Why Support International Exchange among Artists?
A Decade of Tracking the Economic, Cultural and Social Benefits of Doing So

TransCultural Exchange’s Conferences on International Opportunities in the Arts
Economic Impact Analysis and Program Evaluation
Why Support International Exchange among Artists?  
A Decade of Tracking the Economic, Cultural and Social Benefits of Doing So

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Acknowledgements
TransCultural Exchange is a U.S. 501(c)(3) non-profit organization,¹ best known for its biennale Conferences on International Opportunities in the Arts, which are unique in their scope and aim.

The Conferences are designed for artists. Their goal is to acquaint them with international programs that support their work and put them in touch with new cultures, ideas and ways of thinking. The speakers come from around the world. They are artists-in-residency directors, curators, critics, grantmakers, funders, gallerists and even scientists.

The Conferences came about from TransCultural Exchange realizing that, although other professionals have conferences to meet their peers, share ideas, learn about the latest developments and network, artists did not. Consequently, in the US, many artists may know of such artist-in-residencies as the MacDowell Colony and Yaddo; but, they would be hard pressed to name another. Yet, there are over four hundred such national and international programs to serve them.

Today, the proliferation of residencies – as well as biennales, open studio events and the internet – are changing how art is being made and sold. Alongside such traditional media as painting and sculpture, there are now ephemeral works, social interventions, installations and public interactions. The 19th-century invention of the gallery system is waning. A heady new array of possibilities is taking its place. And, these, combined with the rapid-fire onslaught of newer and newer products and ideas, the accompanying anxiety of super-sized, global competition and the race to keep up with the inevitable rise of insatiable appetites causes everything to speed up. Complex ideas are reduced to elevator pitches. Everything is about getting to the endpoint before anyone else; and, then getting to the next one. There is little time for discussion, still less for reflection and none for failure.

Throughout history and across cultures, the arts have stood in opposition to this. Since the dawn of civilization, they have accompanied and provided us with avenues for reflection. They offer insights into our past, present and future. They engage our senses, our primary means of accessing and knowing the world. Yet at the moment, they seem left flaying about, like a fish out of water, in search of a justification.

¹ In 1989 the artists-run TransCultural Exchange was created to produce the organization's first project, an exhibition, film screening and reading of Chicago and Viennese artists' works. Then, on September 17th, 2002, the organization incorporated as a 501(c)3 non-profit in the State of Massachusetts. On March 11th, 2013 TransCultural Exchange expanded its operations, opening a daughter NGO in Berlin, TCE TransCultural Exchange gemeinnützige GmbH.
This demand for qualifiable and quantifiable justification is nothing new, but the situation is worsening. Nor is it unique to America. If the new European Union funding guidelines are any indication, then European art institutions are beginning to feel the sting of this bottom-line myopia as well. This means, unfortunately, that it is not enough for artists and those who support them to do great work and advance their field, they need to adopt the same, very time-consuming strategies for justification.

In other words, it is no longer enough to create, support and show people great art, those who make and support it also have to, for instance, gather statistics to be able to say X number of people attended their programs and X said they learned X. Moreover, in terms of food, beverages and other indirect impacts, X amount of revenue was generated, and if one adds direct impacts as well . . .

This is exactly the aim of this publication. Sadly without this kind of data, TransCultural Exchange would not have survived past its first Conference. This eureka moment came – like most do – from where it was least suspected: a complicated grant obligation. TransCultural Exchange's first major grant required us to have a Department of Policy Analysis create a —Robust Survey Tool to evaluate our programs. And, as time-consuming and expensive as that first evaluation was, TransCultural Exchange has now come to realize it was a gift in disguise. We now have ten years of programming data to evaluate, extrapolate and cite. So, now when we tell people what we do - instead of them smiling politely and looking as quickly as possible for a more lucrative connection - we can quickly say, —Our combined Conferences have brought in close to two thousand people from more than sixty countries to the State of Massachusetts, which has generated over one million dollars in revenue in just two short weekends alone. Now, that is a plus even non-art lovers can get behind.

The point of all this? We at TransCultural Exchange certainly do not believe that we and other like-minded people and institutions need to become more businesslike. On the contrary! We think the world could do with more pleasure, contemplation and nonlinear thinking. In fact, a lot more! If we stopped, smiled and thought a bit, a lot of harm might be prevented . . . but the issue - at least, nowadays - is that one needs to successfully argue that position. Therefore, we aren't suggesting that we necessarily need to change what we do, but we need to change the way we talk about it. We need to network, extol our strengths, consider our value and learn how to present our work to diverse audiences.

One of my favorite tools for just this kind of justification of our work's value is to cite examples of how other people have argued for things that, formerly, people also thought were a useless pastime, like the desire to fly. For instance, when the American statesman and inventor Benjamin 0was asked what he thought of the 19th-century craze for hot air balloons - in other words, what use was the ton of

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2 For more information on the EU's guidelines for grant applications, see Creative Europe: Culture Sub-programme Support to European Networks Guidelines. Background information on Creative Europe can be found at www.ec.europa.eu/creative-europe/

3 Ibid.
money being spent on them? – Franklin, brilliantly quipped back, —What good is a newborn?

Similarly, we all know that the arts are important to society. Some things should not have to be explained; but - understandably - those in charge of public funds need to be able to justify their budget lines. For them and anyone else that might need hard, tangible and factual evidence of the value of the arts, cultural exchange and international diplomacy, we offer our findings here to be used, shared and disseminated.

- Mary Sherman, Founder and Director, TransCultural Exchange
INTRODUCTION

1.10 Summary

TransCultural Exchange’s fifth biennale Conference on International Opportunities in the Arts took place February 25th-27th, 2016, primarily at Boston University, the Conference's host and lead sponsor. (Auxiliary panels, workshops and events also were held throughout Boston and Cambridge.) Other panels and presentations took place at Massachusetts Institute of Technology (MIT), Harvard University, Emerson College, Microsoft, the Goethe Institut, the French Cultural Center and others. In attendance were over 600 visual artists, curators, arts administrators, university representatives, students and artist-in-residency directors.

These Conferences are the only forum of their kind. Most professionals - from doctors to lawyers to teachers - have conferences to share information, network and learn about the latest trends. Oddly, few exist for artists. And, still fewer do so on a global scale.

TransCultural Exchange’s Conferences on International Opportunities in the Arts were created for this reason. Produced every other year, they are the ideal bridge between MFA programs and real world practice – between artists, critics, arts administrators and curators in America and abroad. They are, as many attendees note, "The missing link in the art world." Or, as the Director of the London Biennale David Medalla wrote, "One of the best things in the art world today."

These Conferences consist of exhibitions and performances, over 50 panels and workshops, 100+ one-on-one portfolio reviews and mentoring sessions, presentations and workshops at the College of Fine Arts, tours of the new Harvard Art Museums’ Art Study Center, MIT’s Art and Architecture Program, MIT’s Glass Lab, and receptions and a gala dinner.

These activities make certain that art professionals have the venues, access, tools and information they need to compete in today’s global economy. The Conferences promote innovative thinking and the creation of alternative ways of experiencing the world. They offer new perspectives by presenting the arts as a continuous and essential element in our lives. Over time they have proved to create tangible, direct and indirect economic impacts for artists, organizations and their host city and institutions. Thus, they contribute to the healthy development of our society and ensure America’s long-term ability to retain, support and attract a strong and vital creative workforce. Equally - if not more - importantly, they also support American cultural diplomacy, by acquainting American artists and their audiences with other cultures. They stimulate aesthetic engagement, making people more thoughtful, reflective, diverse and adaptable - all of which strengthens American communities through the arts.

These Conferences also expand the portfolio of American art internationally by
providing forums for networking, professional development and promoting art. They include platforms for discussing research and learning about issues related to the practical needs of arts organizations and artists; and, they include concrete information about how those in the arts can take advantage of international opportunities and residencies, which are often the first step towards increased earnings, raised professional standings and access to new markets. The majority of artist-in-residencies are programs where artists are invited to work alongside their international peers. Typically, they offer studio space, room and board, and in some cases, an artist's stipend. They often engage local communities and culminate in a final exhibition. As such, they are an ideal venue for promoting American art and culture around the globe and a perfect entrée for artists into another culture. Additionally, they present a dynamic alternative to the traditional studio to gallery/museum model.

To be affordable for artists, Conference registration fees are among the lowest of any comparable conference. Scholarships are available, a student discount is provided and a handful of sessions are free and open to the public. In addition, as the 2016 Conference host, Boston University's students and faculty attended the Conference free-of-charge; and, to reach younger and non-local demographics, TransCultural Exchange offered 2-for-1 discounts to both such groups.

The 2016 Programming was an extension of the successful 2013 conference with a fresh spate of topics for panels and presentations. Much of the programming for the 2013 Conference grew out of TransCultural Exchange’s international advisory board’s 2011 and 2012 meetings. The first took place directly after the organization’s 2011 Conference at a retreat on Martha's Vineyard. The second took place at Res Artis' 2012 Annual Meeting in Tokyo at Tokyo Wonder Site.

Members of the advisory board include Ute Meta Bauer (Curator and Founding Director of the NTU Center for Contemporary Art and a Professor of Art at NTU's School of Art, Media and Design, Singapore), Marie Fol (Program Manager of TransArtists at DutchCulture, Centre for International Cooperation in Amsterdam), Jan Hanvik (Co-Founder and Principal of Cross the Bridge LLC, and CEO of PAMAR-Pan American Research Inc., NYC), Maria Hirvi-Ijäs (Art Researcher, Helsinki), Jean-Baptiste Joly (Director of Akademie Schloss Solitude, Germany), Margaret Shiu Tan (Director of the Bamboo Curtain Studio, Taiwan) and Caitlin Strokosch (Director of the Alliance of Artists Communities)

At the board's advice, TransCultural Exchange

- Made the Conferences the focus of the organization's activities to create a more streamlined organizational profile.
- Started exploratory meetings to take the Conference outside the US to attract new regions and participants.
- Established a Berlin based NGO to facilitate a larger donor base and the possibility of expanding the Conference abroad.

In addition to instant international arts programming and the possibility to expand
these opportunities to other departments and schools worldwide, Boston University students received an enhanced educational experience. Junior faculty gained professional development opportunities and senior faculty received heightened visibility amongst their peers. In return, TransCultural Exchange gained a fixed-term fiscal sponsor, affordable Conference space, more diverse attendee population (including student artists - a desired target and under-represented Conference demographic), access to a University's faculty and the prestige of such a renowned educational institution.

Seventy-seven percent of the 2016 Conference attendees were from 21 U.S. states, The largest number of attendees - as in the past - were from Massachusetts (37.8%) and New York (12.6%). Nearly 23% of the Conference attendees were from 32 other countries (Australia, Austria, Belgium, Bosnia, Brazil, Cambodia, Canada, China, Egypt, England, Finland, France, Germany, Ghana, Hong Kong, Hungary, India, Iraq, Ireland, Israel, Italy, Japan, Kuwait, Mexico, the Netherlands, Norway, Philippines, Poland, Scotland, Senegal, Singapore, Slovakia, South Korea, Spain, Sweden, Switzerland, Taiwan, UAE and Venezuela)

This year’s theme Expanding Worlds not only encouraged artists to consider programs where they would become acquainted with other cultures and meet/work with their international peers, but also addressed many artists’ desire to learn about and engage in other fields of study. It also served to reflect the organization’s more than two decades of producing cross-cultural and trans-disciplinary projects.

Among the Conference highlights were:

- Sheikha Hoor Al Qasimi presented an inspiring talk in the Sharjah Foundation
- Mischa Kuball unveiled his new work Para
- Raffael Lorenzo Hemmer provided an interactive installation Level of Confidence
- MIT, the Harvard Art Museums and Biomedical Modeling offered tours
- The Goethe Institut hosted a concert of new music

For instance, in 2013, Sherman taught a course on 'survival skills for artists' and arranged a show of Boston University's faculty and students' works at the Beijing Forestry University, two international residencies for BU faculty members and five internships for undergraduate and graduate students.
Of the 168 surveys received in 2016, 97.1% of respondents indicated they would be interested in attending the next Conference, and 90.1% rated the quality and efficiency of the Conference overall good to excellent. Participants were particularly satisfied with the registration process, Saturday evening cocktail reception, Conference facilities, and advance mailings/publicity. Participants reported that they benefitted most from networking opportunities, gaining new information, exhibition and collaboration opportunities, and residency opportunities. For programming, Conference attendees cited as most valuable: the panels, roundtables, Pecha Kucha presentations, and workshops. Singled out for praise were the panels Public Art, Public Spaces and Art and Social Activism in Southeast Asia. The most popular roundtables were A Cup of Tea and Working with Historical and Social trauma.

Moreover, many respondents feel that these Conferences will benefit their careers, citing opportunities for exhibitions, residencies, collaborations and expanding professional contacts. After the 2016 Conference, as one attendee noted, “as an artist, I am more aware of international opportunities to explore. As a curator, I’m more connected to an international perspective and have gained more confidence in my field as well as created more networks for future international projects.”

Discussions of future collaborations and the fact that artists have already secured residencies from this and previous Conferences suggest that the Conferences’ benefits will extend into the future. Preliminary findings are positive. Since the 2007 Conference, nearly 300 attendees have attended an international residency, participated in an exhibit, worked on a collaborative project and/or gained a teaching, administrative or curatorial position.

In 2011, for instance, over 75 artists were invited to attend a residency program and/or participate in an exhibit, including, since 2007, twelve Conference attendees being selected to attend the Hasila International Residency Program in South Korea. Eight others were invited to the D. Fleiss East-West Artist Residency in Romania. Many cited that they were—following new opportunities, including participating in more exhibitions and art activities. Others learned about various social media and digital tools to best market their art work. Those who submitted success stories’ told of being invited to other residencies as a result of the Conference, meeting new artists and finding new exhibition possibilities.6

As Blake Brasher wrote after returning from his first residency in 2009 at the Arthouse Garana Residency in Romania,

“I have never been in a situation where all other concerns and distractions were removed and all I had to do was paint. It was wonderfully productive; I made a dozen paintings in less than two weeks, some of which are breakthrough works for me. . . . my style and technique evolved substantially while I was there. The Conference was fundamentally important in making this residency (and all residencies) a reality for me. Not only would I probably never have known about the opportunities available, but I certainly would not have met Elisabeth, the residency's organizer. It was so great to be able to talk to her on a one-on-one basis about the residency, what she was looking for from artists, what they had to offer, and how I might fit in. Having completed this first residency, I have a
much better idea of what to look for in applying to residencies in the future and much more confidence in my eligibility.”

Additionally, more than 15 job offers were extended. And, if one also includes those who participated in such TransCultural Exchange’s global projects as Here, There and Everywhere and the 10th Anniversary of The Coaster Project, TransCultural Exchange’s programs have directly impacted over 650 artists since its first Conference in 2007. See Appendix G for the 10th Anniversary of The Coaster Project.

Organizations also benefited. For example:

- Boston University gained new programs and exhibitions.
- University of Massachusetts, Amherst found several artists to exhibit at its Hampden and August Savage Galleries.
- TransArt Institute invited several attendees for its low-residency MFA and Ph.D. program.
- The French residency program CAMAC worked with Boston’s French Cultural Center to present a program and exhibit on residencies in France for American artists.
- Northeastern University made contact with a musical group in Ghana that they invited to perform in 2014.
- Montserrat’s College of Art, MIT and Wellesley College extended invitations to several international speakers to talk and do guest critiques at their institutions.
- Switzerland’s artists-in-labs program is exploring the possibility of creating an art/science residency in Boston and Zurich.
- Somerville’s Nave Gallery hosted the second show of TransCultural Exchange affiliated, international artists’ works.
- Margaret Shiu of Taiwan’s Bamboo Curtain invited the Alliance of Artists Communities and Trans Artists Directors to Taiwan for site visits.
- From the 2011 Conference, TransArtists made alliances with Izmir’s K2 and Koç University to bring a series of artist workshops to Turkey.
- Koç University and the School of the Museum of Fine Arts, Boston jointly produced a traveling show of artists’ books.

These are just a handful of the multitude of activities generated by the Conferences.

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6 See TransCultural Exchange’s 2011 Conference Survey and Evaluation’s Appendix C.
1 Ibid.
4 Ibid.
8 MIT, for instance, invited Maria Hirvi-Ijäs, Florian Dombois, Margaret Shiu, Rob La Frenais and the artist Orlan for talks with their students and faculty.
TransCultural Exchange's staff has also been invited to speak at various organizations. Director Mary Sherman spoke about TransCultural Exchange as an economic and arts catalyst at the Res Artis General Meeting in Tokyo in 2010, Beijing Forestry University, Cultural Mobility Symposium at City University New York (CUNY), NTU Centre for Contemporary Art Singapore, The Kansai International Symposium in Japan, Crafton Hills College (Redwood, CA), the 2010 Alliance of Artists Communities Conference, Providence RI, the Communication University (Beijing) and Trondheim Academy of Fine Art at the Norwegian University of Science and Technology (NTNU), among others. In 2011 she was invited for an hour audience with the Taiwan Minister of Culture in Taipei. In addition, she presented a workshop at TransArts Institute, which resulted in an influx of panel proposals for the 2013 and 2016 Conferences; served as a Juror, National Endowment for the Arts and in 2016 was a panelist at Harvard University’s Weatherhead Center for International Affairs’ “Creating the Global: Lessons from the Art, Literary, Museum and Music Worlds.” In 2017 she presented “Grants and Artists in Residencies: Where to Find Them How to Win Them” at the American Society of Media Photographers at Leslie University, Boston and was a Speaker, at the Speaker Series, Master of Science in Leadership for Creative Enterprises Speakers Series, School of Communications, Northwestern University, Evanston, IL.

Also telling of the Conferences’ success is both the Conferences’ over 52 press and online citations. (See Appendix D) In 2015 and 2016 TransCultural Exchange’s website hits reached over 1.8 million. This confirms TransCultural Exchange’s survey findings that its programs are serving the needs of hundreds – if not, thousands – in the arts, and that its website is a valuable resource.

Economically, not only did the attendees and organizations benefit from exposure to new venues and markets; but, if one includes the data from all the Conferences, TransCultural Exchange’s six Conferences combined have created over fifty-seven state jobs and had an economic impact of over $3 million dollars.

Combined, these results demonstrate that since TransCultural Exchange began offering its Conferences in 2007, the organization has met its immediate goal of successfully producing a biennale Conference and exposing hundreds of artists and arts organizations to international opportunities from which more than a third have directly benefited.

TransCultural Exchange also conducts follow-up interviews to attendees to further measure the impact of the Conference in terms of the number of residencies attended, art works sold, exhibitions in which they participated and other ways that the Conferences assisted artists in achieving their artistic ambitions and career goals.
Supporting artistic engagement internationally will lead to economic growth and sustainability.

The arts are one of the fastest growing occupational groups in the U.S. and abroad.\(^\text{10}\) Moreover, for all industries, "innovation is crucial to competition, and creativity is integral to innovation. . . .yet there is a gap between understanding this truth and putting it into meaningful practice. . . Eighty-five percent of employers concerned with hiring creative people say they can't find the applicants they seek."\(^\text{11}\) Meanwhile, according to the National Endowment for Science, Technology & the Arts, "Creative industries are facing increasing international competition for which creative businesses and policymakers need —to appreciate the scale of these competitive challenges."\(^\text{12}\) Echoing this reality, a 2013 survey of US senior executives cited global competition as one of the three greatest threats to the U.S. economy.\(^\text{13}\) Clearly, a more visible and globally competitive creative workforce is not only desired but needed.

According to the \textit{Artsfactor 2014 Report}\(^\text{14}\) published in June 2014 by Arts Boston and Bank of America:

- Greater Boston's arts & cultural sector pumps $1 billion of direct spending into the region and provides 26,000 jobs.

- Arts attendees spend an additional $450 million beyond their admission price, supporting local businesses including restaurants, parking, child care and souvenirs.

- Arts and culture fuels innovation by helping CEOs across industries – from health care to biotechnology – attract and retain dynamic, smart, and creative knowledge workers.

\(^{10}\) New England Council, 2002.

\(^{11}\) Jim Lichtenberg, Christopher Woock and Mary Wright. "Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?" (2008).

\(^{12}\) ibid


\(^{14}\) – http://www.artsboston.org/page/artsfactor. The Arts Factor Report June 2014 (When not otherwise noted, the data for this report come from the Massachusetts Cultural Data Project (CDP), a collaborative effort among public and private funders, including the Massachusetts Cultural Council, Barr Foundation, Berkshire Taconic Community Foundation, The Boston Foundation, Greater Worcester Community Foundation, and Linde Family Foundation.)
Bob Galley, Massachusetts President of Bank of America, also noted in the same report:

“Our region is known for its world-class health care, education, and technology sectors; I’m convinced that our robust cultural sector is a key part of what helps companies attract and retain the young professionals who contribute to our reputation for excellence. Continued investment in the arts is an important factor in sustaining Boston’s position as one of the world’s great cities to live in, work in, and experience.”

This need becomes increasingly urgent, reading Creative America’s observation that “international artistic exchanges are more important than ever in an age in which ideas, information, and technologies travel freely across national borders.” At the same time, for artists, it is essential that they have direct contact with the new global marketplace, leaders in the field and forums for discussions that will shape future artistic practices in order to be competitive. Otherwise, they are dependent on a —middleman to provide feedback — which may be more of an indication of the arbitrary taste of the tourist than the inventiveness and quality of the project. [Potential] profit [thus] would be lost to the producer – further limiting his ability to identify new markets and develop alternative products.”

