Boston

Northeastern University, Boston

*Conference on the digital game
industry and Boston's creative
economy*

Apr 21 –

www.createboston.com/poweringup

*With funding from the John & Abigail
Adams Arts Fund of the MCC*

Redefining the Prosthetically Enhanced Body

MIT Whitaker Bldg, 21 Ames St,
Cambridge

*An exploration of the evolution of the
human-machine interface*

Apr 24 – web.mit.edu/lvac

Technological Frontiers and the Limits of Nature

New Radio and Performing Arts

130 Bishop Allen Dr, Cambridge

*A panel discussion exploring the
relationship of technology and the
natural environment*

May 3 – www.turbulence.org

Sponsored by LEF Foundation

WebAffairs

Studio Soto , 63 Melcher St, Boston

*Reading and presentation by Show-n-
Tell about an adult video web
community*

Apr 25 – www.studiosoto.com

DANCE

Ideas in Motion: The Body's Limit

Green Street Studios , 185 Green St,
Cambridge

*A two-day conference highlighting the
latest in dance+ technology with an
international roster of artists and
engineers*

Apr 21-22 – bostoncyberarts.org

*Sponsored in part by LEF Foundation,
Goethe-Institut, Netherlands
Consulate*

Xavier Le Roy: Self Unfinished (1998)

Green Street Studios , 185 Green St, Cambridge

*French-born, Berlin-based dancer
Xavier Le Roy performs as part of
Ideas in Motion*

Apr 22 – bostoncyberarts.org
Sponsors include French Embassy NY, NEFA, MIT

Xavier Le Roy: Product of Circumstances (1999)

MIT CAVS , 265 Mass Ave, Cambridge

*French-born, Berlin-based dancer
Xavier Le Roy performs as part of
Ideas in Motion*

Apr 23 – bostoncyberarts.org
Sponsors include French Embassy NY, NEFA, MIT

Electric Haiku: Calm as Custard

Institute of Contemporary Art , 100 Northern Ave, Boston

A partnership of technology and the human body, by choreographer Cathy Weis

Apr 28-29 – www.icaboston.org
Sponsored in part by Kelly Packowski MS Foundation

Denizen by Kinodance Company

Tsai Center at BU , 685 Comm Ave, Boston

"Intermedia" performance bringing together dance, cinema, visual art, and sound

May 2-3 – www.celebrityseries.org
In association with Bank of America Celebrity Series

EXHIBITIONS

10-Day CyberArts Festival

New England Institute of Art , 10 Brookline Pl, Brookline

Interactive art in the Gallery on the Plaza, plus Interactive Flash workshops.

Apr 24-May 4 – www.artinstitutes.edu/boston

A Mechanical Universe

TransCultural Exchange . 516 E. 2nd St, South Boston

An interactive sound and kinetic installation by Rudi Punzo and Mary Sherman

May 5 & May 12 – www.transculturalexchange.org

Animated Gestures

Art Interactive , 130 Bishop Allen Dr, Cambridge

Three playful interactive installations by Camille Utterback

Mar 9-May 13 – www.artinteractive.org

AURA of the Multiple

Bromfield Gallery , 450 Harrison Ave, Boston

Vivian Pratt's sculptures, in traditional wood and Cyber-versions

May 2-26 – www.bromfieldgallery.com
Sponsored by Polhemus

Big Bang! Abstract Painting for the 21st Century

DeCordova Museum & Sculpture Park Sandy Pond Rd, Lincoln

Works by 15 painters whose imagery is informed by current scientific visual languages

Jan 20-Apr 22 – www.decordova.org

Brian Knep: Aging

Judi Rotenberg Gallery , 130 Newbury St, Boston

Video and interactive works inspired by scientists who explore the aging process

Apr 21-28 – www.judirotenberg.com

Cameron Jamie Retrospective

MIT List Visual Arts Center , 20 Ames St, Cambridge

20 years of drawings, sculptures, films, and archival materials

May 3-July 8 – web.mit.edu/lvac

COLLISIONeleven

COLLISION collective , MIT Stata Center, Cambridge

An experimental art show of innovative and provocative works in

many media

Apr 20-May 1 –

www.collisioncollective.org

Cyberarts at UMass Lowell

Dugan Gallery , UMass Lowell

Multimedia exhibition from 3D animation and web design studios

Apr 9-May 3 – www.uml.edu/dept/art

CyberWindow

School of the MFA , 230 Fenway, Boston

Silent narrative works, projected onto a window - from 9 pm to dawn

Apr 20-May 6 – www.smfa.edu

Dorothy Simpson Krause: Book + Art

Whistler House Museum of Art , 243 Worthen St, Lowell

An exhibition of artist books and related mixed media work

Mar 31-May 12 –

www.whistlerhouse.org

Double Psycho + (1)