1.12 Added Benefit

The Impact of the Arts on Society, Culture and Politics

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

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

“It [participation in the arts] can contribute to social cohesion by developing networks and understanding and building local capacity for organization and self-determination.”

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15 The Arts Factor Report June 2014 (When not otherwise noted, the data for this report come from the Massachusetts Cultural Data Project (CDP), a collaborative effort among public and private funders, including the Massachusetts Cultural Council, Barr Foundation, Berkshire Taconic Community Foundation, The Boston Foundation, Greater Worcester Community Foundation, and Linde Family Foundation.) http://www.artsboston.org/page/artsfactor

16 Jackie Guille, Developing Sustainable Enterprise
“It . . . injects an element of creativity into organizational planning . . . [and] contribute[s] to a stable, confident and creative society.”

Another take on this was provided by TransCultural Exchange’s Director echoing the organization’s ethos in her opening remarks at the 2009 Conference: “Marvelous things can come from where you least suspect. The arts can - like the face of a beloved - make us smile; they can illuminate a truth. They can make us forget our anger. They can give us reason to pause. They can give our lives meaning in ways that may never be able to be explained. Ultimately then, they remind us that we all are human. We need each other to exist and nothing could be more engaging and wonderful than that.”

It also is striking to read the following from one of TransCultural Exchange’s advisors, Jean-Baptiste Joly, the Founder and Director of Stuttgart’s Akademie Schloss Solitude. He speaks of residencies - TransCultural Exchange's Conferences' most prominent, featured programs - as centers of cultural openness, which represents one of Europe's most important cultural traditions:

“In The Magic Mountain Thomas Mann describes the effects of a change of place and adjustment to a new time: ‘We are well aware that adaptation and re-adaptation are the only means of preserving life, of refreshing our sense of time, the only means of achieving the rejuvenation, intensification and deceleration of our experience of time and thus the restoration of our vital consciousness. This is the purpose of changes of place . . . this is the recreative power of variety.

Residential art centers are places where many artists can make new friends, they can be considered as the birthplaces of affinities which last beyond the period of a scholarship. A sojourn in an artists' residence should, therefore, be understood as an investment in the future, an investment which [sic] may not bear fruit until much later. For this reason, the network connecting former scholarship holders with one another is our true capital, that with which we gain our reputation, not least in the eyes of our patrons. Residential art centers act as a kind of cultural insurance for the cities and regions in which they are located. They establish lasting contacts to young artists, thus securing the region’s ties to the international art scene of today and tomorrow. By supporting artists at the right point in time, they exhibit a cultural openness which represents one of Europe’s most important cultural traditions.”

In the mid-1900s American artists, filmmakers, musicians, scientists and other creative individuals dominated the global scene, winning the proverbial hearts and minds of those around the world. Today America is arguably losing its cultural pre-eminence at the same time that it appears to be doggedly pursuing a course of

17 Matarasso, Francois, Use or Ornament? The Social Impact of Participation in the Arts. pp. 6
cultural isolation with a difficult visa process\textsuperscript{19}, lack of support for international exchange programs\textsuperscript{20} and an inward funding base, geared almost exclusively to local and regional funding. Whereas in the 60s and 70s American artists outnumbered other nationalities in larger global art exhibitions and biennales, today their presence abroad has dropped precipitously. At a time when the world has grown increasingly fractious, keeping a positive American presence throughout the world seems even more important for both American artists and the country itself. “Though states and corporations and individuals are often economically and politically entwined with one another”, as the members of the 2009 Americans for the Arts National Arts Policy Roundtable noted, “problems erupt when we are not as culturally interconnected as [we] need to be. The need for deepening cross cultural and transnational understanding is great. Because of the power of the arts to transcend differences and communicate across cultures, participants agreed on the need to assert a more visible and active role for the arts in improving relations between the United States and the world.”\textsuperscript{21}

The European League of Institutes of the Arts, ELIA, representing approximately 350 Higher Arts Education Institutes training artists at a professional level coming from all disciplines in the Arts (Fine Art, Design, Theatre, Music, Dance, Media Arts, Architecture) and from 47 countries noted similar thoughts. The following is a paraphrased summation of the ELIA General Assembly in Barcelona, 7 October 2000, members' unanimously approved report:

“The arts are available to more people with a greater range of experience and knowledge via more media than at any other time in Europe's history. However, in the past fifty years, the arts are also under more pressure. On the one hand, the artistic work of a small number of 'stars' and the record of the past can be successfully marketed globally; while, on the other hand, it is becoming harder for a large number of artists to maintain careers.

“The arts have the capacity to persuade, subvert, celebrate and confront; to challenge the status quo and to act as powerful cultural agents. The process of Europe's political and economic unification provides the ideal opportunity to stimulate awareness of neighboring cultures through the medium of art. The EU agenda for the future places considerable emphasis on education and training for economic development and employability.

\textsuperscript{19}See \textit{The New York Times Article, New Bill May Speed U.S. Visas for Artists}, April 3, 2008: "Now, those seeking entry must run a bureaucratic gauntlet that can include having to establish their artistic credentials, hire a lawyer, pay visa fees and visit a United States embassy or consulate".\textsuperscript{21}

\textsuperscript{20}An example of a grant program that does not support the arts as an eligible discipline is the US State Department's Fulbright Specialist Program: Quoting the program's website, —eligible disciplines for the Fulbright Specialist Program are: Agriculture, American (U.S.) Studies, Anthropology, Applied Linguistics/TEFL, Archaeology, Biology Education, Business Administration, Chemistry Education, Communications and Journalism, Computer Science and Information Technology, Economics, Engineering, Education, Education Environmental Science, Law, Library Science, Math Education, Peace and Conflict Resolution Studies, Physics Education, Political Science, Public Administration, Public/Global Health, Social Work, Sociology, and Urban Planning.\textsuperscript{21}

\textsuperscript{21}2009 Americans for the Arts National Arts Policy Roundtable convened at the Redford Center at the Sundance Resort and Preserve in Utah on September 24th – 26th, to discuss The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community
The arts (and artists) make a substantial contribution to the economy and are increasingly a feature of social and economic regeneration programmes. It is the difficult task for arts and education institutions to educate and yet remain independent enough from industrial demands to maintain the integrity of work without disdaining commerce.22

TransCultural Exchange’s Conferences and global projects stress international engagement. Conference attendees and participants who participated in its Here, There and Everywhere projects frequently comment that their involvement made them “more politically aware, —culturally sensitive, —opened new doors, —widen their perspectives, —provided them with new insights,” and “inspired them to try new things”. Sample comments include:

- “The Conference gave me a chance to collaborate with a colleague from Europe as well as learn a new technique, history of an area of interest and of a subject of interest.”
- “I learned a lot about people: their mentality, country, and through them, about myself. I am more self-confident now and better know my abilities and limits.”
- “The project was beneficial to show that geographical distances do not hinder much in today’s world. Two artists from distant countries can create and expose on a joint project, even without coming physically together.”
- “I already had a strong connection to Italy before, but I never quite managed to learn the language. Li [Here, There and Everywhere artist collaborator] has inspired me to give it another go . . .”
- “By broadening my network and international know-how exchange. Also as an inspiration through sharing and exchanging the various strategies in diverse cultural and political environments.”
- “I feel much more connected to the people involved in this project through all the emails and actually seeing and holding a piece of their artwork. Their trust in my idea and skill to put it all together was amazing and their generosity in sending a piece of their work [was] also pretty amazing. We agreed to donate the finished piece at the end of its touring… to a suitable non-profit international organization with a mission to promote cross cultural understanding. I also now plan to go to Bulgaria and to Thailand to work with these two participating artists to do a two-person exhibition. Other exhibitions are also developing from this collaboration.”
- “Through the process of realizing the project I better learned how to deal with administrative authorities, since I applied for the support of Istanbul Metropolitan Municipality.”
- “I believe two diverse cultures [Turkey and Taiwan] may have so much to learn from each other and so much collaboration can come out of this.”

22 http://www.elia-artschools.org/elia/manifesto
• “The International Conference for the Arts brings the world together and makes the distances closer.”
• “You can change the world doing this!”
• [Two Conference attendees] will come to Romania and [another Conference attendee] to Germany. Happy to move something, a little stone in this big world . . . I will exhibit [one Conference attendee's] photos at the International Jazz Festival where I have the residency program in Romania. Every meeting opens new ways . . .”
• The Conference creates wonderful opportunities to work and present my work internationally, as well as opportunities to meet super interesting people I can invite at my institution and/or exchange with.”
• “More of a sense of my place in the international community.”

Similar to these comments above, artist-attendees of the 2016 Conference:
• “The networking and learning possibilities are unmistakably beneficial to anyone's career.”
• “I hope to connect with a residency and to incorporate global awareness/collaboration/research into [the] curriculum where I teach.”
• “I see TCE as a most valuable art platform, ‘one of its kind’, which can be a flagship for other initiatives that is [sic] aiming to promote dialogues and collaborations that will sow seeds for new endeavors and positive social impact.”
• “The Conference has widened my horizon. I got [to] know many organizations/art institutions that I did not know before. I hope to start new art projects with some of the contacts I made at the Conference.”
• “Contacts made and ideas planted are already creating a paradigm shift in my thinking about future work and collaborations.”
• “Generally in academic Conferences people arrive, present, then disappear. I found myself with a lot to walk away with, not just conf[erence] slam dunk & gone. I expect to cultivate a number of encounters THX to the format.”
• “This Conference was a provocative intellectual adventure and a delightful opportunity to reboot my art practice with fresh approaches and new acquaintances.
• “Thanks for the hard work in preparation of the Conference and execution. It was a really cool impulse for me to go out from Europe and see what is new out there”

Although this report focuses more on the economic impact of TransCultural Exchange's efforts - as indicated above - the organization's activities also provide clear and significant social, cultural and political impacts.

23 See TransCultural Exchange's 2011 Conference Survey and Evaluation's Appendix C.
1.20  A brief history of TransCultural Exchange and its Conference on International Opportunities in the Arts

Incorporated September 17, 2002, as a 501(c)(3) non-profit organization, TransCultural Exchange’s mission is to foster a greater understanding of world cultures through high-quality art exhibitions, cultural exchanges and a biennale Conference.

Prior to its incorporation, TransCultural Exchange functioned as a not-for-profit. Since its inception in 1989, the organization has worked directly with hundreds of artists, arts organizations, foundations, galleries, museums and cultural centers in 60+ countries to produce over 350 exhibitions. Via its website and Conferences, the organization also provides professional development resources, new markets and career opportunities for hundreds of artists; creates additional revenue streams for TransCultural Exchange's home state of Massachusetts and facilitates new partnerships and exchanges between international organizations and educational institutions, leading to increased visibility, cultural understanding and economic activity. In 2010, TransCultural Exchange also expanded its range of resources to include an international advisory board.


In 2009 TransCultural Exchange created a Facebook, LinkedIn and Tweeter account. Since then, its social media presence has grown 10 fold: Two months out from the launch of those sites, nearly 500 (483) people had signed up to the organization’s Facebook page and over 100 were part of the organization’s LinkedIn network. Today, the organization has 4,072 followers on Facebook and 1,783 members on LinkedIn.

In 2012, the website was updated to better match current industries’ standards. In addition, a new portal (devoted to international resources for artists) was added to the website to offset the ever-growing individual requests for TransCultural Exchange’s services. This portal features links to organization’s exhibitions, exchanges and biennale Conferences and to other organizations, funders, exhibition calls and employment opportunities– most notably to TransArtist website, which is, arguably, the world’s leading online source for artists looking for international opportunities. As a result, TransCultural Exchange has become one of the most comprehensive resources of international information for artists and those who support them.

In late 2016 through early 2017, TransCultural again went through its whole website to ensure that all the videos were close-captioned and photos had alternative text, making the website accessible to the deaf and blind, and among the highest rated (in the top 10 percentile) in terms of ADA compliance. In addition,
the website was streamlined for faster download speed and recoded to automatically resize for any digital platform.

As a result of its now nearly three decades of service, TransCultural Exchange has earned awards from institutions such as the National Endowment for the Arts, International Art Critics Association (AICA), the United Nations Educational, Scientific and Cultural Organization (UNESCO), Massachusetts Cultural Council, Boston Cultural Council, Asian Cultural Council, Elizabeth Firestone Graham Foundation, Boston Foundation, Swedish Embassy, swissnex Boston, the French Cultural Center Boston, Institut Français, Swiss International Air Lines, Dutch Culture USA Program, Consulat Général de France à Boston, Eesti Kulturkapital (Estonia), Northeastern University and Netherland-American Foundation, among others.

See Section 3.13 for a complete analysis of the economic impacts. TransCultural Exchange’s 2007 and 2009 Conferences combined created a total state economic impact of $1,163,074 and nearly 15 jobs. [Copyright © 2011 New England Foundation for the Arts/CultureCount http://www.culturecount.org]. All four Conferences combined created a total economic impact of $3,239,583 and over 40 jobs.
Much of TransCultural Exchange’s success stems from its high-quality projects, including its first exhibition and artist exchange Reverse Angle (Chicago’s Ludwig Drum Factory and Vienna’s WUK Kunsthalle 1989-1990), followed by exhibits at such venues as NYC’s Trans Hudson Gallery (1998 and 2000), Seoul’s Kwanhoon Gallery (1999) and the London Biennale (2000, 2008 and 2010). From 2002 to 2004, over 100 artists participated in The Coaster Project’s 200 exhibitions stretching across all seven continents, resulting in over 10,000 art works given away and a 1st place award from the International Art Critics Association (AICA). In 2004 the UNESCO-sponsored The Tile Project was launched. For this project, hundreds of artists donated tiles to 22 world sites to create 22 site-specific, permanent public artworks. Harvard University’s Kennedy Fellow Nolan Bowie described it as, —a testament that global cooperation is possible in this increasingly fractured world, this project is indeed it. From 2008-2011, TransCultural Exchange organized its two Here, There and Everywhere projects, for which hundreds of artists collaborated with individuals from 60+ countries, resulting in 100+ exhibits, performances and concerts in galleries, major museums (e.g. the MIT Museum, Shanghai’s Zendai MoMA and Switzerland’s Luzerne Kunsthalle) and public spaces.

Participants in Here, There and Everywhere felt the project was beneficial to them in a number of ways:

- “Here, There, Everywhere will of course help us approach new venues and attract new people.”
- “People who look at our works are really impressed and they ask immediately [for] the prices. I think this is interesting from the point of market[ing], too!”
- “It’s interesting, how the onlook [sic: one’s outlook] on art changes as soon as somebody from a different country is involved. As if this person could see some deeper truth that everybody else misses”

Additionally, TransCultural Exchange has produced five Boston biennale Conferences (2007, 2009, 2011, 2013 and 2016), which are referred to as “One of the best things in the art world today” by the London Biennale Director David Medalla. As evaluations over the past nine years prove, the Conferences have consistently met TransCultural Exchange’s goal to help artists and those who support them meet their full creative and economic potential in today’s increasingly interconnected world.

The 2016 Conference took place February 25-27, 2016. Attendees participated in one-on-one portfolio reviews and attended panels that featured presentations by such organizations as the Sharjah Art Foundation, Institute of International Education/The Fulbright Program, Artellewa (Egypt), School of Social Media of City College in Hong Kong, Biomedical Modeling Inc., Goethe Institut, International Program of the Swedish Arts Grants Committee and the London Arts in Health Forum.25

25 A full list of presenters can be found in Appendix E and the complete 2016 Conference program schedule can be found in Appendix F
In general, the Conference offered concrete information on how to take advantage of international opportunities and residencies, which are often the first step into the global marketplace. International residencies often attract today's new wave of artists: someone for whom geographic boundaries are not fixed; someone who functions as a curator/project manager/artist/website designer. Thus, residencies provide new venues for creating, promoting, selling, exhibiting and engaging in the 21st century's trans-global society, and put artists in direct contact with international curators, organizers and critics.

Starting in 2011, instead of organizing the Conference panels by type of international opportunities offered (for instance, short- or long-term programs or media specific or regional specific opportunities), the same information was presented in topic-oriented panels. [See Section 4.12 Example of Events.] These included "Researching and Applying for Artist-in-Residence Programs," "Funding from a Funder's Perspective," "Art in Public Spaces," "Integrating Art and Social Good" along with workshops on grant writing, how to digitalize your portfolio and copyright issues.

In 2013 this idea was expanded. The Conference theme "Engaging Minds" included panels that explored cross-cultural and trans-disciplinary practices, such as "The Art of Fashion/The Fashion of Art," "Art and Science: Not Quite Parallel Realities," "Sustainability and Re-Cycling as Content," "Art and Research's Dissemination and Impact on Contemporary Art and its Creators," and "Case Studies: Artists Embracing Scientific Exploration." Practical workshops such as "Artist Statements: The Nuts and Bolts; Dos and Don'ts," a "Hands-on Introduction to the Research Catalogue: An Online Database for Artistic Research" and "Finding the Best Fit: Researching and Applying for Artist-in-Residence Programs" also were presented. Additionally, over 40 programs were showcased in short, three-minute presentations, Pecha Kucha style.

In 2016, the theme of the Conference was “Expanding Worlds” and employed a format similar to the 2013 Conference with panels, Pecha Kucha style presentations and workshops. In addition, round table discussions were added, which proved very popular and an ideal vehicle for networking among the attendees. (Many of these had to take place in standing-room only conditions to accommodate all the interested parties.) Panelists spoke about their international residency programs, provided practical advice, discussed how art can play a vital role in social or political interventions and promoted possibilities for artists to collaborate with those in other disciplines, including medicine, architecture, conservation and engineering. Specific topics included “Civic Agency”, “The Joy of 3D technology for Artists”, “Promoting Your Work”, “Urban Sound Research” and “Funding Artists Mobility”. MIT, the Harvard Art Museums and Biomedical Modeling offered tours. Workshops and Round Table discussions also gave artists with similar interests the chance to meet, network and talk about their work; and portfolio reviews supplied additional venues for artists to showcase their work.

26 Lange, Bastian. From Cool Britannia to Generation Berlin? Geographies of Culturepreneurs and their Creative Milieus in Berlin. Published in: Christiane Eisenberg, Rita Gerlach and Christian Handke (eds.). Cultural

Pecha Kucha is a type of presentation, originally devised by Astrid Klein and Mark Dytham of Klein Dytham Architecture. www.pechakucha.org
1.30 Logistics

1.31 Conference, Exhibition and Exchange Support

TransCultural Exchange received direct and in-kind funding from several sources. These include The National Foundation for the Arts ($10,000), Boston Foundation ($7,477), Emerson College ($7,500 and $8,000 in-kind), MassArt Sponsorship ($6,500), Boston Cultural Council grants ($1,000 and $5,000); Vermont College of Fine Arts ($2,000) and the French Cultural Center ($1,000). Boston University's College of Fine Arts was the Conference lead partner contributing $40,000 and in-kind expense of $42,700 to support the Conference.

Other supporters included Marlene Ghormley, Boston College, DutchCulture, Akademie Schloss Solitude, Alliance of Artists Communities, The Goethe Institut, Art New England, Northeastern University, TransArtists, swissnex boston, Bamboo Curtain Travel, Nanyang Technological University of Singapore, the Israeli Consulate, Amazon Smile, Quebec Office of Tourism, Thad Beal, Catherine van den Branden, Gordon Amgott Financial Services, Acme Artists Studios, Connecticut College, Richard Lappin and Julia Rabkin, Mira Bartok, Snezana Milanovic, Gabi Koch, Printing for Less, 2nd Street Association, Georgina Pennington, and Rudi Punzo.

Registration fees – to be affordable to artists - were among the lowest of comparable Conferences. (See Section 5.31.) Combined with scholarship, student and out-of-town incentives, these fees generated $48,786 in income, roughly 10% of the Conference costs.

1.32 Conference Headquarters and Exhibition Facilities

The 2106 Conference panels, mentoring sessions, meals, exhibits and workshops were held at Boston University. The Conference also offered tours of Biomedical Modeling Inc., MIT’s Art and Architecture Program and Glass Lab, the Harvard Art Museum’s Conservation Center; a concert at the Goethe Institut; a keynote talk at MIT’s Bartos Theater Boston (space provided by the List Visual Arts Center), a closing ceremony and unveiling of a new public art work at Emerson College and a reception at the French Cultural Center. The gala was held at Microsoft’s New England Conference Center.

In 2016, the Stone Lobby of the Metcalf Auditorium at Boston University served as the venue for Lozano-Hemmer’s Level of Confidence, a face-recognition camera that has been trained with the faces of the 43 disappeared students from Ayotzinapa School in Iguala, Mexico. As you stand in front of the camera, the system uses algorithms to find which student’s facial features look most like yours and gives a "level of confidence" on how accurate the match is, in percent. The piece will always fail to make a positive match, as we know that the students were likely murdered, but the commemorative side of the project is the relentless search for them and their overlap with the public’s own facial features. Rafael Lozano-Hemmer’s interactive installations exist at the intersection of architecture and
performance art. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are "antimonuments for alien agency". His work was recently the subject of solo exhibitions at the San Francisco Museum of Modern Art, the Fundación Telefónica in Buenos Aires and the Museum of Contemporary Art in Sydney. He was the first artist to officially represent Mexico at the Venice Biennale with a solo exhibition at Palazzo Soranzo Van Axel in 2007. He has also shown at Art Biennials and Triennials in Havana, Istanbul, Kochi, Liverpool, Montréal, Moscow, New Orleans, Seville, Seoul, Shanghai, Singapore and Sydney. Collections holding his work include the MoMA in New York, Tate in London, AGO in Toronto, CIFO in Miami, Jumex in Mexico City, DAROS in Zurich, Borusan Contemporary in Istanbul, MUAC in Mexico City, 21st Century Museum of Art in Kanazawa, MAG in Manchester, MUSAC in Leon, MONA in Hobart, ZKM in Karlsruhe, MAC in Montréal and SAM in Singapore, among others. ‘Level of Confidence’ was presented by TransCultural Exchange with permission and thanks to the kind generosity of Rafael Lozano-Hemmer.

1.33 Conference Staff and Support

The 2016 Conference staff consisted of program director Mary Sherman, portfolio room oversight by Yinmeng Liu, website assistance by Rudi Punzo, graphics by Siyi Wang and over forty volunteers. Most of the volunteers were students or alumni from the local universities, including Boston University (15), the Massachusetts College of Art and Design (2), MIT (3), the School of the Museum of Fine Arts (2) and Emerson College (2) and the New England School of Art and Design (8). Others were volunteers who worked at previous Conferences and returned to help with this one. Additionally, TransCultural Exchange's Board of Trustees and Advisory Board also were instrumental in overseeing all aspects of the Conference, and worked throughout the Conference, providing A/V oversight, moderation and logistical support. (Please see Appendix K.)

Boston University's acting Dean of the College of Fine Arts Lynne Allen provided support and guidance. Director of Boston University's School of Visual Arts Jen Guillemin provided advice and oversight, and acted as the liaison between TransCultural Exchange and Boston University's faculty, staff and students. She and the Dean ensured the support from all the necessary factions of the university.

Boston University's College of Fine Arts' staff provided logistical assistance. Again, the Boston Chinese Photography Club (Feng Chai, Robert Chen, Daryl Luk, Ivy Wang, Jie Yan and Diana Hsu) served as the Conference photographers. Joe Upham provided sound equipment and DJ services.

In 2016, along with the significant funding, direct and in-kind support from Boston University, TransCultural Exchange received other financial support from individuals; volunteer help from local artists, faculty, critics, gallery directors and curators (who served as panel moderators, speakers and/or portfolio reviewers); and universities, including MIT (a panel host), Emerson College (a venue host and
academic sponsor), Harvard University, (a tour venue), the Goethe Institut (a concert venue) the French Cultural Center (a reception venue) and Microsoft (the gala venue).

As stated in "Section 1.31 Conference, Exhibition and Exchange Support," TransCultural Exchange received wide-spread support from a variety of national and international nonprofit and government agencies, including The National Endowment for the Arts, the Boston Foundation, Emerson College, Massachusetts College of Art and Design, the Boston Cultural Council, Vermont College of Fine Arts, the French Cultural Center, Boston University's College of Fine Arts, Boston College, DutchCulture, Akademie Schloss Solitude, Columbia College Chicago, New York Foundation for the Arts, Alliance of Artists Communities, The Goethe Institut Boston, Art New England, Northeastern University, TransArtists, swissnex Boston, Bamboo Curtain Travel, Nanyang Technological University of Singapore, the Israeli Consulate, Quebec Office of Tourism, Connecticut College.

Such extensive international support confirms the Conference's global significance and the important role it plays in the world of art, cultural diplomacy and cross-cultural dialogue.
2.00 ECONOMIC IMPACT AND SURVEY EVALUATION

2.10 Methodology

In 2007, the Center for Policy Analysis at the University of Massachusetts, Dartmouth developed a survey tool for evaluating TransCultural Exchange's Conferences and related programming. This same survey tool with slight modifications was used to compare and evaluate subsequent Conferences and programs.

The estimated total economic impact of the 2011 and 2009 Conferences were calculated using the New England Foundation for the Arts' (NEFA's) free CultureCount analytical tool versus the Center for Policy Analysis' use of the IMPLAN econometrics modeling system for the 2007 Conference survey and evaluation. (The results from both CultureCount and IMPLAN's analyses were compared and generated identical results.)

For 2013 TransCultural Exchange, again, used the IMPLAN system. For 2016, the economic impact was extrapolated from NEFA's CultureCount, using common multipliers from previous years. (In addition, Appendix B shows the Conference's impact using yet another tool, the Americans for the Arts' Arts and Economic Prosperity IV Calculator. This calculator estimates the economic impact of spending by nonprofit arts and culture organizations by providing an estimated economic impact per $100,000 of spending by nonprofit arts and culture organizations, based on research findings from 182 study regions.)

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28 The survey instrument can be found in Appendix A.
29 See Appendix B for a description of CultureCount and a sample of the employment results from this tool.
30 A more detailed description of the IMPLAN system also can be found in Appendix B.
31 A more detailed description of the IMPLAN system also can be found in Appendix B.
32 See Appendix B for a description of CultureCount and a sample of the employment results from this tool.
2.11 Process Evaluation (Goals Specified)

The process evaluation assesses the implementation of TransCultural Exchange's activities, primarily in terms of the goals established in the organization's first grant application with the Massachusetts Cultural Council in 2007. These are similar to the goals stated in the organization's National Endowment for the Arts' 2013 grant as noted below:

**Goal 1:** To act as a catalyst, offering the local (and national and international) creative workforce exhibition possibilities, resources, networking opportunities and concrete information on how to take advantage of international opportunities and residencies, which are often the first step into the global marketplace. (This Goal corresponds to "Creation: the Portfolio of American Art is Expanded," the secondary stated outcome of TransCultural Exchange's National Endowment for the Arts grant.)

**Goal 2:** To offer Massachusetts an influx of new business as well as showcase Massachusetts' Creative Economy both at home and in the eyes of the world to ensure its long-time ability to retain and build upon its already large creative workforce. (This Goal corresponds to "Livability: American Communities are Strengthened through the Arts," the primary stated outcome of TransCultural Exchange's National Endowment for the Arts grant.)

NOTE: Since 2009, TransCultural Exchange also began to collect data on the cultural, aesthetic and social impacts of its programs. These findings are detailed in Section 1.12 and included in Appendix A and C.

2.12 Survey Evaluations

Survey evaluations were administered during the 2016 Conference and online. A total of 168 surveys were returned for a response rate of 51.4%, yielding a +/- margin of error of 5.25%.  

The Conference surveys solicited information about the Conference participants' backgrounds, money they spent, their satisfaction with various aspects of the Conference, opinions and comments about the Conference and the benefit of the Conference to their careers. In 2012 and 2014, a second survey was also administered online to solicit and update the Conferences' outcomes and collect further data on the economic, cultural, aesthetic and social impacts of TransCultural Exchange's activities. This data also was used to support TransCultural Exchange's stated National Endowment for the Arts' grant's aims to strengthen American communities through the arts and to expand the portfolio of American art. Results of both surveys can be found in Section 5.00

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34 To calculate margin of error, the following online tool was utilized: https://www.checkmarket.com/market-research-resources/sample-size-calculator/
3.00 ECONOMIC IMPACT ANALYSIS

3.10 Overview

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

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

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

3.11 TransCultural Exchange Expenditures

The production of the 2016 Conference spanned roughly two years – a Conference planning year (2015) and a production year (2016), including production of the Conference archive (which continued into the first months of 2017). TransCultural Exchange incurred $454,198 of Conference related expenses, including $79,302 for travel (of which $65,396 was provided in-kind, primarily by the speakers’ affiliate organizations) and $52,065 for accommodation and space charges (of which $49,800 was provided in-kind by Boston University for the Conference spaces or by the speakers’ affiliate organizations for their accommodations.)

Travel costs for the Conferences continue to rise, as the number of speakers continues to grow (from roughly 70 speakers in 2007 to nearly 150 in 2016). In 2016, for instance, the speakers’ airfare costs amounted to $79,302 vs. $70,480 in 2013 and $52,717 in 2011. The actual cost to the organization for these additional speakers, however, is minimal as more and more speakers’ host institutions pay for their presenters’ travel and accommodations at the Conference (i.e. these expenses are paid in-kind or by other sponsorships). As all registration fees are waived for all the speakers, the rise of additional speakers, thus, has little impact on both the actual net expenses and income of the Conferences. But, very importantly, the additional speakers have a great and very positive impact on the Conference’s breadth, scope and content.

Of the survey responses (N= 130) to the question “Approximately how much did you spend during your stay in Boston,” the average response was $736. Most of the
respondents cited travel (44.9%) and food (29.5%), followed by lodging (16.7%) and “other” (8.8%) as their largest expenses. The average transportation cost per respondent as $331, including airfare, parking and public transportation costs. The average amount spent on food was $123. The average amount spent on lodging was $217. However, if the local respondents and those who stayed with a friend (N= 31 or 23.8%) are taken out of the lodging cost equation, the average lodging cost was $412. The average amount spent on "other" (side trips, museum fees and daily transportation costs for those living outside of the city/state/country) was $65.

3.12 Conference Attendee Expenditures

The 2016 Conference brought in over 258 out-of-town guests. (Based on survey responses and registration data, this includes 109 international speakers/attendees and 192 out-of-Massachusetts area attendees.) Based solely on these confirmed out-of-town attendee numbers and that the average low-end, hotel rate in Boston at the time of the Conference was $199/per night (plus 14.95% in taxes), the total Conference attendee accommodations' expenditure amounted to $59,017 per night (actual and in-kind combined), for a total three night stay of $177,053.

Travel to/from the Conference from the surveys and other sources (including data collected from organizations that paid their own travel costs) are conservatively estimated at over $79,000. (See Section 5.30 for more details.)
3.13 Total Direct, Indirect and Induced Economic Impacts

As noted above, for the 2016 Conference, TransCultural Exchange incurred $454,198\(^{34}\) in Conference-related expenditures.

To meet its expenses, TransCultural Exchange received a $15,000 grant from the National Endowment for the Arts and $5,000 from the Boston Cultural Council ($1,000 in 2015 and $4,000 in 2016). In total, then, the organization received $20,000 from government resources, meaning that for every dollar spent by the government, TransCultural Exchange generated or leveraged nearly $14.6. (Note: The American for the Arts’ Arts and Economic Prosperity IC Calculator, included in Appendix B, yields higher results. Using the same data, that calculator indicates that 16.1 full-time equivalent jobs, $362,605 in household income, $17,924 in local government revenue and $21,519 in state government revenue was generated for a total of $872,290. For consistency, the chart below – based on previous calculations – instead is included.)

If one includes the data from the 2007, 2009, 2011, 2013 and 2016 Conferences, TransCultural Exchange's five Conferences combined, then, have created over sixty-seven state jobs and have had an economic impact of close to five million dollars, or $4,773,403.

| Table 2 |
|-------------------|-----------------|-----------------|-----------------|-----------------|
| **Table 2a**     |                 |                 |                 |                 |
| **2016 Conference** | **Direct** | **Indirect** | **Induced** | **Total** |
| Economic Impact   | $454,198       | $258,499       | $54,213       | $766,910       |
| Employment Impact | 6.8             | 4.4             | .45            | 11.5            |

Note: These numbers were extrapolated from NEFA’s CultureCount from the common multipliers from previous years.

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\(^{34}\)After this survey was done, it was noted that one year of the organization’s donated office space (conservatively estimated over the years at $6,240) was not included in the 2016 total Conference production costs. Hence, there is a $6,240 accounting discrepancy between the figures in this report and on TransCultural Exchange’s final 2016 Conference accounting, which shows the Conference’s total production cost as $460,438, or $454,198 + $6,240. This would also imply a slight, but greater total economic and employment impact.)
For the 2013 Conference, to meet its expenses, TransCultural Exchange received a $25,000 grant from the National Endowment for the Arts and $6,500 in grants from the State of Massachusetts ($2500 from the Massachusetts Cultural Council in both 2013 and 2012 and $1,500 from the Boston Cultural Council). In total, then, the organization received $31,500 from government resources, meaning that for every dollar spent by the government, TransCultural Exchange generated or leveraged nearly $12.3. Additionally, 13.9 full-time equivalent employment opportunities were created. For the previous 2011 Conference, all government income was from either the State of Massachusetts ($39,000) or City of Boston ($2,500), amounting to $41,500. This resulted in $9.9 being generated or leveraged for every state dollar spent. Additionally 17 employment opportunities were created: 9.95 direct, 6.39 indirect and 0.66 induced.

If one includes the data from the 2007, 2009, 2011 and 2013 Conferences, TransCultural Exchange’s five Conferences combined, then, have created over fifty-six state jobs and have had an economic impact of $4,006,493.

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\[2016, 2011 and 2009 statistics were generated by the New England Foundation for the Arts’ CultureCount. 2013 and 2007 data was generated by the IMPLAN system (Center for Policy Analysis). As noted above, the 2007 and 2013 data yielded similar results when submitted to the CultureCount system for analysis.\]
4.00 PRELIMINARY OUTCOMES

4.10 Goal 1: Creating A Catalyst for International, Cultural Exchange

To act as a catalyst, offering the local (and national and international) creative workforce exhibition possibilities, resources, networking opportunities and concrete information on how to take advantage of international opportunities and residencies, which are often the first step into the global marketplace. (This Goal corresponds to "Creation: the Portfolio of American Art is Expanded," the secondary stated outcome of TransCultural Exchange's 2012 National Endowment for the Arts grant.)

4.11 Dates and Attendance

The 2016 Conference on International Opportunities in the Arts took place February 25th-27th, 2016. Over 700 people attended, including 40 volunteers and 157 speakers and/or moderators from around the world. An additional 100 members of the public joined the Conference's free programs.

With five successful Conferences and TransCultural Exchange's over 300 art projects and exhibits around the world (including, in 2012, a 10th year Anniversary exhibition of TransCultural Exchange's landmark The Coaster Project, Destination: The World (See Appendix H.), it is conservatively estimated that close to 500,000 people have benefited from TransCultural Exchange's activities since 2007, both in Massachusetts and abroad.37,38

37 500,000 includes a conservative estimate of 100 people visiting the organization's 300 exhibits, e.g. 30,000; 1,000 people a year visiting The Tile Project's 22 permanent public art installations over a 5 year period, e.g. 110,000; the number of art works given away around the globe during TransCultural Exchange's The Coaster Project, e.g. 10,000; and the number of people who viewed uboc No. 1 & stuVi2 for a total of 487,400.)

38 In the US alone, from 2002 to 2004, over 40 American visual artists and 78 US venues participated in TransCultural Exchange's The Coaster Project's 200+ exhibitions worldwide, resulting in a 1st place award from AICA, the International Art Critics Association. For its UNESCO-sponsored The Tile Project (2002-04), 168 American artists donated tiles to 22 world sites to create 22 site-specific, permanent public artworks throughout the world, three of which are in the US. (A fourth was shown for a year in New York City's Washington Square Park and is now installed at Toronto's Wallace Emerson Park.) For Here, There and Everywhere (2008-2011), 232 US artists collaborated with individuals from 60+ countries, resulting in 100+ exhibits in galleries, major museums (e.g. MIT Museum, Shanghai's Zendai MoMA and Switzerland's Luzerne Kunsthalle) and public spaces. Additionally, more than 80 US artists participated in the official satellite venue of the 2010 London Biennale, produced in Boston by TransCultural Exchange.
Speakers representing forty countries spoke about their artist residencies, networking and exhibition programs for emerging and established artists, teachers, critics, curators and students. In 2016, the theme of the Conference was “Expanding Worlds”, and employed a format similar to the 2013 Conference with panels, Pecha Kucha style presentations and workshops. Panelists spoke about their international residency programs, provided practical advice, discussed how art can play a vital role in social or political interventions and promoted possibilities for artists to collaborate with those in other disciplines, including medicine, architecture, conservation and engineering. Specific topics included “Civic Agency”, “The Joy of 3D technology for Artists”, “Promoting Your Work”, “Urban Sound Research” and “Funding Artists Mobility”. MIT, the Harvard Art Museums and Biomedical Modeling offered tours. Workshops and Round Table discussions also gave artists with similar interests the chance to meet, network and talk about their work; and portfolio reviews supplied additional venues for artists to showcase their work.

Comments indicate that the Conference sessions were a success. For example, when asked to reflect on which program session or Conference activity attendees thought was most valuable, the most popular response were the panels (N=50 or 30.5%) Specific panels singled out for praise were: Public Art, Public Spaces (N=8 or 16%), Art and Social Activism in Southeast Asia (N=7 or 14%), Thinking Outside the Box (N=5 or 10%), The Internet: The Future of Artist Residencies (N=4 or 8%), US Based Residencies (N=4 or 8%), Art, Artists & Art Criticism (N=3 or 6%), Transforming Practices: New Ways of Approaching Traditional Forms (N=3 or 6%). When asked which non-panel activities they participated in at the Conference, attendees responded: the Opening Reception (N=86 or 23.7%), the Exhibitions (N=79 or 21.8%) followed by the Saturday cocktail event and Portfolio Reviews both at (N=52 or 14.3%).

Also of note is that the Conference allowed local curators, arts administrators, critics and scholars a chance to network with their peers. These included Julie Burros, the Chief of Arts and Culture for the city of Boston; Matthew Teitelbaum, the Ann and Graham Gund Director of the Museum of Fine Arts, Boston; Lanfranco Aceti, Director of Arts Administration at Boston University and Editor-in-Chief of the Leonardo Electronic Almanac; Erin Becker, the Norma Jean Calderwood Director of the Cambridge Art Association; Kathleen Bitetti, co-author of Stand Up and Be Counted, the first survey of Massachusetts’ artists on their work lives, socioeconomic status, access to healthcare and medical and non-medical debt; Sarah Bliss, artist; David Bonetti, free-lance art critic; Larissa Buchholz, Junior Fellow at the Harvard Society of Fellows; Judith Tolnick Champa, a hybrid independent curator/art writer; Danice Chou, a biomedical engineer; N.C. Christopher Couch, a Professor of comics, graphic novels, science fiction film, animation and Native American art and culture in the Comparative Literature program at the University of Massachusetts; Jay Critchley, founder of the Provincetown Community Compact; John Crowley, Director of Exhibitions at Boston City Hall; Sally Curcio, the Gallery Manager at Hampden Gallery, University of Massachusetts, Amherst; Deborah Davidson, Founder and Director of Catalyst
Conversations; Dan Elias, Director of the New Art Center; Felice Frankel, a science photographer and research scientist at MIT’s Center for Materials Science and Engineering; Terry Jenoure, Director of the Augusta Savage Gallery at the University of Massachusetts, Amherst; Benjamín Juárez, professor and former Dean of the College of Fine Arts at Boston University; Beth Kantowitz, founder of bkprojects; Alexandra Kennedy, Executive Director of The Eric Carle Museum of Picture Book Art in Amherst, Massachusetts; Kelly Krause, Creative Director for the international weekly journal Nature; Anne LaPrade Seuthe, Curator of The Hampden and Central Galleries at the University of Massachusetts, Amherst; Janna Longacre, Professor at the Massachusetts College of Art + Design; Gaël McGill, faculty and Director of Molecular Visualization at the Center for Molecular and Cellular Dynamics at Harvard Medical School; Snezana Milanovic, faculty at Massachusetts General Hospital’s Department of Psychiatry; Dietmar Offenhuber, Assistant Professor at Northeastern University; Sean O’Reilly, Founder and President of 3D Printsmith LLC; Ethan Pierce, founder, BBP Gallerie; Jules Rochielle, primary researcher, program developer and Co-Creator of the virtual presence of the NuLawLab at Northeastern University School of Law; Brent D. Ryan, Associate Professor of Urban Design and Public Policy at the Massachusetts Institute of Technology (MIT); Mitch Ryerson, Adjunct Professor, Massachusetts College of Art + Design; Ellie Schimelman, Director of the Cross Cultural Collaborative in Ghana; Ellen Schön, adjunct faculty member in Fine Arts and a Clay Studio Supervisor at Lesley University’s College of Art and Design; Suzanne Schultz, founder, Canvas Fine Arts; Nita Sturiale, Professor and Department Chair in the Studio for Interrelated Media at Massachusetts College of Art + Design; Howard Yezerski, Co-Director of the Miller Yezerski Gallery; Emily Worden, author of Make. Sell. Repeat. The Ultimate Business Guide for Artists, Crafters, and Makers; Tiffany Shea York, Isabella Stewart Gardner Museum’s Artist-in-Residence program manager; Jen Guillemín, Assistant Director, Director of Admissions and Student Affairs, Boston University’s School of Visual Arts; Dan Blask, Massachusetts Cultural Council, Program Coordinator Artist Fellowships; Azra Aksamija, artist, architectural historian, Assistant Professor, MIT’s Art, Culture and Technology program (ACT); Pieranna Cavalchini, Curator, The Isabella Stewart Gardner Museum, Boston; Henriette Huldisch, Curator, MIT’s List Visual Art Center; Peter Houk, Director, MIT’s Glass Lab; Crispin Weinberg, owner, Biomedical Modeling; Gregory Williams, Assistant Professor, History of Art & Architecture, Boston University; Doris Sommer, Director, Cultural Agents Initiative, Ira Jewell Williams, Professor of Romance Languages and Literatures, and of African and African American Studies, Harvard University.