Studio Soto , 63 Melcher St, Boston

A synthesis by Andrew Neumann of the Hitchcock classic "Psycho" with its later remake

Apr 22-May 6 – www.studiosoto.com

Drift Wall 2007

University Gallery , UMass Lowell

An interactive video installation by Boston-based artist Brian Knep

Apr 11-May 9 – www.uml.edu/dept/art

Encounters and Sights of Time

Mills Gallery at the BCA , 539 Tremont St, Boston

Two exhibitions exploring art and ideology, architecture and urban space

Apr 6-May 20 – www.bcaonline.org

Handheld Histories as Hyper-Monuments

New Radio and Performing Arts
Judi Rotenberg Gallery, 130 Newbury St, Boston

A new view of Boston's public monuments, created with mobile and GPS technologies

Apr 21-28 – www.turbulence.org

Sponsored in part by LEF Foundation

ICARUS - Escape in Space

MassArt Studio for Interrelated Media
621 Huntington Ave, Boston

An imaginative rocket ship that simulates the experience of space travel

Apr 14-27 –

www.icarusconstruction.com

Inside and Outside the Magic Box

Jewett Art Center , Wellesley College, Wellesley

An exhibition of work by Wellesley's Media Arts and Science students

Apr 5-28 – www.wellesley.edu

Memory of a Looking Glass

119 Gallery , 119 Chelmsford St, Lowell

Andrea Pensado and Greg Kowalski's motion-triggered video and sound installation

Apr 10-May 19 – www.119gallery.org

Orpheus & Eurydice

Howard Yezerski Gallery , 14 Newbury St, Boston

Their timeless struggle, in photographic prints from video projections by Denise Marika.

Apr 6-May 1 –

www.howardyezerskigallery.com

Picture Show

Photographic Resource Center
832 Comm Ave, Boston

Art at the intersection of photography, new media, sculpture, and installation

Mar 30-May 6 – www.prcboston.org

Pixel Nation

Emerson College , 10 Boylston Pl, Boston

An exhibition of 3D computer animation, motion graphics, and interactive media

Apr 26-28 – www.emerson.edu

Pulse Pool

Museum of Science , Boston

An unusual experience of the human

autonomic nervous system
Apr 23-30 – www.turbulence.org
By New Radio and Performing Arts

_Reactive

Gallery Artists Studio Projects (GASP)
364 Boylston St, Brookline
*Interactive audio/video, plexiglass,
light, photocell sensors, and surround
sound*
Apr 26-29 – www.g-a-s-p.net

TechArt III

South Shore Art Center , 119 Ripley
Rd, Cohasset
*A juried show featuring works by
artists from around the country*
Apr 13-May 20 – www.ssac.org

Transitions

BU SCV Computer Graphics Lab
111 Cummington St, Boston
*3D animated virtual environments
reflecting on the dynamics of climate
change*
Apr 28-May 1 – scv.bu.edu/hipart/

Works from ASPECT Magazine

AXIOM Gallery , 141 Green St,
Jamaica Plain
*Artists from past issues of ASPECT,
the DVD magazine of new media*
Apr 6-May 6 – www.axiomart.org

Works from the Cave III

Brown Univ, 180 St. George St,
Providence
*Immersive virtual reality in Brown's
"Cave"*
Apr 28-29, May 5-6 –
www.ccv.brown.edu/cavewriting

MUSIC

Analog Night at Beat Research

Enormous Room , 567 Mass Ave,
Cambridge
*Featuring Pamela Kurstin, the
Greatest Living Theramin Player*
Apr 23 – www.BeatResearch.com

Architect of the Air

Cambridge Science Festival , MIT Stata

Center, Cambridge
*Christopher Janney's immersive blend
of music and architecture*
Apr 23 –
www.cambridgesciencefestival.org

**BEAMS Electronic Music Half-
Marathon**

Slosberg Hall , Brandeis Univ, Waltham
*13 newly created works of electronic
and electroacoustic sound and music*
Apr 27 –
www.brandeis.edu/arts/festival
*Thanks to 2007 Leonard Bernstein
Festival of the Creative Arts*

Cyberarts at Beat Research

Enormous Room , 567 Mass Ave,
Cambridge
*DJ Flack and DJ C, with superDraw
and Morgan Packard*
Apr 30 – www.BeatResearch.com

CyberPool

Studio Soto , 63 Melcher St, Boston
*Electronic and traditional music by
artists from Boston and NY*
Apr 29 – www.studiosoto.com

**Dinosaur Annex: Pioneers &
Premieres IV**

First Church Boston , 66 Marlboro St,
Boston
*Donald Berman in a solo recital,
featuring works for piano and
electronics*
Apr 29 – www.dinosaurannex.org