In addition to the panels, the Conference included:

OPENING RECEPTION with DJ
AT BOSTON UNIVERSITY
Welcome Remarks by Julie Burros, Chief of Arts and Culture for the City of Boston.

GALA
AT MICROSOFT NEW ENGLAND CONFERENCE CENTER
Location: 1 Memorial Drive, Cambridge, MA 02142, 11th Floor, Common Area
CLOSING RECEPTION
AT EMERSON COLLEGE
With a viewing of the new public art installation by Mischa Kuball.

CONCERT
AT THE GOETHE INSTITUT, BOSTON
New Music Concert: Rudi Punzo, Yannick Franck and Sandeep Bhagwati.

Tours:

AT HARVARD UNIVERSITY
Tour of the New Harvard Art Museums' Art Study Center
Location: 32 Quincy St, Cambridge, MA 02138

AT MIT
Tour of MIT's Art and Architecture Program
Location: Massachusetts Institute of Technology (MIT), List Visual Art Center, 20 Ames Street, Bartos Theater, E15 Lower Level - Wiesner Building

AT MIT'S GLASS LAB
Location: 77 Massachusetts Avenue

AT BIOMEDICAL MODELING, INC.
Tour of the Biomedical Modeling Inc., an anatomical engineering service bureau, working with surgeons, medical device companies and artists, specializing in physical and digital models of human anatomy, primarily from CT scans.
Location: 24 Denby Road, Suite 212, Allston, MA

AT FRENCH CULTURAL CENTER
Gallery Viewing and Reception Honoring the Speakers from French Speaking Countries
Location: 53 Marlborough Street, Boston

Workshops

e-Publishing: Making it Happen with the Wild Pansy Press Workshop (Day 1 of 2 Day Workshop)
Presenter: Simon Lewandowski, Editor and Producer of Wild Pansy Press, UK

Hour Long Workshop: The Art of Press Relations
Presenter: Rita Fucillo, Art Critic, Artist and Illustrator, Germany

Hour Long Workshop: Diary of Smells: Language, Sound and Olfactory Experience
Presenter: Josely Carvalho, Brazilian multi-interdisciplinary Artist

Hour Long Workshop: Websites for Artists: Why Artists need Websites
Presenter: Nadia Mierau, Founder of the fine art reproduction company LIGiclee.com and Artwebspace.com

Hour Long Workshop: Selling your Books to World Markets through International Book Fairs
Presenter: Irene Smalls, Award-winning Author of 15 books for children published by Little Brown, Simon and Schuster and Scholastic Press and twice Presenter at the White House

AT MIT
Workshop: The Art of Connecting Worlds: Cultural Technologies and Sustainability
Presenters: Azra Aksamija, Artist, Architectural Historian and Assistant Professor at MIT Art, Culture and Technology Program and Janeil Engelstad, Artist and Founding Director of Make Art with Purpose MAP with presentations by Susan Diachisin, Director of the Center for Creative Connections at the Dallas Museum of Art; Maja and Reuben Fowkes, Artists, Curators and Founders of the Translocal Institute for Contemporary Art; Oto Hudec, multi-media artist; Caroline Jones, Art Historian and Author; Katt Lissard, Artistic Director of the Winter/Summer Institute; and Matthew Mazzotta, Conceptual Artist

Workshop: Crafting an Elevator Pitch and Developing the Confidence to use it
Presenters: Sara Jones and Andrea Wenglowskj, Co-Founders of Kind Aesthetic, New York

Workshop: Intervencionistas Ignite
Presenter: Doris Sommer, Harvard Professor, Author of The Work of Art in the World: Civic Agency and Public Humanities and Founder and Director of Cultural Agents, whose mission is to promote the arts and humanities as social resource

Workshop: Walking as Art: Moving Out and Across Our Senses, Institutions and Social Engagement + Single File History Art Walk
Note: This is a participatory Round Table that will begin at the entrance to Boston’s Museum of African American History and then end at the Thinking Cup Café
Presenter: Moira Williams, Founding Member of the walking cooperative Walk Exchange

Workshop: e-Publishing: Making it Happen with the Wild Pansy Press (Day 2 of 2 Day Workshop)
Presenter: Simon Lewandowski, Editor and Producer of Wild Pansy Press, UK

In addition to the panels and workshops, speakers and other invited guests met with over 100 artists for 20-minute, one-on-one portfolio reviews. During these sessions, artists presented their work for comments and advice. (More than a quarter of the artists signed up for multiple reviews.) These reviews provided attendees with invaluable feedback, direction and concrete information on how to proceed with their careers and artistic visions. They also often led to exhibition and/or program invitations as indicated below in Section 4.13.
Benefits to Artists’ Careers

Surveys indicate that a majority of the artists attending the 2016 Conference felt that it would be beneficial to their careers through networking (37.3%, N=28), gaining new information (18.7%, N=14), an exhibition opportunity or collaboration (12%, N=9) and/or obtaining a residency (6.7%, N=5). Respondents cited opportunities for exhibitions, residencies, collaborations and expanding professional contacts. Sample responses include:

- “I would like to return to Boston to exhibit and to have time to pursue my doctoral research their and avail of the opportunities a big city offers.”
- “It provided some networking opportunities, information on 3D printing that I might use, and info on marketing my artwork.”
- “Primarily the inspiration and energy. We all need a little lift along the way and this did exactly that.”
- “Knowing what's out there - understanding how the players in the art world interact with one another helps one see how they may fit into it.”
- “Contacts made and ideas planted are already creating a paradigm shift in my thinking about future work and collaborations.”

In 2013, the percentage of people who indicated that they felt the Conference expanded their international network was 59.26% compared to 52% in 2011. Among those surveyed in 2011, over 40% who participated in a TransCultural Exchange activity (Conference or one of the organization's global projects) noted clearly definable, direct outcomes as a result, including 4 artists securing Fulbright awards, 4 curatorial jobs, 3 arts administration positions, 150+ invites to exhibit abroad and 90+ invites to international residency programs, which typically include free studio space, room, board, an exhibit and the ability to directly engage with an international community (from 2 weeks to a year). For example, the curator Dr. Anja Chavez from The Warehouse Gallery and SUArt Galleries at Syracuse University was invited to a curatorial residency at Taiwan’s Bamboo Curtain Studio, which culminated in a Taiwanese art exhibition at the Warehouse Gallery in 2013.

Similar to past Conferences, within three months of the 2013 Conference's end, over 13 different programs, including the Elisabeth and Hartwig Ochensenfeld Residency Program in Germany, CAMAC in France, Hasilla Art Center in South Korea, the Cultural Collaborative in Ghana, the Dorothea Fleiss East-West Artist Symposia in Romania, the European Artists Association in Germany, Bamboo Curtain Studio in Taiwan, Trans Art in Berlin and New York, Apothiki in Greece and Studio REFS – ArtRadius in Finland offered exhibitions and/or residencies to artists whom they met at the Conference. These impacts are generative and sustaining: participation in one program often leads to others. For instance, after the 2007 Conference, Massachusetts artist Ellen Schön was invited to Finland's Hovinkartano...
Art Center’s residency in 2008, which led to another in Croatia, exhibitions in both countries and a show traveling to the US, Finland and Israel. In 2014, she and two other artists she met through a TransCultural Exchange project staged a second exhibition at Somerville’s Nave Gallery during the Conference, followed by a show at Helsinki’s Drawing Gallery D5. Similarly, at the 2009 Conference Linda Krasny Brown was invited to the Apothiki Residency and the works produced there were shown at the Shaw Carmer Gallery on Martha’s Vineyard in 2014; and, she returned to CAMAC in France for a second residency there.

Typically, benefits are multiple. As the artist and Associate Director of Enrollment Management at Studio Art Centers International Florence (SACI) Murray McKay noted, “The connections at TCE [TransCultural Exchange] are extraordinary. Already, several participants have contacted me to lecture, exhibit, collaborate between academic institutions, or enroll at SACI in Florence, Italy.”

Benefits are also long-term and often result in new job opportunities. For instance, after volunteering at the 2009 Conference, Megan Driscoll opted to change career paths and now holds the position of the International Student Advisor at Northeastern University. Similarly, in 2011, the artist and critic Susanna Muller-Baja was offered a marketing position with Artspan (one of the Conference exhibitors) and artists such as Marjorie Nichols reported that she — made great contacts and was offered a teaching position at Koç University in Istanbul. Previous Conferences noted similar results. For instance, the 2007 Conference attendee, artist Naveed Nour reported, “Last but not least, my networking with guests at the last dinner of the event has led to my collaboration with the Massachusetts College of Arts for whom I have designed and will teach a new course. For sure this won’t be the end of my experience.”

One artist wrote, “I . . . ended up being offered a show at the Project Space at UMass Amherst’s Hampden Gallery, another college gallery is considering me for future programming, and I made a wonderful connection with an art critic.”

In sum, comments from the intercept and online surveys indicate that attendees feel that the Conferences are invaluable to their careers, the atmosphere was open and extremely supportive and that it was one of the few, if only, sources of information on international opportunities. For example:

- “I had a totally smooth and great Conference experience. I just filled out your survey and found it difficult to think of things to improve.”
- “It was one of the most stimulating Conferences I have been to and I met some incredible people.”
- “I did [make] new contacts . . . several American artists are interested to do a project, and we will see how to do it. I hope to let you know more soon.”
- “The TCE [TransCultural Exchange] Conference stands as a benchmark for other organizations as it offers a global collective of artists the chance to exchange their experiences and ideas, and display their creations.”
- “Very impressive turnout.”
- “You have made it happen: a higher level exchange between cultural
organizations not formally tied into municipal governments, but working closely with them.”

• “I met great young artists with whom I hope I will be able to keep in touch to follow the evolution of their works.”

• “What I like [about] this Conference most is that it brings artists of all disciplines and career levels, teachers, art students, residency directors, curators, arts administrators and critics throughout the world into a unique exchange platform, which allows them to meet, learn, and organically foster opportunities.”

• “This is a one of a kind international Conference that no artist would want to miss.”

• “[The] Conference was a great experience (again).”

• “I was truly amazed by [the] quality of the works presented, all mentorees’ being professional artists with a really interesting body of work.”

• “Interesting was also the variety of subjects discussed during the sessions: While, of course, most people wanted to find out how to get on from where they are right now, there was a lot more to it.”

• “Some panels I didn’t expect too much from truly surprised and thrilled me – the workshop on the artist’s statement for example and the panel on recycling as art.”

• “Really interesting people and a good discussion afterward.”

• “Two of my grad. students in Arts Management attended and they found it very valuable. You do a great job of bringing diverse people together.”

• “It is a great pleasure to witness such progress and [to] have opportunity to contribute to this! So thank YOU for making this possible and bringing to Boston [an] . . . amazing bunch of wonderful people!”

• “I want to thank you for organizing the Conference! It was exciting to have all of these artists, residency directors, etc., here in Boston! . . . I also met lots of great artists.”

• “After numerous rejections from sending materials out into [a] void, it was incredible to have the opportunity to speak with people in person. I left the Conference with a lot more confidence in my work.”

• “By attending this Conference as a graduate student in Arts Management at Carnegie Mellon University, I not only gained global insights in art, but also affirmed my confidence in pursuing arts as my future career.”

• “I profoundly benefited from the event!”

• “The Conference has inspired me and it was a pleasure to be invited to it.”
• “It was fantastic. We had the chance to meet with eight artists, six of whom were of the highest level, unheard of!”

• “I had a great time and made a few great connections for joint projects. It was a tremendous effort on your part, and I hope you realize how much you have done and do for others.”

• “I am sure that I learned now to be more specific and concrete about what I have to say about our work.”

These 2013 comments are similar to previous Conference comments:

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

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

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

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

• “I am still somehow overwhelmed by those many impressions, but especially by those very interesting people I’ve met in Boston. This is a journey of a lifetime, indeed.”

• “It was a unique opportunity to ask all those grant foundations and residency directors questions and to also hear about application tips that aren’t often posted on their websites. All of the speakers were very generous with their time and information and I am grateful for their accessibility and inspiring talks . . . There was a great spirit of good-will amongst us all . . .”

• “I feel like I found out about a few possibilities for visiting and working. As a mid-career artist (or even mid-mid-career), I look forward to expanding my travels beyond the work I make and teaching in Europe.”

• “Learned about Res Artis @ the TransCultural Exchange [Conference], used it to find a dream residency in Iceland, applied, got accepted, and am now figuring out how to get there!”

• “We are on our way back to Philadelphia after a great nine months in Istanbul on a Fulbright. Not sure I would have ever thought about Fulbright or Turkey
without the International Opportunities for Artists Conference. Thank you!”

• “Personally, I was asked to participate in a multi-country study of cultural diplomacy as a result of my participation.”

• “I now know more about residencies in the EU, which I’m very interested in applying to.”

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

• “Networking is our most important task at hand now, for a better understanding of our global differences and similarities, between all cultures, be it east or west, be it Middle East or Far East; artists all speak the same language of art!”

• “I attended the TransCultural Exchange Conference last weekend and I am writing to say that it was the single most interesting, enjoyable, and productive Conference that I have ever attended. It is very likely that it will be the best Conference that I EVER attended. In one weekend, I developed more relationships with international colleagues than I would have in five years if working alone. Since Sunday, I have already received invitations for two U.S. exhibitions and two international residencies. In addition, I formed relationships with many other artists working in a range of traditional and new media. As the name of the Conference states, this was truly about an exchange of information, suggestions, and resources. It was the polar opposite of a pretentious atmosphere.”

Additionally, as cited in Section 5.63, artists who have participated in a non-Conference, TransCultural Exchange global project also indicate that they gained greater political awareness, cultural sensitivity, access to new networks, increased attention and visibility for their work or learned new skills (e.g. language and website applications), which have long-term benefits for those in the visual arts and, ultimately, the economic, cultural and social health of our world communities.

For instance, those who had participated in TransCultural Exchange’s 2011 global exhibition *Here, There and Everywhere* cite the following benefits:

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

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

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

The 2014 post-Conference Survey follow-up also asked artists to list post-Conference outcomes. Comments included receiving exhibition invites, “extensive knowledge of residencies,” “improved networking skills,” “concrete knowledge of art programs around the world,” “new collaborators,” “contacts, inspiration” and “personal growth.”

TransCultural Exchange plans to again conduct follow-up interviews with Conference attendees in approximately two years. These interviews will allow TransCultural Exchange to further measure the benefits of the Conference and the organization’s activities over time.

4.14 Benefits to Institutions and Conference Partners

As cited in the Executive Summary, local galleries noted additional sales. After their first sponsorship in 2007, universities, such as the Massachusetts College of Art and Design, saw an increase in international applications. In 2012, the School of the Museum of Fine Arts, Boston initiated a book art exchange with Turkey’s Koç University; and they and other local institutions benefited from additional lectures and critiques by Conference speakers. (As noted in the Executive Summary in 2013, for instance, professors at MIT’s Art, Cultural and Technology Program invited Maria Hirvi-Ijäs, Florian Dombois, Margaret Shiu, Rob La Frenais and the artist Orlan for talks with their students and faculty.) University students also made valuable contacts as Conference volunteers. (In 2011, for instance, all the a/v volunteers received at least one international residency invite.) In 2016, a Massachusetts artist was invited to be in a show in Switzerland as part of the swiss-artists-in-labs program. One attendee was invited to present at Boston University,
another was tapped for an artist-in-residence position at MIT. An artist was invited to present at a symposium at Northeastern University, while another started working with the Biomedical Modeling Inc., immediately following the Conference. And other arts organizations repeatedly noted gaining new artists for their programs, an awareness of new resources and increased visibility.

Seven 2016 attendees met again in Montreal for an exhibition curated as part of a conference at Concordia University and one former TransCultural Exchange attendee organized a panel at the same event. Another 2016 attendee attended a residency in Romania she found out about at the Conference and now has “a work to send to Kurdistan to the Halabja Monument, and have [sic] other collaborations in the works”.

In addition to the partnerships and collaborations mentioned above, others created as a result of the Conferences include:

- France’s CAMAC residency program beginning a partnership with Boston University to provide a residency for one of their faculty members annually.
- Elisabeth Ochsenfeld setting up an annual residency stay for a Boston University faculty member in Wolfsberg-Garana in the Western Carpathian Mountains of Germany, beginning with the artist Akyimama Sachiko.
- The Swiss artists-in-labs program at the Institute for Cultural Studies in the Arts (ICS) at the Zurich University of the Arts exploring a joint residency program between Zurich and Boston.
- Harvard University’s Cultural Agents Initiative working with the Finnish international art centre Saksala ArtRadius to present a Pre-Texts workshop.
- Harvard University’s Cultural Agents Initiative also made contact with the new Superintendent of Schools for Boston to pursue presenting their Pre-Texts workshops in the Boston public school system.
- TransCultural Exchange working with TransArtists to bring the Conference on International Opportunities in the Arts to the Netherlands.
- Conference speaker Johan Pousette inviting Conference keynote speaker Laurie Anderson to Sweden as the keynote speaker for a similar Conference on art and science.
- The Rhode Island based Alliance for Artists Communities attracting several new residencies members to its organization.

Additionally, as mentioned, The Ministry of Culture, Taiwan’s strategy to send a contingent of artists, critics and curators along with art works proved beneficial for bringing a greater awareness of Taiwanese culture to the international art world. The results were striking. Not only did Collide@Cern enter an agreement with Taiwan for an artist and information exchange; but:

- Several exhibitions spaces have expressed interest in exhibiting the Conference show Reaching Beyond: New Media Work in Taiwan. These include Harvard University’s Department of East Asian Languages and Civilization, Wellesley College, Emerson College, the New Art Center (Newton) and Cambridge Multicultural Art Center.
• The Taiwanese performer Huang Yi received invitations to perform at a number of venues, including France's CAMAC.

• TransArtists and the Alliance for Artists Communities went to Taiwan to do site visits and to discuss future collaborative possibilities, resulting in TransArtists being invited back for workshops.

Similarly the Swiss sponsorship, which made possible the exhibition by Florian Dombois, led to expanded interest in the artist's work. The Toronto based Jim Drobnick added the piece to his fall lecture series; the curator Zhang Ga is working to bring Dombois to Beijing to do a piece and the curator Lies Coppens is putting forth the artist's name for a triennale in Belgium.

Likewise, Boston University's hosting of the Conference brought attention to the students and faculty's work. As the Director of the School of Visual Arts Lynne Allen noted, many speakers commented on the excellence of the works they saw on their way to talks. Students also expressed pride in having Dombois' work at their institution. Nicole Jaques from WTBU (Boston University's Radio Station) stated to her listeners, "If you are out and about on campus tonight, you definitely want to keep an eye on the sky.”

These facts confirm the director of the Taipei Economic Cultural Organization Anne Huang's writing in her follow-up letter, "the TCE [TransCultural Exchange] Conference stands as a benchmark for other organizations as it offers a global collective of artists the chance to exchange their experiences and ideas, and display their creations."

Previous such outcomes also include:

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

• France's CAMAC residency program beginning a partnership with Taiwan's Bamboo Curtain Studio.

• Sarah Tanguy of the State Department's Art in Embassies program working with a number of Conference program contacts, including the University of Texas at Austin, to explore partnerships and collaborations.

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

• The Massachusetts College of Art and Design continuing to work with the Alliance of Artist Communities to present an annual workshop on residency programs, based on seeing the workshop at the 2009 Conference.

• TransCultural Exchange being invited by the State Department to meet with representatives from the Middle East (Jordan and Iraq) to explore setting up collaborations.

• The more than 20 local venues for *Here There and Everywhere*, such as the Boston Sculptors Gallery and the Hampden Gallery, receiving extensive exposure during the Conference, resulting in features in international magazines such as *Sculpture* magazine.
• Sponsoring universities using the Conference as an extension of their students' studies to provide the students with contacts and practical information on how to launch their careers.

• Northeastern University developing residencies for its Art Department’s undergraduates and soon-to-be graduate students.

• Boston University’s Chair of the of the School of Visual Arts Lynne Allen traveling to the Sydney College of Art to explore future partnerships and meeting with several other programs, including Akademie Schloss Solitude (Germany), CAMAC (France), and Apothiki (Greece) to discuss new partnerships.

• The Boston Sculptors Gallery inviting American/Taiwanese curator Jane Allen to curate a summer exhibition.

The presenting organizations also benefited from the networking opportunities and the chance to find artists for their programs. As the President of South Korea’s Haslla Residency notes, "First of all, I received so many benefits from TransCultural Exchange's Conference. Year after year, your Conference gets more exciting and offers diverse opportunities to attendees. This year I met many directors, professors, [and] residency program operators from different countries and shared valuable information with them. Also I had a great opportunity to be a mentor to over twenty-five artists. I saw great portfolios and felt their enormous potential. As a result this year, Haslla will invite some of the artists from the Boston Conference to [the] 2011 Haslla Residency Program as 'full fellowship' artists. [A total of ten artists were selected in 2011 for residencies at the Haslla Museum in Korea].”

TransCultural Exchange’s global projects also stimulate and increase engagement in cultural activities. As University of Massachusetts Amherst’s gallery director Anne LaPrade (who hosted twenty-five of TransCultural Exchange’s 2009 and 2011 cross-culture collaborative projects) noted, “website traffic increased by 25%, gallery attendance was up 15% or about 1000 visitors and, through a TransCultural Exchange facilitated exchange, an international residency director gave talks and conducted studio visits, resulting in a residency for two local artists in Romania.”

The Conference has turned Boston into a go-to city for those in the international arts. When the 2011 Conference speakers were asked if TransCultural Exchange should move the Conference to another US city, the response was a uniform, —No– even more resounding among those who were repeat Conference participants. The presenters cited the following reasons for keeping the Conference in Boston: the “quality of the [local] artists’ work,” innovative nature of the work, desire to build partnerships with the sponsoring universities, local cultural attractions and "general Conference professionalism." Elisabeth Oschenfeld even cited the city's inspiring attractions: "The tour at the Isabella S. Gardner [museum] gave me the idea to do a cycle of drawings using the pattern from her textiles. I had already some exhibitions called 'Women Unlimited.' She [Isabella] could be one of them too."

These are just a few examples of the kinds of opportunities, contacts and
markets for Massachusetts and the organizations involved in the Conferences that these events engender.
2016 Conference survey results show that respondents are highly satisfied with the Conference. For example, over 90% (90.1%) of the survey respondents rated the Conference overall as good or very good; and well over 80% rate each of the 10 Conference aspects (e.g. facilities, programming, registration, website, Gala dinner) as good or very good. Detailed results can be found in Section 5.42.

In all categories, more than 70% of the respondents rated the various aspects as good or excellent: Advance Mailings, Publicity, etc. (85.7%); Conference Facilities (87.2%); Overall Programming (85.3%); Information Material Provided (81.7%); Conference Brochure (82.2%); Registration Process (96.4%); Website (83.3%); Thursday Evening Reception (85.3%); Friday Night Gala Dinner (72.1%); (Saturday Evening Cocktail Reception (91.0%).

73% of the survey respondents indicate that they would definitively want to attend a similar Conference in 2018, and a further 24.1% said they would maybe be interested.

Importantly, the detailed open-ended (and primarily positive) comments are another indication of the Conference's effect and success. Participants were particularly satisfied with the portfolio reviews, panel offerings overall, and the speakers and presenters.

Other examples of comments praising the 2016 Conference include:

- “I thought it was a fantastic Conference. As a young artist there is absolutely no way I would be able to afford the Conference; I was so privileged to get the chance to attend, and indeed it was much better and much more valuable than I could have imagined. I hope to attend again in the future very much! (And maybe one day far in the future to speak!).”

- “This is important work. The international connection brings people together and especially in today’s climate, we need to work together.”

- “Generally in academic Conferences people arrive, present, then disappear. I found myself with a lot to walk away with, not just conf slam dunk & gone. I expect to cultivate a number of encounters THX to the format.”

- “One thing that was very noticeable and appreciated was the employees and the volunteers of TCE had great attitudes, were very helpful and sweet, and very pleasant to interact with. Everyone had a great attitude and it was a very nice place to spend three days.”

- “I think that this Conference was perfectly organized with a wide range of interesting people, even more than the previous editions – perfect timing for each event and a perfect choice for all the panel (subject and speakers).”
• “Thank you so much for the enormous effort you made to make this Conference a success. I really look forward to this Conference, this was my third and I hope to attend many more.”

• “It's getting better and better, and the energy is building.”

• “Thanks for the hard work in preparation of the Conference and execution. It was a really cool impulse for me to go out from Europe and see what is new out there.”

• “This Conference was a provocative intellectual adventure and a delightful opportunity to reboot my art practice with fresh approaches and new acquaintances.”

• “The other presentation I liked was the panel discussion on Marketing. I am doing my own research in that area, so it was good to hear critics addressing that issue of marketing and criticism. And again my favorite event was the roundtable on discussion. We entered in a very personal space about what it means to be an artist and touch on difficult ideas in the arts. Again I would like to submit a proposal for the next transcultural event.”

• “What a great Conference. It was so well run. I was only sorry that I could not go to every presentation. And I got to speak with the accessible new director of the MFA.”

These align with comments from previous Conferences:

• “Conference refreshed and rejuvenated me! Special Thanks to Mary Sherman for connecting me with Maria del Valle so we could take advantage of the reduced registration fee since we both live 250 miles outside of Boston.”

• “I had a great time during the rest of my stay in Boston and a lot of people came to my MIT talk. I also had some good meetings with people I met at the Conference. . . Thank you very much for inviting me and being so straightforward with all the arrangements. I had a totally smooth and great Conference experience. I just filled out your survey and found it difficult to think of things to improve. It was one of the most stimulating Conferences I have been to and I met some incredible people.”

• “The level of the TCE Conference was very high, informative and well organized! Thank you also to all mentors and volunteers for their perfect and friendly assistance!”

• “I quite enjoyed the multidisciplinary and friendly atmosphere of this well organized Conference and learned much from the excellent presentations and panel discussion. I found it both personally and professionally very enriching to meet with experts of the art community. I thought it was a great success and all the comments I overheard were positive. It has been a pleasure and an honor to participate in this event. I am looking forward to [the] next year
edition.”

- “I enjoyed the Conference immensely. Particularly enjoyable were the many opportunities to meet and network. Thank you, Mary, and all the TCE staff & volunteers!”

- “The Conference was excellent. The caliber of artists was excellent. There was a good, friendly feeling . . . the breadth of international exchange that took place was quite impressive. Everything ran smoothly, as far as I could see flawlessly. .I look forward to the next Conference!”

- “This was a great experience. I found the Conference to be well organized. The sessions/panel discussions were varied enough to have always found a discussion that was of interest.”

- “Thank you for a fantastic Conference. The quality of presenters and ideas will keep me engaged and following up on leads and new ideas for months to come!”

### 4.16 Website

Results of surveys show that in 2016 respondents have high levels of satisfaction with the website. For example, over 80% (83.3%) rated the website as either very good or good and 96.4% praised the registration system as either "very good" or "good."

As indicated in Section 1.20, within one year of its first Conference, TransCultural Exchange's website hits tripled and requests for its services grew ten-fold. In 2010 the organization changed website servers, revealing that hits for the 2011 Conference (2010/2011) went from 2,561,510 to 4,441,654 for the 2013 Conference (2012/2013) and 4,491,862 for the 2016 Conference (2014 thru 1H 2016). Numbers indicate a steady interest in TransCultural Exchange's services.

In 2009 TransCultural Exchange opened Facebook, LinkedIn and Twitter accounts. Currently, TransCultural Exchange has 4,072 followers on Facebook, over 600 on Twitter and 1,783 members on LinkedIn.

### 4.17 Press Coverage

In 2016 TransCultural Exchange's Conference received 51 press citations from a wide geographic spectrum, including university websites and blogs. A press bibliography is included in Appendix E. Of note is the number of citations and international distribution-
4.20 Goal 2: Strengthening Communities

To offer Massachusetts an influx of new business as well as showcase Massachusetts' creative economy both at home and in the eyes of the world in order to ensure its long-time ability to retain and build upon its already large creative workforce. Goal 2 also corresponds to "Livability: American Communities are Strengthened through the Arts," the stated primary outcome of TransCultural Exchange's 2013 National Endowment for the Arts grant.

4.21 Showcasing Massachusetts/America's Creative Economy

Twenty-two percent of the 2016 Conference attendees and speakers came from thirty-nine countries and another 30.1% came from a state other than Massachusetts. Speakers included curators of such renowned showcases as the Venice Biennale, Documenta, Sharja Art Foundation, members of the International Art Critics' board, artists and performers recognized the world over, directors of such acclaimed residencies as Akademie Schloss Solitude and heads of such established programs supporting international exchange as TransArtists. Based on survey feedback, most of the attendees are also well established – many exhibit internationally and dozens have been awarded such prestigious grants as Fulbrights. TransCultural Exchange's Conferences, thus, continue to attract a broad national and highly influential international community, promoting both Massachusetts and America's creative economy.

In 2013 the Conference was changed from a three- to a four-day event. Proving to be too exhausting for most attendees, in 2016, the Conference returned to its three-day format. This still allowed for tours of MIT’s Art and Architecture Program, the Harvard Art Museums and Biomedical Modeling Inc. Besides the main Conference activities at Boston University, other events also took place at Emerson College, the French Cultural Center, Goethe Institut, Isabella Stewart Garner Museum, Massachusetts College of Art and Design, Massachusetts Institute of Technology's List Visual Arts Center and Glass Lab, Harvard Art Museums Study Center and Microsoft New England Conference Center.

Conference sponsors included Boston University, swissnex Boston, Emerson College, The Boston Cultural Council, The Boston Foundation, Massachusetts College of Art and Design, Boston College, DutchCulture: Centre for International Cooperation, Swiss International Air Lines, Délégation du Québec à Boston, the French Cultural Center and Vermont College of Art, among others.

As in 2013, the 2016 Conference also included a showcase of Northeastern University’s arts, theater and music programs. In addition, an Exhibitors' Hall provided a forum for attendees and sponsors to advertise their work.

Further, the 2016 Conference featured two art works: *Level of Confidence* by Rafael Lozano-Hemmer and *Para* by Mischa Kuball. The public art work *Para*, commissioned and sponsored by Emerson’s College, was unveiled at the Conference’s Closing Reception. *Level of Confidence* was on view throughout the
Conference in Boston University’s George Sherman Union’s Stone Lobby. It is a face-recognition camera that has been trained with the faces of the 43 disappeared students from Ayotzinapa School in Iguala, Mexico. As you stand in front of the camera, the system uses algorithms to find which student's facial features look most like yours and gives a "level of confidence" on how accurate the match is, in percent. The piece will always fail to make a positive match, as we know that the students were likely murdered, but the commemorative side of the project is the relentless search for them and their overlap with the public's own facial features.

In 2013, the Conference included an exhibition of new media work from Taiwan, Reaching Beyond, which was presented at Boston University's 808 Gallery; and swissnex Boston, swissnex San Francisco, Swiss International Air Lines and Boston University's College of Fine Arts and Arts Initiative - Office of the Provost were instrumental in securing the funding for TransCultural Exchange's commission of a new public art work by the artist Florian Dombois.

For Boston, Dombois' work - which consisted of a range finder and highly visible laser shot between Boston University's law school and new student dorm - was a rare and noteworthy occurrence. Boston is one of the few major metropolises that does not have a percent for art program. Consequently, the city does not have a history of supporting, producing or presenting public art works; and not since Krzysztof Wodiczko's Bunker Hill Monument has the city been the site of such a large and dramatic work. Such a commission, thus, was a deliberate and conscious attempt not only to acquaint the city with a major international artist's work, more so, to let the public see what possibilities could exist by supporting public art works.

Additionally - and, most importantly - the piece was meant to act as a signal to the city that so many people from so near and so far had come together at this particular place and time, united by the belief in the power of art. And, finally, the piece - which also included a virtual, real-time online graph of the movement between the two buildings (caused by wind, traffic and the Earth's shifting tectonic plates) - served as a reflection of the Conference's theme, "Engaging Minds," meant to encourage artists not only to consider working with those in another culture, but also those in another field or discipline.

As in the past, TransCultural Exchange created a publication as a gift to our speakers. This year, the organization produced a small accordion-fold handout for Dombois work, designed by Siyi Wang.

For its first Conference, TransCultural Exchange produced a catalog for the organization's UNESCO-sponsored The Tile Project (2002-04), for which 168 American artists (over 100 from Massachusetts) donated tiles to 22 world sites to create 22 site-specific, permanent public artworks throughout the world, including at Boston's Pauline A. Shaw School. (Participating artists from South Korea, Vietnam, Finland, Sweden, Azerbaijan, Israel and France joined Boston's Mayor Menino at the Shaw School's opening ceremonies.)

For the educational component of The Tile Project, MIT's Glass Lab, Boston College, the Art Institute of Boston, the Massachusetts College of Art and Design and the
Shaw school all participated. The project was featured in more than 50 newspapers, magazines and on radio and television programs worldwide (including *The Washington Post, The China Times, Bombay Times*, etc). Additionally TransCultural Exchange published 1000 catalogs, which were distributed to all the participating artists, venues and speakers at the 2007 Conference.

Further, from 2008 to 2011, TransCultural Exchange produced two *Here, There and Everywhere* projects for which over 500 artists collaborated with individuals from 60+ countries, resulting in 100+ exhibits in galleries, major museums (e.g. the MIT Museum, Shanghai’s Zendai MoMA and Switzerland’s Luzerne Kunsthalle) and public spaces. (In Massachusetts, 38 artists and 21 venues participated in the first iteration. For the second, more than 100 artists and nine Massachusetts venues participated. For both projects 232 US artists took part.)

500 catalogs were published for each of the two *Here, There and Everywhere* projects. As with *The Tile Project*, the catalogs were freely given to the participating artists, venues, international speakers and sponsors at the respective 2009 and 2011 Conferences. The individual *Here, There and Everywhere* projects also were featured at the Conferences, thereby, serving to broadly promote these artists’ works and venues to key art world figures.

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40 Dombois won the 2010 German Sound Prize, indicative of his prominence in the international art community.
During all the Conferences, artist-attendees were also able to acquaint the speakers, gallerists, critics and curators with their work during the portfolio reviews. Of note, all of the mentors were highly impressed by the quality of the work they saw by the artists. Results of the intercept and online surveys also indicate that most Conference attendees and speakers were impressed by Massachusetts’ cultural offerings.

Comments from the speakers and attendees include:

- “It was great to interact with so many artists and arts professions from Boston and abroad."
- “It was a great occasion that we all meet in Boston under the network of TransCultural Exchange.”
- “We both found that the Conference was extremely well organized and the place for it was excellent. We enjoyed Boston very much, and I have the feeling I MUST come again.”
- “I’d like to thank you once again for the wonderful opportunity to attend the Conference in Boston. It was a great experience to be there with so many people from all over the world and hear about many interesting places.”
- “I wanted to let you know that I had a wonderful time visiting the City of Boston as a first time visitor. More importantly, my experience of attending the TransCultural Exchange Conference as an artist and art educator was overwhelmingly positive.”

Out-of-town attendees and guests often comment on the American hospitality they experience. As Elisabeth Ochsenfeld, artist and Director of the Elisabeth and Hartwig Ochsenfeld Residency Program, Frankfurt/Main, Germany, noted, "We were so touched that all our American residents tried to do something good for us. Blake invited us to see his exhibition, Judith to a cafe, Sachiko we met [on our] last day in Boston, returning from our New England tour. And we have already interesting people for the next year."

And, although attendees and speakers do not want to see the Conference leave Boston, there is a growing interest to also duplicate the Conference in other parts of the world, as evident in the remarks below:

- “Hope you remember my hint on organizing such [an] art Conference of international opportunities in Nigeria. Surely among those attendees I discussed with [a] majority wish to travel to Africa for a new experience just as I longed to travel abroad to meet other artists. Moreover the African artists are dying to have such a Conference; they will surely embrace the program, for they as well need to experience those lectures and mentoring.”

- “I heard rumors that [the] Conference might start to be mobile in a way so hosted by different cities. I think you should consider Shanghai for sure.”
It is anticipated that over time the qualitative and quantitative impacts of the Conference will continue to create a ripple effect that will increase, strengthen and expand both America and Massachusetts' creative economy to ensure its long-time ability to retain and build upon its already large creative workforce. Additionally TransCultural Exchange's efforts to engage artists and arts organizations on the international level will result in a more knowledgeable creative workforce – one that can more effectively compete in today's global economy and contribute to a world-class arts community.

4.22 Promoting a Positive View of America Abroad

Societies governed by leaders who have captured the hearts and minds of its people are those that flourish and thrive for centuries. They are the most admired worldwide; the ones whose cultures and values are praised, copied and emulated. This is how America won the Cold War, aided by a great deal of time and money given to exporting American know-how, arts and culture abroad. Through international exchange a person is able to not only learn about other cultures and societies, but also serve as an ambassador for his or her own nation. The Fulbright Program was established with this reasoning in mind. In 1945 Senator J. William Fulbright introduced a bill to the U.S. Congress advocating for the use of surplus war property to support the promotion of international good will through the exchange of students in the fields of education, culture, and science. This bill, which was signed into law by President Truman in 1946, established the Fulbright Program.

Today, the Fulbright Program remains one of only a handful of US organizations that support artist exchanges on the international level. However, its Senior Specialist Program is not open to artists. (See Section 1.12, footnote 20.) And, most of the other organizations that fund international exchange, like The Rockefeller Brothers' Asian Cultural Council and ArtsLink, have regional restrictions. Others - like the American Scandinavian Foundation or the German DAAD - are private or non-American government sponsored efforts that also have specific national targets of interests.

TransCultural Exchange is different in this respect. Its range of operations is worldwide, although by nature of its location, the bulk of the organization's activities and artists are American. The result has proved beneficial in promoting a positive view of America abroad.

41 Mary Sherman, TransCultural Exchange's 2007 Massachusetts Cultural Council's Adams Art Program's Grant Application.
42 http://us.online.org/about/history. The Fulbright Program awards approximately 8,000 grants annually, and since its creation it has provided funding for approximately 122,800 Americans
43 One notable program today is the Lighton International Artists Exchange Program. This mission of LIAEP is "to make the world a smaller place by giving artists of different cultures the opportunity to work together in the hope that lasting friendship and understanding will develop." Furthermore, "The program provides support for visual artists and arts professionals to travel to international residencies and artist communities and for foreign visual artists to travel to and work in the United States." http://www.liaep.org/home/
The Mayor of Chinchón (speaking at the dedication of TransCultural Exchange’s *The Tile Project, Destination: The World'*s installation at their Ethnographic Museum), for instance, affirmed the importance of the organization's projects in projecting a positive view of humanity:

"Yet in my opinion, the great value of the project is found in what it symbolizes and represents: art, the artistic expression of human beings as a vehicle of mutual communication among different civilizations.

"The sum total and the gathering together of works of authors from very diverse countries and with different cultures that attempt to communicate and bond through art beyond political, ideological, language or social boundaries.

"And the value of comprehension and communication is of particular importance at the dawn of the 21st Century, so convoluted and violent due to the clash between civilizations, due to poverty in the Third World, due to the enormous differences between the opulent and the poor worlds.

:In the midst of this harsh, conflictive and overwhelming international scene, that so many artists are capable of uniting to develop this project and place it at everyone's reach, encourages our hope for peace, enforces our aspiration for progress for all the people and helps us have confidence in humanity.

"This is the importance of this project and thus the privilege of Chinchón in joining this venture towards communication among people and civilizations."

Or as the 2002 UNESCO’s Assistant Director-General for Culture noted of the project, “Culture in this sense is not only an instrument of peace and conciliation but also a powerful factor of development, and perhaps, even a key to a shared planetary future.”

In 2007 TransCultural Exchange added to its portfolio of operations its *Conferences on International Opportunities in the Arts*; and, in 2011 the organization shifted its focus from primarily facilitating global projects to producing these Conferences. The reasons were many.

As more and more artists began to organize their own exhibitions and the terms cross-cultural and trans-disciplinary had turned into popular buzzwords, the need for TransCultural Exchange to do such projects took on less importance. The Conferences’ outcomes also were shown to have a stronger multiplier effect. Although hundreds of artists participated in TransCultural Exchange’s art programs, only dozens actually were able to travel to the sites and interact directly with their international peers. The impacts, then, were usually limited or short-lived; whereas the Conferences' are more long-term, ripple like and generative.46

45 In 1989, when TransCultural Exchange was founded, the concept of transculturalism, as well as multi-disciplinary projects, was an unheard of notion. However, as world interests amongst young entrepreneurs and members of the artistic community expanded, several different ventures became interested in the concept of creativity and artistry travelling across cultural and political divides. For example, in 2004 Claude Grunitzky published *Transculturalism: How the world is coming together, essays, analyses, personal tales and optimistic views of the future* (New York, NY: True Agency, Inc.). For more information on Grunitzky and his work, please see [http://obanalytics.com/images/Exam_Case.pdf](http://obanalytics.com/images/Exam_Case.pdf).

46 See Section 4.13 for a description of how the Conferences have benefitted artists' careers.
Encouraging artists to network and work with their international colleagues also allows for innovative art forms, new types of creativity and cultural sensitivity. These aspects will find their way into new forms of art exhibited, opening up insights into other cultures, the world and ourselves. “We need a sense of hospitality,” J. Robert Oppenheimer asserts in Tradition and Discovery, “an openness, a willingness to make room for the strange, for the thing that does not fit. We need to insist that what is difficult, what is recondite, what is obscure, what is specialized, is a great part of human nature.”

These ideals expressed by Oppenheimer are crucial for encouraging, building and sustaining a positive and innovative economy - as well as society in general. These outcomes also will serve to enhance TransCultural Exchange's home base of Boston's reputation as a world-class city, receptive to new ideas and people – traits necessary for attracting and retaining businesses and artists.

Just as artists are known to revive neglected neighborhoods, artists also function as precursors to trade alliances, opening pathways for other industries expanding into global marketplaces (National Assembly of Local Arts Agencies). Further, —Regions that learn to cooperate in the arts are more likely to cooperate in land use, transportation, work-force preparedness – that is, to plan their futures, rather than let the vagaries of international economics overtake them. Increasingly cities around the world have come to understand the pivotal importance of the arts to their economic future. (Mayor Sharpe James, Newark)

Already Massachusetts is seen as the nation’s intellectual hub, attracting people from every corner of the globe to its institutes of higher learning. As TransCultural Exchange argued in its first Massachusetts Cultural Council Adams Art Grant, the organization's initiatives aim to 1. reinforce this international asset 2. launch and support local artists in the global marketplace, and, by extension, 3. complement the state's already world-renown cultural attractions to help position Boston as a new, important and vital international art center in America. The Conferences have begun to do just that. They have grown dramatically in international recognition. In 2012 alone, TransCultural Exchange's Director was invited to speak in Japan, China, Taiwan and the Netherlands.