Freex to Geex II

Berklee College of Music , 22 Fenway
Rd, Boston
*Interactive music and video, including
two world premieres*
Apr 29 – www.neilleonard.com

**Innovative Electro-Instrumental
Performance**

Non-Event and Inventmusic
Killian Hall, MIT, Cambridge
*Live electronic music concert featuring
pioneers in electronic instrument
design*
Apr 21 – www.nonevent.org
Sponsored in part by LEF Foundation

Otherwise Uninvolved Individuals

Cambridge YMCA Theater
820 Mass Ave, Cambridge
The premiere performance of this collection of works by experimental composer Halsey Burgund
May 6 – www.halseyburgund.com
Sponsored by LEF Foundation

Sound Show

New England Conservatory , 241 St. Botolph St, Boston
An afternoon of multi-channel electronic sound by NEC faculty and special guests
Apr 22 –
www.newenglandconservatory.edu

STEIM Concert

MEME @ Brown , 1 Young Orchard Ave, Providence
Featuring interactive performance pioneer Michel Waisvisz and saxophonist Christine Sehnaoui
Apr 20 – www.brown.edu/music

Syn{a}esthetic

Artists for Humanity Epicenter , 100 West 2nd St, South Boston
Music and video to oversaturate the senses and create new improvisation possibilities
Apr 20 – www.afhboston.org

The Puzzle Master

Spingold Theatre Center , Brandeis Univ, Waltham
World premiere! A multimedia opera that tells the story of Daedalus and Icarus
May 5-6 –
go.brandeis.edu/puzzlemaster
With support from the Poses Fund, Norman Fund, and LEF Foundation

Visual Music Marathon

Raytheon Amphitheatre at Northeastern
360 Huntington Ave, Boston
Daylong event featuring convergence of musical composition and moving images
Apr 28 – www.music.neu.edu/vmm

PUBLIC ART

It takes 154,000 breaths to evacuate Boston

Kanarinka and iKatun
Various locations around Boston
A networked jogging project along Boston's emergency evacuation routes
Apr 21-May 6 –
www.arewereadyyet.com

Lumen Eclipse Welcomes You

Lumen Eclipse Public Motion Art Displays
Harvard Square, Cambridge
Projections of Festival dance and music events, in Harvard Square
Apr 1-30 – www.lumeneclipse.com

Public Online Canvas

Cambridge Science Festival , Online
Shape, add to, and alter a work of art via a special online canvas
Apr 21-29 –
www.hcs.harvard.edu/tract
Hosted by Tract Magazine

SCREENINGS

40 Years of Video Art

Goethe-Institut Boston , 170 Beacon St, Boston
Screenings and discussion of a vast trove of video shorts from 1963-2003.
May 1, 2, 3 – www.goethe.de/ins/us

Moonwalk: Work-in-Progress

Radcliffe Institute for Advanced Study
18 Mason St, Cambridge
Clea T. Waite's immersive, experimental, computer animated, hemispherical film
May 5-6 – www.clea-t.de/moonwalk.html
Sponsored by Radcliffe Institute and Sky-Scan

Night Visions

Lesley University
1803 Mass Ave, Cambridge
Four evenings of diverse and dynamic video programs and media art

May 2-5 –
www.lumeneclipse.com/nightvisions

Practice, Process, Presentation

New England School of Art & Design
75 Arlington St, Boston
Digital video installation and single channel screening of student works
Apr 27 – www.suffolk.edu/nesad/

State-of-the-Art Computer Animation

Cambridge Science Festival
MIT, 70 Memorial Dr, Cambridge
Selections from the recent SIGGRAPH 2006 Animation Festival
Apr 25 –
www.cambridgesciencefestival.org

JUST FOR YOUTH!

CyberArtCentral for Youth

Cloud Foundation , 647 Boylston St, Boston
Festival Saturdays –
www.cloudfoundation.org

- *Apr 21 – Bigprotochoice*
An organic, volumetric, interactive light/sound sculpture
Sponsored by Cloud Foundation, Somerville Arts Council, and MIT Arts Council
- *Apr 28 – Kinodance Company*
Dance + technology
- *May 5 – Neil Leonard*
Electronic music

Bio-Art Self-Portraits

Cambridge Science Festival , 500 Kendall St, Cambridge
Photos by Walnut Hill School students that merge biology and identity.
Apr 23-Apr 27 –
www.cambridgesciencefestival.org

Computer Clubhouse Animation Workshop

Computer Clubhouse , Museum of Science, Boston
An informal workshop where young people can create their own

animations

May 4 – www.computerclubhouse.org

ZAPI!

Museum of Science , Boston

Groundbreaking work for musicians,

musical robots, and a 50-foot-high

Van Der Graaf Generator

Apr 27 –

www.cambridgesciencefestival.org

Sources

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