These activities also have proven to have a positive effect on the world’s view of America and, in particular - the organization’s home state and city Boston, Massachusetts. As the director of arguably the world’s preeminent residency program, Akademie Schloss Solitude, Jean-Baptiste Joly summed up at the organization's 2009 Press Conference, "Although New York is seen as the commercial capital of the art world, from what we’ve seen here, Boston is the country’s artistic research and development site."50

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47 Oppenheimer, J. Robert, Tradition and Discovery
48 Gifts of the Muse: Reframing the Debate about the Benefits of the Arts
49 One reason TransCultural Exchange chose Boston University as its academic lead host was the University’s willingness to collaborate with other institutions and allow the Conference to have activities at other institutions as well.
50 Additionally, after the first 2007 Conference, Joly wrote, — [The Conference was] A wonderful opportunity to discover another side of the US reality, involved in culture and education, friendly, peaceful, open to otherness and generous. Indeed another American voice than the usual one you hear, read or see in [the] media. Thank you so much.
Not surprising, other countries also have begun to recognize the impact of these Conferences in promoting their own countries' aspirations, as evidenced by the growing increase in consulate and foreign cultural organizations' support for the Conference. (Support went from 3 such organizations in 2007 to 6 in 2009, 8 in 2011 and 10 in 2013, and 8 again in 2016) More telling, though, is that in 2013, the Ministry of Culture, Taiwan sent a contingent of artists, critics and curators, along with art works, to the Conference with the aim of bringing greater awareness of Taiwanese culture to the international art world. The effort was hugely successful. Many of their artists and institutions were approached by the other attending speakers to work with them; and the Boston-Taipei Sister City organization's founder Dr. Robert Guen commented, "One striking impression that I have taken from attending your event, is the pride of knowing that modern, contemporary Taiwan artists were showcased. Their creativity and boldness gives the American and foreign public a sense of how modern Taiwan society has fostered an atmosphere for their freedom for boldness and innovation. This type of atmosphere shows how far along society in Taiwan has progressed into the modern era. These artists can compete with the world for the hearts and thoughts of the world."

And, Dr. Guen was right: Within six months of the Conference's end, the Director of Collide@Cern Ariane Koek wrote,

"Just met with Margaret Shui who advises the Taiwanese Government in Taipei, having had [an] amazing two days previously including meeting the Minister of Culture. None of this would have happened without you introducing us at the TransCultural Exchange Conference in Boston in October 2013. You just can never ever underestimate the extreme importance of personally introducing people as well as giving the opportunity for people to get to know each other in person and face to face at a Conference. What would be greeted with suspicion as an introduction on the internet is totally superseded and overcome by the irreplaceable and powerful chemistry of people meeting through a mutual contact like yourself and a relationship being quickly forged as a result.

"As a direct result of your Conference and your personal introduction in October 2013, in January 2014 the Ministry of Culture in Taiwan is about to sign a collaboration agreement with the Arts programme at CERN. I can't thank you enough - as well as swissnex Boston who sponsored your request that I attend the Conference. It demonstrates clearly the power of such Conferences to make things happen."

At the Res Artis 2012 Annual Meeting in Tokyo, TransCultural Exchange's director Mary Sherman gave a presentation. Afterwards, she was invited to Taipei for an hour audience with the Minister of Culture, Taiwan to discuss the role of the arts in creating awareness and recognition of the country and its resources. The result was that Taiwan supported an exhibition of new media work from Taiwan, their premier dancer Huang Yi's Conference gala performance and a contingent of twenty artists, curators, residency directors and arts administrators to the 2013 Conference. In Norway, Sherman also gave two presentations on TransCultural Exchange at the Trondheim Academy of Fine Art, Norwegian University of Science and Technology.

61
In addition, she presented a talk at TransArts Institute; served on the panel “Creating the Global: Lessons from the Art, Literary, Museum and Music Worlds” at Harvard University’s Weatherhead Center for International Affairs and was a Juror for the National Endowment for the Arts. In addition, between 2016 and 2017, she spoke about TransCultural Exchange at the NTU Centre for Contemporary Art in Singapore, the Kansai International Symposium in Japan, Crafton Hills College in Redwood (CA), the Alliance of Artists Communities’ Conference in Providence (RI), the Cultural Mobility Symposium at CUNY in New York and the Speaker Series for the Master of Science in Leadership for Creative Enterprises Speakers Series at Northwestern University in Evanston (IL).
5.00 SURVEY INSTRUMENT AND FINDINGS

5.10 Methodology

As with all past Conferences, an intercept survey was administered to 2016 Conference participants during the Conference. Participants also could fill out the survey online. In 2016, a total of 168 surveys were returned for a response rate of 51.4%, yielding a +/- margin of error of 5.25%. Many of the speakers and artists also submitted feedback via personal emails, which are included in the Conference's qualitative assessment. (See appendix C.) The detailed open-ended (and primarily positive) comments are another indication of the Conference's effect and success.

(Note: In January 2014, a second non-Conference year, online survey was sent to recent and past Conference participants and/or those who participated in a TransCultural Exchange project. In addition, the survey was posted on our European partner TransArtists' website. A total of 293 surveys were returned. More than three-quarters of the respondents [76.1%] were familiar with TransCultural Exchange. The aim of this survey was both to update the Conferences' outcomes and to more broadly assess the impact of international arts exchange on both the artists' and their communities' lives.)

5.20 General Information

5.21 Place of Residence

Over 700 people directly participated in the 2016 Conference. These included the 327 registrants, 157 speakers and mentors, 40 volunteers, members of the general public (who could attend such free events as the gallery exhibitions and panel at MIT) and Boston University students and faculty. (Boston University served as the lead sponsor, meaning that all their students and faculty could attend the Conference free of charge and without registering. Hence, as with the general public, only anecdotal demographic information could be gathered about them, resulting in the total number of members of the public and BU community conservatively estimated at 190.)

In 2016, 327 places of residence were gathered from the zip codes entered in the registration site. (See Section 5.21.) These were combined with the speakers and moderators' places of residence, which show that 77.5% live in 21 US states. The highest concentration was from Massachusetts (46.7%) followed by New York (12.6%). Additionally, 22.2% of attendees and speakers came from 39 countries or autonomous communities, other than the US, as shown below.

51 To calculate margin of error, the following online tool was utilized: https://www.checkmarket.com/market-research-resources/sample-size-calculator/
<table>
<thead>
<tr>
<th>State/Region</th>
<th>#</th>
<th>% of total attendees</th>
<th>#</th>
<th>% of total attendees</th>
</tr>
</thead>
<tbody>
<tr>
<td>California</td>
<td>12</td>
<td>2.5%</td>
<td>4</td>
<td>0.8%</td>
</tr>
<tr>
<td>Connecticut</td>
<td>7</td>
<td>1.4%</td>
<td>4</td>
<td>0.8%</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>4</td>
<td>0.8%</td>
<td>4</td>
<td>0.8%</td>
</tr>
<tr>
<td>Florida</td>
<td>2</td>
<td>0.4%</td>
<td>4</td>
<td>0.8%</td>
</tr>
<tr>
<td>Georgia</td>
<td>2</td>
<td>0.4%</td>
<td>61</td>
<td>12.6%</td>
</tr>
<tr>
<td>Illinois</td>
<td>6</td>
<td>1.2%</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>Kansas</td>
<td>2</td>
<td>0.4%</td>
<td>2</td>
<td>0.4%</td>
</tr>
<tr>
<td>Maine</td>
<td>1</td>
<td>0.2%</td>
<td>12</td>
<td>2.5%</td>
</tr>
<tr>
<td>Maryland</td>
<td>12</td>
<td>2.5%</td>
<td>7</td>
<td>1.4%</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>226</td>
<td>46.7%</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>Washington</td>
<td>1</td>
<td>0.2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Massachusetts (Just Boston)</td>
<td>183 out of 226</td>
<td>37.81%</td>
<td>Total</td>
<td>375</td>
</tr>
</tbody>
</table>
In 2013, 223 places of residence were gathered from the zip codes entered in the registration site. (See Section 5.21.) These were combined with the speakers and moderators' places of residence, which show that 78% live in 28 US states. The highest concentration was from Massachusetts (47.8%) followed by New York (12.39%). Additionally, 22% of attendees and speakers came from 32 countries or autonomous communities, other than the US, as shown below. Also programs in Ghana, Iraq, Romania, Serbia and the Ukraine were represented.

Table 3b

<table>
<thead>
<tr>
<th>2013 INTERNATIONAL CONFERENCE PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of total attendees</td>
</tr>
<tr>
<td>-----------------------</td>
</tr>
<tr>
<td>Austria 1</td>
</tr>
<tr>
<td>Belgium 2</td>
</tr>
<tr>
<td>Brazil 2</td>
</tr>
<tr>
<td>Canada 5</td>
</tr>
<tr>
<td>Canary Islands 1</td>
</tr>
<tr>
<td>China 4</td>
</tr>
<tr>
<td>Colombia 1</td>
</tr>
<tr>
<td>England 2</td>
</tr>
<tr>
<td>Estonia 2</td>
</tr>
<tr>
<td>Finland 3</td>
</tr>
<tr>
<td>France 5</td>
</tr>
<tr>
<td>Lebanon 1</td>
</tr>
<tr>
<td>Germany 11</td>
</tr>
<tr>
<td>Greece 2</td>
</tr>
<tr>
<td>Iceland 1</td>
</tr>
<tr>
<td>Israel 1</td>
</tr>
</tbody>
</table>

Table 3c

<table>
<thead>
<tr>
<th>2013 U.S. CONFERENCE PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>Alabama 1</td>
</tr>
<tr>
<td>Arizona 1</td>
</tr>
<tr>
<td>Arkansas 1</td>
</tr>
<tr>
<td>California 7</td>
</tr>
<tr>
<td>Colorado 4</td>
</tr>
<tr>
<td>Connecticut 3</td>
</tr>
<tr>
<td>Florida 2</td>
</tr>
<tr>
<td>Hawaii 3</td>
</tr>
<tr>
<td>Illinois 4</td>
</tr>
<tr>
<td>Iowa 1</td>
</tr>
<tr>
<td>Kansas 1</td>
</tr>
<tr>
<td>Maine 5</td>
</tr>
<tr>
<td>Maryland 1</td>
</tr>
<tr>
<td>Massachusetts 185</td>
</tr>
<tr>
<td>Total 302</td>
</tr>
</tbody>
</table>
In 2011, of those registered, 259 places of residence were gathered from the zip codes entered in the attendee registration records. Those numbers, combined with the speakers and moderators’ locales show that 82% percent live in 33 US states. The highest concentration was from Massachusetts (41%), followed by New York (18.8%). Additionally, nearly 17% of attendees and speakers came from 31 countries:

Table 3d

<table>
<thead>
<tr>
<th>2011 INTERNATIONAL CONFERENCE PARTICIPANTS</th>
<th># of total attendees</th>
<th># % of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armenia</td>
<td>1</td>
<td>0.25%</td>
</tr>
<tr>
<td>Australia</td>
<td>5</td>
<td>1.23%</td>
</tr>
<tr>
<td>Austria</td>
<td>2</td>
<td>0.49%</td>
</tr>
<tr>
<td>Belgium</td>
<td>2</td>
<td>0.49%</td>
</tr>
<tr>
<td>Brazil</td>
<td>1</td>
<td>0.25%</td>
</tr>
<tr>
<td>Canada</td>
<td>5</td>
<td>1.23%</td>
</tr>
<tr>
<td>China</td>
<td>2</td>
<td>0.49%</td>
</tr>
<tr>
<td>Denmark</td>
<td>1</td>
<td>0.25%</td>
</tr>
<tr>
<td>Finland</td>
<td>3</td>
<td>0.74%</td>
</tr>
<tr>
<td>France</td>
<td>2</td>
<td>0.49%</td>
</tr>
<tr>
<td>Germany</td>
<td>9</td>
<td>2.22%</td>
</tr>
<tr>
<td>Ghana</td>
<td>1</td>
<td>0.25%</td>
</tr>
<tr>
<td>Greece</td>
<td>1</td>
<td>0.25%</td>
</tr>
<tr>
<td>India</td>
<td>1</td>
<td>0.25%</td>
</tr>
<tr>
<td>Italy</td>
<td>3</td>
<td>0.74%</td>
</tr>
<tr>
<td>Japan</td>
<td>4</td>
<td>0.99%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>69</strong></td>
<td><strong>17.06%</strong></td>
</tr>
</tbody>
</table>

Table 3e

<table>
<thead>
<tr>
<th>2011 US CONFERENCE PARTICIPANTS</th>
<th># % Of total attendees</th>
<th># % Of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>2</td>
<td>0.49%</td>
</tr>
<tr>
<td>Arizona</td>
<td>2</td>
<td>0.49%</td>
</tr>
<tr>
<td>California</td>
<td>8</td>
<td>1.98%</td>
</tr>
<tr>
<td>Colorado</td>
<td>3</td>
<td>0.74%</td>
</tr>
<tr>
<td>Connecticut</td>
<td>7</td>
<td>1.73%</td>
</tr>
<tr>
<td>District Columbia</td>
<td>5</td>
<td>1.23%</td>
</tr>
<tr>
<td>Florida</td>
<td>3</td>
<td>0.74%</td>
</tr>
<tr>
<td>Hawaii</td>
<td>3</td>
<td>0.74%</td>
</tr>
<tr>
<td>Illinois</td>
<td>4</td>
<td>0.99%</td>
</tr>
<tr>
<td>Iowa</td>
<td>1</td>
<td>0.24%</td>
</tr>
<tr>
<td>Indiana</td>
<td>1</td>
<td>0.24%</td>
</tr>
<tr>
<td>Kansas</td>
<td>3</td>
<td>0.74%</td>
</tr>
<tr>
<td>Kentucky</td>
<td>1</td>
<td>0.24%</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>170</td>
<td>42.04%</td>
</tr>
<tr>
<td>Maine</td>
<td>3</td>
<td>0.74%</td>
</tr>
<tr>
<td>Michigan</td>
<td>1</td>
<td>0.24%</td>
</tr>
<tr>
<td>Minnesota</td>
<td>1</td>
<td>0.24%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>334</strong></td>
<td><strong>82.9%</strong></td>
</tr>
</tbody>
</table>
Of the total attendees in 2009, 73.2% were from the United States with the strongest representation from Massachusetts (46.0%) and New York (6.3%). Additionally 26.8% came from 34 other countries as noted below.

Table 3f

<table>
<thead>
<tr>
<th>2009 INTERNATIONAL CONFERENCE PARTICIPANTS</th>
<th>% of total attendees</th>
<th>% of total attendees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia</td>
<td>1.1%</td>
<td>Ireland</td>
</tr>
<tr>
<td>Belgium</td>
<td>0.3%</td>
<td>Italy</td>
</tr>
<tr>
<td>Brazil</td>
<td>0.5%</td>
<td>Japan</td>
</tr>
<tr>
<td>Canada</td>
<td>6.0%</td>
<td>Malta</td>
</tr>
<tr>
<td>China</td>
<td>0.9%</td>
<td>Mongolia</td>
</tr>
<tr>
<td>Denmark</td>
<td>0.3%</td>
<td>The Netherlands</td>
</tr>
<tr>
<td>Egypt</td>
<td>0.3%</td>
<td>Singapore</td>
</tr>
<tr>
<td>England</td>
<td>0.3%</td>
<td>Slovakia</td>
</tr>
<tr>
<td>Estonia</td>
<td>0.6%</td>
<td>South Africa</td>
</tr>
<tr>
<td>Finland</td>
<td>0.6%</td>
<td>South Korea</td>
</tr>
<tr>
<td>France</td>
<td>0.9%</td>
<td>Sweden</td>
</tr>
<tr>
<td>Germany</td>
<td>1.8%</td>
<td>Switzerland</td>
</tr>
<tr>
<td>Greece</td>
<td>0.6%</td>
<td>Taiwan</td>
</tr>
<tr>
<td>Hungary</td>
<td>0.5%</td>
<td>Thailand</td>
</tr>
<tr>
<td>Iceland</td>
<td>0.6%</td>
<td>Turkey</td>
</tr>
<tr>
<td>India</td>
<td>0.6%</td>
<td>UAE</td>
</tr>
<tr>
<td>Israel</td>
<td>0.3%</td>
<td>Vietnam</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>26.80%</strong></td>
<td></td>
</tr>
</tbody>
</table>

Table 3g

<table>
<thead>
<tr>
<th>2009 US CONFERENCE PARTICIPANTS</th>
<th>% of total attendees</th>
<th>% of total attendees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona</td>
<td>0.3%</td>
<td>New Jersey</td>
</tr>
<tr>
<td>California</td>
<td>2.7%</td>
<td>New Hampshire</td>
</tr>
<tr>
<td>Colorado</td>
<td>0.9%</td>
<td>New York</td>
</tr>
<tr>
<td>Connecticut</td>
<td>2.7%</td>
<td>North Carolina</td>
</tr>
<tr>
<td>Florida</td>
<td>0.9%</td>
<td>Ohio</td>
</tr>
<tr>
<td>Illinois</td>
<td>0.3%</td>
<td>Pennsylvania</td>
</tr>
<tr>
<td>Louisiana</td>
<td>0.6%</td>
<td>Rhode Island</td>
</tr>
<tr>
<td>Maine</td>
<td>1.2%</td>
<td>South Carolina</td>
</tr>
<tr>
<td>Maryland</td>
<td>0.3%</td>
<td>Texas</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>45.0%</td>
<td>Washington</td>
</tr>
<tr>
<td>Mississippi</td>
<td>0.3%</td>
<td>Washington DC</td>
</tr>
<tr>
<td>Missouri</td>
<td>0.6%</td>
<td>Wisconsin</td>
</tr>
<tr>
<td>Nebraska</td>
<td>0.3%</td>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>
Of the total attendees in 2007, 89% were from the United States with the strongest representation being from Massachusetts (59.8%) and New York (4.8%). Additionally 11% of the attendees came from 14 countries as noted below.

<table>
<thead>
<tr>
<th>2007 INTERNATIONAL CONFERENCE PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brazil</td>
</tr>
<tr>
<td>Canada</td>
</tr>
<tr>
<td>China</td>
</tr>
<tr>
<td>Finland</td>
</tr>
<tr>
<td>France</td>
</tr>
<tr>
<td>Germany</td>
</tr>
<tr>
<td>Hungary</td>
</tr>
<tr>
<td>India</td>
</tr>
<tr>
<td>Ireland</td>
</tr>
<tr>
<td>The Netherlands</td>
</tr>
<tr>
<td>South Africa</td>
</tr>
<tr>
<td>Taiwan</td>
</tr>
<tr>
<td>Turkey</td>
</tr>
<tr>
<td>United Kingdom</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2007 US CONFERENCE PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>California</td>
</tr>
<tr>
<td>Colorado</td>
</tr>
<tr>
<td>Connecticut</td>
</tr>
<tr>
<td>Georgia</td>
</tr>
<tr>
<td>Illinois</td>
</tr>
<tr>
<td>Indiana</td>
</tr>
<tr>
<td>Massachusetts</td>
</tr>
<tr>
<td>Missouri</td>
</tr>
<tr>
<td>New Hampshire</td>
</tr>
<tr>
<td>New Jersey</td>
</tr>
<tr>
<td>New York</td>
</tr>
<tr>
<td>Ohio</td>
</tr>
<tr>
<td>Oregon</td>
</tr>
<tr>
<td>Pennsylvania</td>
</tr>
<tr>
<td>Rhode Island</td>
</tr>
<tr>
<td>Texas</td>
</tr>
<tr>
<td>Vermont</td>
</tr>
<tr>
<td>Washington, D.C.</td>
</tr>
<tr>
<td>Wyoming</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>
5.22 How did you participate in the Conference?

Respondents were asked how they participated in the Conference. In 2016 the majority of respondents were attendees (46.6%), followed by speakers (36.5%), moderators (4.5%), other (6.7%), mentors (2.2%) and volunteers (2.2%) As with past Conferences, the highest rate of respondent participation was from attendees.

<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendee</td>
<td>83</td>
<td>46.6%</td>
</tr>
<tr>
<td>Moderator</td>
<td>8</td>
<td>4.5%</td>
</tr>
<tr>
<td>Speaker</td>
<td>65</td>
<td>36.5%</td>
</tr>
<tr>
<td>Volunteer</td>
<td>4</td>
<td>2.2%</td>
</tr>
<tr>
<td>Mentor</td>
<td>4</td>
<td>2.2%</td>
</tr>
<tr>
<td>Other</td>
<td>12</td>
<td>6.7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>176</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2013</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendee</td>
<td>52</td>
<td>58.4%</td>
</tr>
<tr>
<td>Moderator</td>
<td>5</td>
<td>5.6%</td>
</tr>
<tr>
<td>Speaker</td>
<td>21</td>
<td>23.6%</td>
</tr>
<tr>
<td>Volunteer</td>
<td>6</td>
<td>6.8%</td>
</tr>
<tr>
<td>Mentor</td>
<td>5</td>
<td>5.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>89</strong></td>
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<table>
<thead>
<tr>
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<th>Frequency</th>
<th>Percent</th>
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<tr>
<td>Attendee</td>
<td>30</td>
<td>45.5%</td>
</tr>
<tr>
<td>Moderator</td>
<td>5</td>
<td>7.6%</td>
</tr>
<tr>
<td>Speaker</td>
<td>22</td>
<td>33.3%</td>
</tr>
<tr>
<td>Volunteer</td>
<td>3</td>
<td>4.5%</td>
</tr>
<tr>
<td>Mentor</td>
<td>4</td>
<td>6.1%</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>3.0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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<td><strong>100%</strong></td>
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<table>
<thead>
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<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
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<tr>
<td>Attendee</td>
<td>62</td>
<td>74.7%</td>
</tr>
<tr>
<td>Moderator</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Speaker</td>
<td>9</td>
<td>10.8%</td>
</tr>
<tr>
<td>Volunteer</td>
<td>8</td>
<td>9.7%</td>
</tr>
<tr>
<td>Mentor</td>
<td>2</td>
<td>2.4%</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2.4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>83</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendee</td>
<td>146</td>
<td>67.6%</td>
</tr>
<tr>
<td>Moderator</td>
<td>11</td>
<td>5.1%</td>
</tr>
<tr>
<td>Speaker</td>
<td>35</td>
<td>16.2%</td>
</tr>
<tr>
<td>Volunteer</td>
<td>6</td>
<td>2.8%</td>
</tr>
<tr>
<td>Mentor</td>
<td>13</td>
<td>6.0%</td>
</tr>
<tr>
<td>Other</td>
<td>5</td>
<td>2.3%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>216</strong></td>
<td><strong>100%</strong></td>
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</tbody>
</table>
5.23 What is your annual income level?

More than 45% (47.9%) of the 2016 respondents have incomes below $39,999 compared to 40.2% in 2013, 59% in 2011, 67.1% in 2009 and 48.7% in 2007. 18.8% have incomes of $40,000 to $59,999, as compared to 28.6% in 2013, 19.1% in 2011, 13.1% in 2009 and 21.9% in 2007. 33.4% have incomes over $60,000, as compared to 31.2% in 2013, 30.9% in 2011, 19.8% in 2009 and 29.4% in 2007.

Of note: TransCultural Exchange is keenly aware of the need to attract younger and lower income artists to its Conferences. For the 2013 and 2016 Conferences, TransCultural Exchange offered a student registration rate. Plus, all Boston University students and faculty were able to attend the Conference free of charge, given that University served as the lead academic host. The University attendees were not included in the official registration system and, therefore, did not receive a post-Conference survey. A conservative estimate of 90 students attended in 2016 and 60 in 2013. This would yield approximately 30 additional surveys in 2016, and 20 in 2013. It could, then, be assumed that these students would earn less than $20,000 per year, which is reflected in Table 5a and 5c.

<table>
<thead>
<tr>
<th>Table 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
</tr>
<tr>
<td>Below $20,000</td>
</tr>
<tr>
<td>$20,000-$39,999</td>
</tr>
<tr>
<td>$40,000-$59,999</td>
</tr>
<tr>
<td>$60,000-$79,999</td>
</tr>
<tr>
<td>$80,000 and over</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 5a (estimation including BU student attendees)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
</tr>
<tr>
<td>Frequency</td>
</tr>
<tr>
<td>Below $20,000</td>
</tr>
<tr>
<td>$20,000-$39,999</td>
</tr>
<tr>
<td>$40,000-$59,999</td>
</tr>
<tr>
<td>$60,000-$79,999</td>
</tr>
<tr>
<td>$80,000 and over</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Table 5b</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
</tr>
<tr>
<td>Below $20,000</td>
</tr>
<tr>
<td>$20,000-$39,999</td>
</tr>
<tr>
<td>$40,000-$59,999</td>
</tr>
<tr>
<td>$60,000-$79,999</td>
</tr>
<tr>
<td>$80,000 and over</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>
### Table 5c (estimation including BU student attendees)

<table>
<thead>
<tr>
<th>2013</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below $20,000</td>
<td>31</td>
<td>31.9%</td>
</tr>
<tr>
<td>$20,000-$39,999</td>
<td>20</td>
<td>20.6%</td>
</tr>
<tr>
<td>$40,000-$59,999</td>
<td>22</td>
<td>22.7%</td>
</tr>
<tr>
<td>$60,000-$79,999</td>
<td>6</td>
<td>6.2%</td>
</tr>
<tr>
<td>$80,000 and over</td>
<td>18</td>
<td>18.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>97</td>
<td>100%</td>
</tr>
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</table>

### Table 5e

<table>
<thead>
<tr>
<th>2011</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below $20,000</td>
<td>17</td>
<td>25.0%</td>
</tr>
<tr>
<td>$20,000-$39,999</td>
<td>17</td>
<td>25.0%</td>
</tr>
<tr>
<td>$40,000-$59,999</td>
<td>13</td>
<td>19.1%</td>
</tr>
<tr>
<td>$60,000-$79,999</td>
<td>7</td>
<td>10.3%</td>
</tr>
<tr>
<td>$80,000 and over</td>
<td>14</td>
<td>20.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>68</td>
<td>100%</td>
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### Table 5f

<table>
<thead>
<tr>
<th>2009</th>
<th>Frequency</th>
<th>Percent</th>
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</thead>
<tbody>
<tr>
<td>Below $20,000</td>
<td>28</td>
<td>36.8%</td>
</tr>
<tr>
<td>$20,000-$39,999</td>
<td>23</td>
<td>30.3%</td>
</tr>
<tr>
<td>$40,000-$59,999</td>
<td>10</td>
<td>13.1%</td>
</tr>
<tr>
<td>$60,000-$79,999</td>
<td>10</td>
<td>13.1%</td>
</tr>
<tr>
<td>$80,000 and over</td>
<td>5</td>
<td>6.7%</td>
</tr>
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<td><strong>Total</strong></td>
<td>76</td>
<td>100%</td>
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### Table 5g

<table>
<thead>
<tr>
<th>2007</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below $20,000</td>
<td>31</td>
<td>16.6%</td>
</tr>
<tr>
<td>$20,000-$39,999</td>
<td>60</td>
<td>32.1%</td>
</tr>
<tr>
<td>$40,000-$59,999</td>
<td>41</td>
<td>21.9%</td>
</tr>
<tr>
<td>$60,000-$79,999</td>
<td>23</td>
<td>12.3%</td>
</tr>
<tr>
<td>$80,000 and over</td>
<td>32</td>
<td>17.1%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>187</td>
<td>100%</td>
</tr>
</tbody>
</table>
What is your age?

Over 50% (56.9%) of the 2016 Conference respondents are over 51 years of age, compared to 51.8% in 2013, 66.7% in 2011, 47.3% in 2009 and 38.9% in 2007. 16.3% are age 41-50, compared to 25.3% in 2013, 16.7% in 2011, 17.6% in 2009 and 31.1% in 2007. 16.9% are age 31-40, compared to 15.7% in 2013, 12.5% in 2011, 13.5% in 2009 and 18.9% in 2007; and 10% are under the age of 30 compared to 6% in 2013; 4.2% in 2011; 21.6% in 2009; and 11.1% in 2007.

Notably the under 30-age group increased to 10% in 2016 from 7.2% in 2013 and 4.2% in 2011, which is still a drop from 21.6% in 2009 and 11.1% in 2007. Also if one looks at the under 40-age group, the total is similar: 26.9% in 2016, 22.9% in 2013, compared to 16.7% in 2011, 34.1% in 2009 and 30% in 2007.

As noted in Section 5.23, TransCultural Exchange is keenly aware of the need to attract younger and lower income artists to its Conferences. As such, for the 2013 and 2016 Conferences, TransCultural Exchange introduced a student registration rate. Additionally, all Boston University students and faculty were able to attend the Conference free of charge, given that Boston University served as the lead academic host. These Boston University attendees, however, were not included in the official registration system and, therefore, did not receive a post-Conference survey. A conservative estimate of 90 students attended the 2016 conference and 60 the 2013 conference, which would yield approximately 30 additional surveys in 2016 and 20 in 2013 in which respondents would be assumed to be under 30. This estimated data is then reflected in Table 6a and 6c.

<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
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<tbody>
<tr>
<td>Under 30</td>
<td>16</td>
<td>10.0%</td>
</tr>
<tr>
<td>31-40</td>
<td>27</td>
<td>16.9%</td>
</tr>
<tr>
<td>41-50</td>
<td>26</td>
<td>16.3%</td>
</tr>
<tr>
<td>51-60</td>
<td>44</td>
<td>27.5%</td>
</tr>
<tr>
<td>Over 60</td>
<td>47</td>
<td>29.4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>160</strong></td>
<td><strong>100%</strong></td>
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<table>
<thead>
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<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
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<td>6</td>
<td>7.2%</td>
</tr>
<tr>
<td>31-40</td>
<td>13</td>
<td>15.7%</td>
</tr>
<tr>
<td>41-50</td>
<td>21</td>
<td>25.3%</td>
</tr>
<tr>
<td>51-60</td>
<td>20</td>
<td>24.1%</td>
</tr>
<tr>
<td>Over 60</td>
<td>23</td>
<td>27.7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>83</strong></td>
<td><strong>100%</strong></td>
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<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
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<tr>
<td>Under 30</td>
<td>30</td>
<td>15.7%</td>
</tr>
<tr>
<td>31-40</td>
<td>27</td>
<td>14.2%</td>
</tr>
<tr>
<td>41-50</td>
<td>26</td>
<td>13.7%</td>
</tr>
<tr>
<td>51-60</td>
<td>44</td>
<td>23.1%</td>
</tr>
<tr>
<td>Over 60</td>
<td>47</td>
<td>24.7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>190</strong></td>
<td><strong>100%</strong></td>
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<table>
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<th>2013</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
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<td>Under 30</td>
<td>26</td>
<td>25.5%</td>
</tr>
<tr>
<td>31-40</td>
<td>13</td>
<td>12.8%</td>
</tr>
<tr>
<td>41-50</td>
<td>21</td>
<td>19.6%</td>
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<td>51-60</td>
<td>20</td>
<td>19.6%</td>
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<tr>
<td>Over 60</td>
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<td>22.5%</td>
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<tr>
<td><strong>Total</strong></td>
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<td><strong>100%</strong></td>
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### Table 6d

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<td>4.2%</td>
</tr>
<tr>
<td>31-40</td>
<td>9</td>
<td>12.5%</td>
</tr>
<tr>
<td>41-50</td>
<td>12</td>
<td>16.7%</td>
</tr>
<tr>
<td>51-60</td>
<td>29</td>
<td>40.2%</td>
</tr>
<tr>
<td>Over 60</td>
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<td>26.4%</td>
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### Table 6e

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<th>Frequency</th>
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</thead>
<tbody>
<tr>
<td>Under 30</td>
<td>16</td>
<td>21.6%</td>
</tr>
<tr>
<td>31-40</td>
<td>10</td>
<td>13.5%</td>
</tr>
<tr>
<td>41-50</td>
<td>13</td>
<td>17.6%</td>
</tr>
<tr>
<td>51-60</td>
<td>22</td>
<td>29.7%</td>
</tr>
<tr>
<td>Over 60</td>
<td>13</td>
<td>17.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>74</strong></td>
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### Table 6f

<table>
<thead>
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<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 30</td>
<td>21</td>
<td>11.1%</td>
</tr>
<tr>
<td>31-40</td>
<td>36</td>
<td>18.9%</td>
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<tr>
<td>41-50</td>
<td>59</td>
<td>31.1%</td>
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<tr>
<td>51-60</td>
<td>65</td>
<td>34.2%</td>
</tr>
<tr>
<td>Over 60</td>
<td>9</td>
<td>4.7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>190</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
5.25 How did you find out about the Conference?

Surveys asked respondents how they found out about the Conference. As a group, most continue to cite TransCultural Exchange: 39.8% in 2016, 45.3% in 2013, 56% in 2011, 36.2% in 2009 and 31.4% in 2007. Additionally in 2016, 26.7% of the respondents found out about the Conference from a colleague, followed by e-mail (8.7%), the Internet (3.7%), advertising (3.1%), Art Now (2.5%), social media (2.5%) the New York Artist Circle (1.9%), and other sources (3.7%).

In 2013, most cite TransCultural Exchange as their source of finding out about the Conference: 45.3% in 2013, 56% in 2011, 36.2% in 2009 and 31.4% in 2007. Additionally in 2013, 19% of the respondents found out about the Conference from a colleague, followed by e-mail (17.9%), the New York Artist Circle (5.26%), social media (4.21%) and Boston University (4.21%). Over 4% of respondents found out about the Conference from other sources.

<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Art Association</td>
<td>1</td>
<td>0.6%</td>
</tr>
<tr>
<td>The School of Museum of Fine Arts</td>
<td>3</td>
<td>1.9%</td>
</tr>
<tr>
<td>Massachusetts Cultural Council</td>
<td>1</td>
<td>0.6%</td>
</tr>
<tr>
<td>A Colleague</td>
<td>43</td>
<td>26.7%</td>
</tr>
<tr>
<td>E-mail</td>
<td>14</td>
<td>8.7%</td>
</tr>
<tr>
<td>Boston University</td>
<td>1</td>
<td>0.6%</td>
</tr>
<tr>
<td>TransCultural Exchange</td>
<td>64</td>
<td>39.8%</td>
</tr>
<tr>
<td>Social Media</td>
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<td>2.5%</td>
</tr>
<tr>
<td>New York Artist Circle</td>
<td>3</td>
<td>1.9%</td>
</tr>
<tr>
<td>Art Institute of Boston/Lesley University</td>
<td>2</td>
<td>1.2%</td>
</tr>
<tr>
<td>Advertising</td>
<td>5</td>
<td>3.1%</td>
</tr>
<tr>
<td>Art Now</td>
<td>4</td>
<td>2.5%</td>
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<tr>
<td>Art News</td>
<td>1</td>
<td>0.6%</td>
</tr>
<tr>
<td>New England School of Art and Design</td>
<td>1</td>
<td>0.6%</td>
</tr>
<tr>
<td>Boston Arts and Business Council</td>
<td>1</td>
<td>0.6%</td>
</tr>
<tr>
<td>Center for Emerging Artists</td>
<td>1</td>
<td>0.6%</td>
</tr>
<tr>
<td>Internet</td>
<td>6</td>
<td>3.7%</td>
</tr>
<tr>
<td>Other</td>
<td>6</td>
<td>3.7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>161</strong></td>
<td><strong>100%</strong></td>
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Table 7a

<table>
<thead>
<tr>
<th>2013</th>
<th>Frequency</th>
<th>Percent</th>
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</thead>
<tbody>
<tr>
<td>College Art Association</td>
<td>1</td>
<td>1.0%</td>
</tr>
<tr>
<td>The School of Museum of Fine Arts</td>
<td>1</td>
<td>1.0%</td>
</tr>
<tr>
<td>Massachusetts Cultural Council</td>
<td>1</td>
<td>1.0%</td>
</tr>
<tr>
<td>A Colleague</td>
<td>18</td>
<td>19.0%</td>
</tr>
<tr>
<td>E-mail</td>
<td>17</td>
<td>17.9%</td>
</tr>
<tr>
<td>Boston University</td>
<td>4</td>
<td>4.3%</td>
</tr>
<tr>
<td>TransCultural Exchange</td>
<td>43</td>
<td>45.3%</td>
</tr>
<tr>
<td>Social Media</td>
<td>4</td>
<td>4.3%</td>
</tr>
<tr>
<td>New York Artist Circle</td>
<td>5</td>
<td>5.2%</td>
</tr>
<tr>
<td>Art Institute of Boston/Lesley University</td>
<td>1</td>
<td>1.0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>95</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

In 2011, most found out about the Conference from TransCultural Exchange (56.0%), or from a colleague (19.8%), followed by direct mail (6.0%), the Massachusetts College of Art and Design (1.5%), Massachusetts Cultural Council (1.5%), Res Artis (1.5%) and Art New England (1.5%). Over 12% found out about the Conference from other sources.

Table 7b

<table>
<thead>
<tr>
<th>2011</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>TransCultural Exchange</td>
<td>37</td>
<td>56.0%</td>
</tr>
<tr>
<td>A Colleague</td>
<td>13</td>
<td>19.8%</td>
</tr>
<tr>
<td>Direct mail</td>
<td>4</td>
<td>6.0%</td>
</tr>
<tr>
<td>Massachusetts College of Art</td>
<td>1</td>
<td>1.5%</td>
</tr>
<tr>
<td>Internet search</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>Artists Foundation</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>Massachusetts Cultural Council</td>
<td>1</td>
<td>1.5%</td>
</tr>
<tr>
<td>Other</td>
<td>8</td>
<td>12.2%</td>
</tr>
<tr>
<td>Art New England</td>
<td>1</td>
<td>1.5%</td>
</tr>
<tr>
<td>Res Artis</td>
<td>1</td>
<td>1.5%</td>
</tr>
<tr>
<td>School of Museum of Fine Arts</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>Art Papers</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>66</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
In 2009, most found out about the Conference from TransCultural Exchange (36.2%) or from a colleague (17.5%), followed by other sources (18.7%) and the Massachusetts College of Art and Design (10%). Less than 10% of respondents learned about the Conference from the Artists Foundation (3.8%), direct mail (3.8%), School of the Museum of Fine Arts, Boston (5%), Massachusetts Cultural Council (3.8%) and the College Art Association (1.2%).

<table>
<thead>
<tr>
<th>2009</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>TransCultural Exchange</td>
<td>29</td>
<td>36.2%</td>
</tr>
<tr>
<td>Other\textsuperscript{52}</td>
<td>15</td>
<td>18.7%</td>
</tr>
<tr>
<td>A Colleague</td>
<td>14</td>
<td>17.5%</td>
</tr>
<tr>
<td>Massachusetts College of Art</td>
<td>8</td>
<td>10.0%</td>
</tr>
<tr>
<td>School of the Museum of Fine Arts, Boston</td>
<td>4</td>
<td>5.0%</td>
</tr>
<tr>
<td>Direct Mail</td>
<td>3</td>
<td>3.8%</td>
</tr>
<tr>
<td>Artists Foundation</td>
<td>3</td>
<td>3.8%</td>
</tr>
<tr>
<td>Massachusetts Cultural Council</td>
<td>3</td>
<td>3.8%</td>
</tr>
<tr>
<td>College Art Association</td>
<td>1</td>
<td>1.2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>80</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

In 2007, the highest percentage of respondents found out about the Conference from TransCultural Exchange (25.4%) or a colleague (21.2%), totaling 46.6%.

<table>
<thead>
<tr>
<th>2007</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>TransCultural Exchange</td>
<td>60</td>
<td>25.4%</td>
</tr>
<tr>
<td>A Colleague</td>
<td>50</td>
<td>21.2%</td>
</tr>
<tr>
<td>Other\textsuperscript{53}</td>
<td>36</td>
<td>15.2%</td>
</tr>
<tr>
<td>Artists Foundation</td>
<td>30</td>
<td>12.7%</td>
</tr>
<tr>
<td>Direct Mail</td>
<td>19</td>
<td>8.1%</td>
</tr>
<tr>
<td>Massachusetts College of Art</td>
<td>18</td>
<td>7.6%</td>
</tr>
<tr>
<td>School of Museum of Fine Arts</td>
<td>9</td>
<td>3.9%</td>
</tr>
<tr>
<td>Advertising</td>
<td>7</td>
<td>3.0%</td>
</tr>
<tr>
<td>Massachusetts Cultural Council</td>
<td>5</td>
<td>2.1%</td>
</tr>
<tr>
<td>College Art Association</td>
<td>2</td>
<td>0.8%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>236</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

\textsuperscript{52} Other sources in 2009 include: The Washington State Art Commission, Janet Kawada, David Adams (Fulbright Program), Urban Arts, Email (3), New England School of Art and Design, Google (4) and —Advertising.

\textsuperscript{53} Other sources in 2007 include: the Boston Center for the Arts, Art Papers, Northeastern University, RISD,
The program session and/or Conference activity respondents thought was most valuable.

One hundred and thirty-three people responded to this question. Many listed multiple items, which resulted in 164 answers, as follows:

- Panels - inclusive of all specified (N=50 or 30.5%)
- Roundtables (N=22 or 13.4%)
- *Pecha Kucha* Presentations (N=20 or 12.2%)
- Workshops (N=19 or 11.6%)
- General networking (N=13 or 7.9%)
- Portfolio reviews/mentoring sessions (N=10 or 6.1%)
- All (N=8 or 4.9%)
- Keynote Presentation, Sharjah Foundation (N=4 or 2.4%)
- Gala Event (N=3 or 1.8%)

Of the panels most singled out for praise were: *Public Art, Public Spaces* (N=8 or 16%)
*Art and Social Activism in Southeast Asia* (N=7 or 14%)
*Thinking Outside the Box* (N=5 or 10%)
*The Internet: The Future of Artist Residencies* (N=4 or 8%)
*US Based Residencies* (N=4 or 8%)
*Art, Artists & Art Criticism* (N=3 or 6%)
*Transforming Practices: New Ways of Approaching Traditional Forms* (N=3 or 6%)

Respondents also mention:
*Tuning Space: Current Perspectives on Urban Sounds Research* (N=2 or 4%)
*Bashed in the Head: Global and Local Tensions in the Life of an Artist* (N=2 or 4%)
*The Joy of 3D Digital Technology for Artists* (N=2 or 4%)
*Funding Artist’s Mobility* (N=2 or 4%)
*Artist in Residence: An Exhibition Enhancement* (N=1 or 2%)
*Contemporary Art in Healthcare Environments* (N=1 or 2%)
*Creations off the Beaten Path: Disability and the Arts* (N=1 or 2%)
*Images, Thoughts and Words* (N=1 or 2%)
*Regional Overview of Artistic Opportunities* (N=1 or 2%)
*Stop Making Sense, Finding the Best Fit* (N=1 or 2%)
*The Work of Art in the World: Civic Agency and Public Humanities* (N=1 or 2%)

The Roundtables most singled out for praise were:
*A Cup of Tea* (N=3 or 13.6%)
*Working with Historical and Social Trauma* (N=3 or 13.6%)

The above responses are similar to the previous Conferences' in that the 2007, 2009, 2011 and 2013 survey respondents cited the panels as the most valuable Conference activity.
Surveys asked respondents to define themselves. One hundred and fifty-two people responded. In 2016, 60.5% of respondents described themselves as artists compared to 64.8% in 2013, 79% in 2011, 70% in 2009 and 68.4% in 2007.

Over thirty-five percent (40.8%) of the 2016 respondents identified themselves as an artist not affiliated with a college or university, while 19.7% identified themselves as an artist affiliated with a college or university. 22.4% defined themselves as an arts professional (non-artist). Smaller percentages of respondents identified themselves as a gallerist/museum curator (7.9%) or student (3.9%). Attendees who responded “other”, include people who describe themselves as a residency director, scientist, funder, director of an NGO, cultural attaché, art teacher or art researcher.

The percentage of student attendees was 3.9% in 2016, 7% in 2013, 2.8% in 2011, 5% in 2009 and 6% in 2007. Yet, as noted in Section 5.23 and 5.24, TransCultural Exchange is keenly aware of the need to attract students and younger artists to its Conferences. As such, for the 2013 and 2016 Conference, TransCultural Exchange shifted the panels from a hotel to a university setting and introduced a student registration rate. Additionally – again, as noted in 5.23 and 5.24 - given that Boston University served as the lead academic host, all BU students and faculty were able to attend the Conference free of charge. These BU attendees, however, were not included in the official registration system and, therefore, did not receive a post-Conference survey. A conservative estimate of 90 students attending the conference, though, would yield approximately 30 additional student survey respondents. This estimated data is then reflected in Table 11a, suggesting that percentage of students attending was 19.8% in 2016 and 27.5 in 2013.

<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist affiliated with a college or university</td>
<td>30</td>
<td>19.7%</td>
</tr>
<tr>
<td>Artist not affiliated with a college or university</td>
<td>62</td>
<td>40.8%</td>
</tr>
<tr>
<td>Arts Professional (non-artist)</td>
<td>34</td>
<td>22.4%</td>
</tr>
<tr>
<td>Student</td>
<td>6</td>
<td>3.9%</td>
</tr>
<tr>
<td>Gallerist/Museum Curator or Administrator</td>
<td>12</td>
<td>7.9%</td>
</tr>
<tr>
<td>Academic Advisor</td>
<td>1</td>
<td>0.7%</td>
</tr>
<tr>
<td>Other</td>
<td>7</td>
<td>4.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>152</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
### Table 8a (including BI student attendees)

<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist affiliated with a college or university</td>
<td>30</td>
<td>16.5%</td>
</tr>
<tr>
<td>Artist not affiliated with a college or university</td>
<td>62</td>
<td>34.0%</td>
</tr>
<tr>
<td>Arts Professional (non-artist)</td>
<td>34</td>
<td>18.7%</td>
</tr>
<tr>
<td>Student</td>
<td>36</td>
<td>19.8%</td>
</tr>
<tr>
<td>Gallerist/Museum Curator or Administrator</td>
<td>12</td>
<td>6.7%</td>
</tr>
<tr>
<td>Academic Advisor</td>
<td>1</td>
<td>0.1%</td>
</tr>
<tr>
<td>Other</td>
<td>7</td>
<td>3.8%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>182</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

### Table 8b

<table>
<thead>
<tr>
<th>2013</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist affiliated with a college or university</td>
<td>21</td>
<td>29.6%</td>
</tr>
<tr>
<td>Artist not affiliated with a college or university</td>
<td>25</td>
<td>35.2%</td>
</tr>
<tr>
<td>Arts Professional (non-artist)</td>
<td>11</td>
<td>15.6%</td>
</tr>
<tr>
<td>Student</td>
<td>5</td>
<td>7.0%</td>
</tr>
<tr>
<td>Gallerist/Museum Curator or Administrator</td>
<td>3</td>
<td>4.2%</td>
</tr>
<tr>
<td>Academic Advisor</td>
<td>2</td>
<td>2.8%</td>
</tr>
<tr>
<td>Scientist/Researcher</td>
<td>4</td>
<td>5.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>71</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

### Table 8c (including BU student-attendees)

<table>
<thead>
<tr>
<th>2013</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist affiliated with a college or university</td>
<td>21</td>
<td>23.0%</td>
</tr>
<tr>
<td>Artist not affiliated with a college or university</td>
<td>25</td>
<td>27.5%</td>
</tr>
<tr>
<td>Arts Professional (non-artist)</td>
<td>11</td>
<td>12.1%</td>
</tr>
<tr>
<td>Student</td>
<td>25</td>
<td>27.5%</td>
</tr>
<tr>
<td>Gallerist/Museum Curator or Administrator</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>Academic Advisor</td>
<td>2</td>
<td>2.2%</td>
</tr>
<tr>
<td>Scientist/Researcher</td>
<td>4</td>
<td>4.4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>91</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
Nearly fifty-one percent (50.7%) of the 2011 respondents identified themselves as an artist not affiliated with a college or university, while 28.1% identified themselves as an artist affiliated with a college or university. Seven percent defined themselves as an arts professional (non-artist) and 4.2% categorized themselves as an entrepreneur. Smaller percentages of respondents identified themselves as a gallerist/museum curator (2.8%), arts professional - non-artist (2.8%) or student (2.8%), while only 1.4% of attendees defined themselves as an advisor.

### Table 8d

<table>
<thead>
<tr>
<th>2011</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist affiliated with a college or university</td>
<td>20</td>
<td>28.2%</td>
</tr>
<tr>
<td>Artist not affiliated with a college or university</td>
<td>36</td>
<td>50.8%</td>
</tr>
<tr>
<td>Arts Professional (non-artist)</td>
<td>5</td>
<td>7.0%</td>
</tr>
<tr>
<td>Student</td>
<td>2</td>
<td>2.8%</td>
</tr>
<tr>
<td>Gallerist/Museum Curator or Administrator</td>
<td>2</td>
<td>2.8%</td>
</tr>
<tr>
<td>Academic (non-artist)</td>
<td>2</td>
<td>2.8%</td>
</tr>
<tr>
<td>Advising Administrator</td>
<td>1</td>
<td>1.4%</td>
</tr>
<tr>
<td>Entrepreneur</td>
<td>3</td>
<td>4.2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>71</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
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### Table 8e

<table>
<thead>
<tr>
<th>2009</th>
<th>Frequency</th>
<th>Percent</th>
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</thead>
<tbody>
<tr>
<td>Artist affiliated with a college or university</td>
<td>18</td>
<td>22.5%</td>
</tr>
<tr>
<td>Artist not affiliated with a college or university</td>
<td>38</td>
<td>47.5%</td>
</tr>
<tr>
<td>Arts Professional (non-artist)</td>
<td>12</td>
<td>15%</td>
</tr>
<tr>
<td>Student</td>
<td>4</td>
<td>5%</td>
</tr>
<tr>
<td>Gallerist/Museum Curator or Administrator</td>
<td>1</td>
<td>1.2%</td>
</tr>
<tr>
<td>Academic Advisor</td>
<td>2</td>
<td>2.5%</td>
</tr>
<tr>
<td>Advising Administrator</td>
<td>3</td>
<td>3.8%</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>80</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Other responses from 2009 include:
- Writer/blog host for art blog
- Accessibility coordinator at an art center
The 2009 numbers roughly correspond with those from 2007, with a slight increase in the percentages in the categories of Artist not affiliated with a college or university, Advising Administrator, Student and Academic Advisor.

<table>
<thead>
<tr>
<th>2007</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist affiliated with a college or university</td>
<td>51</td>
<td>26.8%</td>
</tr>
<tr>
<td>Artist not affiliated with a college or university</td>
<td>79</td>
<td>41.6%</td>
</tr>
<tr>
<td>Arts Professional (non-artist)</td>
<td>29</td>
<td>15.2%</td>
</tr>
<tr>
<td>Student</td>
<td>6</td>
<td>3.2%</td>
</tr>
<tr>
<td>Gallerist/Museum Curator or Administrator</td>
<td>7</td>
<td>3.7%</td>
</tr>
<tr>
<td>Academic Advisor</td>
<td>2</td>
<td>1.1%</td>
</tr>
<tr>
<td>Advising Administrator</td>
<td>3</td>
<td>1.6%</td>
</tr>
<tr>
<td>Other</td>
<td>13</td>
<td>6.8%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>190</strong></td>
<td><strong>100.0%</strong></td>
</tr>
</tbody>
</table>

Other responses in 2007 include:
- Architect (N=3)
- Artist affiliated with Regional Arts Center
- Artist/arts administrator
- Engineer, Residence Founder and Artist
5.28 How long have you held your current position?

Surveys asked respondents how long they held their current position. 152 respondents answered this question. In 2016, 36.2% of the respondents held their position for over 20 years compared to 30% in 2013, 47.2% in 2011, 19.7% in 2009 and 23.9% in 2007. Over thirty percent (30.9%) of the respondents held their position for 11-20 years, compared to 32.5% in 2013, 22.2% in 2011, 16.7% in 2009 and 26.6% in 2007. 15.1% of the respondents held their position for 5-10 years, compared to 16.3% in 2013, 15.3% in 2011, 30.3% in 2009 and 28.8% in 2007. 17.8% of the 2016 respondents help their position for less than 5 years, compared to 21.2% in 2013, 15.3% in 2011, 33.3% in 2009 and 20.7% in 2007.

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th></th>
<th>2013</th>
<th></th>
<th>2014</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Less than 5 years</td>
<td>27</td>
<td>17.8%</td>
<td>17</td>
<td>21.2%</td>
<td>27</td>
<td>9.8%</td>
</tr>
<tr>
<td>5-10 years</td>
<td>23</td>
<td>15.1%</td>
<td>13</td>
<td>16.3%</td>
<td>54</td>
<td>19.6%</td>
</tr>
<tr>
<td>11-20 years</td>
<td>47</td>
<td>30.9%</td>
<td>26</td>
<td>32.5%</td>
<td>70</td>
<td>25.3%</td>
</tr>
<tr>
<td>More than 20 years</td>
<td>55</td>
<td>36.2%</td>
<td>24</td>
<td>30%</td>
<td>125</td>
<td>45.3%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>152</strong></td>
<td><strong>100%</strong></td>
<td><strong>80</strong></td>
<td><strong>100%</strong></td>
<td><strong>276</strong></td>
<td><strong>100%</strong></td>
</tr>
<tr>
<td>Table 9c</td>
<td>2011</td>
<td>Frequency</td>
<td>Percent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------</td>
<td>-----------</td>
<td>---------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less than 5</td>
<td></td>
<td>11</td>
<td>15.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-10 years</td>
<td></td>
<td>11</td>
<td>15.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-20 years</td>
<td></td>
<td>16</td>
<td>22.2%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>More than 20</td>
<td></td>
<td>34</td>
<td>47.2%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>72</strong></td>
<td><strong>100%</strong></td>
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<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 9d</th>
<th>2009</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5</td>
<td></td>
<td>22</td>
<td>33.3%</td>
</tr>
<tr>
<td>5-10 years</td>
<td></td>
<td>20</td>
<td>30.3%</td>
</tr>
<tr>
<td>11-20 years</td>
<td></td>
<td>11</td>
<td>16.7%</td>
</tr>
<tr>
<td>More than 20</td>
<td></td>
<td>13</td>
<td>19.7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>66</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 9e</th>
<th>2007</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5</td>
<td></td>
<td>38</td>
<td>20.7%</td>
</tr>
<tr>
<td>5-10 years</td>
<td></td>
<td>53</td>
<td>28.8%</td>
</tr>
<tr>
<td>11-20 years</td>
<td></td>
<td>49</td>
<td>26.6%</td>
</tr>
<tr>
<td>More than 20</td>
<td></td>
<td>44</td>
<td>23.9%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>184</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
5.29 If you are an artist, how would you describe your work?

Surveys asked those respondents who were artists to describe their work. 121 people responded to this question. Many chose more than one response, resulting in 238 answers. The highest percentage of 2016 respondents describe themselves as painters (20.2%), followed by installation artist (17.6%), and drawing/mixed media artists (16.8%). There were also artists from other disciplines, including writing/criticism (9.2%) sculpture (8.8%), activist (8.0%), performance a (7.6%), public art (6.3%) and sound (5.5%).

<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing/Mixed Media</td>
<td>40</td>
<td>16.8%</td>
</tr>
<tr>
<td>Sculptor</td>
<td>21</td>
<td>8.8%</td>
</tr>
<tr>
<td>Sound Artist</td>
<td>13</td>
<td>5.5%</td>
</tr>
<tr>
<td>Public artist</td>
<td>15</td>
<td>6.3%</td>
</tr>
<tr>
<td>Writer/Critic</td>
<td>22</td>
<td>9.2%</td>
</tr>
<tr>
<td>Painter</td>
<td>48</td>
<td>20.2%</td>
</tr>
<tr>
<td>Installation Artist</td>
<td>42</td>
<td>17.6%</td>
</tr>
<tr>
<td>Performance Artist</td>
<td>18</td>
<td>7.6%</td>
</tr>
<tr>
<td>Activist</td>
<td>19</td>
<td>8.0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>121</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

The highest percentage of 2013 respondents describe themselves as painters (21.1%), followed by drawing/mixed media (20.3%) and installation artists (18%). There were also artists from other disciplines, including sculpture (13.2%), writing/criticism (7.8%) and photography (5.5%).

<table>
<thead>
<tr>
<th>2013</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing/Mixed Media</td>
<td>26</td>
<td>20.3%</td>
</tr>
<tr>
<td>Sculptor</td>
<td>17</td>
<td>13.2%</td>
</tr>
<tr>
<td>Sound Artist</td>
<td>3</td>
<td>2.3%</td>
</tr>
<tr>
<td>Public artist</td>
<td>5</td>
<td>3.9%</td>
</tr>
<tr>
<td>Writer/Critic</td>
<td>10</td>
<td>7.8%</td>
</tr>
<tr>
<td>Painter</td>
<td>27</td>
<td>21.1%</td>
</tr>
<tr>
<td>Installation Artist</td>
<td>23</td>
<td>18.0%</td>
</tr>
<tr>
<td>Performance Artist</td>
<td>5</td>
<td>3.9%</td>
</tr>
<tr>
<td>Activist</td>
<td>5</td>
<td>3.9%</td>
</tr>
<tr>
<td>Photography</td>
<td>7</td>
<td>5.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>128</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
The highest percentage of 2011 respondents describe themselves as painters (18.4%), while in 2009 and 2007 the highest number of respondents categorized themselves as drawing/mixed media artists (25.4% and 21.3% respectively).

### Table 10b

<table>
<thead>
<tr>
<th>2011</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial Designer</td>
<td>3</td>
<td>2.2%</td>
</tr>
<tr>
<td>Drawing/Mixed Media</td>
<td>20</td>
<td>14.7%</td>
</tr>
<tr>
<td>Sculptor</td>
<td>18</td>
<td>13.2%</td>
</tr>
<tr>
<td>Sound Artist</td>
<td>7</td>
<td>5.1%</td>
</tr>
<tr>
<td>Public artist</td>
<td>7</td>
<td>5.1%</td>
</tr>
<tr>
<td>Writer/Critic</td>
<td>9</td>
<td>6.7%</td>
</tr>
<tr>
<td>Painter</td>
<td>25</td>
<td>18.4%</td>
</tr>
<tr>
<td>Installation Artist</td>
<td>17</td>
<td>12.5%</td>
</tr>
<tr>
<td>Performance Artist</td>
<td>7</td>
<td>5.1%</td>
</tr>
<tr>
<td>Activist</td>
<td>10</td>
<td>7.4%</td>
</tr>
<tr>
<td>Other</td>
<td>13</td>
<td>9.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>136</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

### Table 10c

<table>
<thead>
<tr>
<th>2009</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing/Mixed Media</td>
<td>31</td>
<td>25.4%</td>
</tr>
<tr>
<td>Painter</td>
<td>27</td>
<td>22.1%</td>
</tr>
<tr>
<td>Other*</td>
<td>23</td>
<td>18.9%</td>
</tr>
<tr>
<td>Installation Artist</td>
<td>7</td>
<td>5.7%</td>
</tr>
<tr>
<td>Sculptor</td>
<td>16</td>
<td>13.1%</td>
</tr>
<tr>
<td>Public Artist</td>
<td>3</td>
<td>2.5%</td>
</tr>
<tr>
<td>Activist</td>
<td>4</td>
<td>3.3%</td>
</tr>
<tr>
<td>Performance Artist</td>
<td>5</td>
<td>4.1%</td>
</tr>
<tr>
<td>Sound Artist</td>
<td>2</td>
<td>1.6%</td>
</tr>
<tr>
<td>Writer/Critic</td>
<td>4</td>
<td>3.3%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>122</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

*Other types of artists include:
- Video (N=2)
- Wood artist
- Visual artist
- Printmaker (N=4)
- Multimedia
- Choreographer/Video Mixed Media
- Digital Media
- Photographer (N=5)
- Ceramics
- Decorative Artist/Silversmith
- Collage/pinhole photography/works on paper
- Playwright
- Collaborative; video Design

85
Table 10d

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing/Mixed Media</td>
<td>73</td>
<td>21.3%</td>
</tr>
<tr>
<td>Painter</td>
<td>68</td>
<td>19.8%</td>
</tr>
<tr>
<td>Other*</td>
<td>52</td>
<td>15.2%</td>
</tr>
<tr>
<td>Installation Artist</td>
<td>47</td>
<td>13.7%</td>
</tr>
<tr>
<td>Sculptor</td>
<td>37</td>
<td>10.8%</td>
</tr>
<tr>
<td>Public Artist</td>
<td>20</td>
<td>5.8%</td>
</tr>
<tr>
<td>Activist</td>
<td>16</td>
<td>4.7%</td>
</tr>
<tr>
<td>Performance Artist</td>
<td>10</td>
<td>2.9%</td>
</tr>
<tr>
<td>Sound Artist</td>
<td>10</td>
<td>2.9%</td>
</tr>
<tr>
<td>Writer/Critic</td>
<td>10</td>
<td>2.9%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>343</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

*Other types of artists include:
animator ceramicist (N=2)  
ceramics Textiles  
craftsman/picture framer curator  
dance/theatre  
digital (N=2) film  
fine artist jewelry designer  
new medias artist (N=2)  
photographer (N=9) printmaker (N=12)  
teacher (N=2) technologist  
video (N=4)  
...among others

5.30 Spending Data: Approximately how much in total did you spend during your stay in Boston on the following items?

In 2016 direct Conference costs to TransCultural Exchange included $79,302 for travel (of which $65,396 was in-kind and primarily for the speakers' travel) and $52,065 for total space charges (of which $49,800 was in-kind, either from Boston University for the Conference spaces and receptions or from the speakers' respective organizations for their accommodations).

Of the survey responses to the question, “Approximately how much did you spend during your stay in Boston?” the average amount spent was $736. Of the responses to this question, most of the respondents’ money was spent on travel (44.9%) and food (29.5%), followed by lodging (16.7%) and other (8.8%).

The largest Conference expense, based on the survey respondent and speaker data (N=130), was for travel (between $0-$3,000) with the average transportation cost per respondent being $331, including airfare, parking and public transportation costs. The average amount spent on food was $123. The average amount spent on lodging was $217. However, if the local respondents and those who stayed with a friend (N= 31 or 23.8%) are taken out of the lodging costs equation, the average lodging cost was $412. The average amount spent on “other” (side trips, museum fees and, daily transportation costs for those living outside of the city/state/country) was $65.
In addition, 2016 Conference registration fees were as follows:

<table>
<thead>
<tr>
<th>2016 Registration</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Registration</td>
<td>$225</td>
</tr>
<tr>
<td>Regular Registration</td>
<td>$285</td>
</tr>
<tr>
<td>Late Registration</td>
<td>$385</td>
</tr>
<tr>
<td>Student Early Registration</td>
<td>$95</td>
</tr>
<tr>
<td>Regular Student Registration</td>
<td>$140</td>
</tr>
<tr>
<td>Student Late Registration</td>
<td>$250</td>
</tr>
<tr>
<td>Early Student Group Rate</td>
<td>$60</td>
</tr>
<tr>
<td>Regular Student Group Rate</td>
<td>85</td>
</tr>
<tr>
<td>Early Non-Student Group Rate</td>
<td>$175</td>
</tr>
<tr>
<td>Regular Non-Student Group Rate</td>
<td>$225</td>
</tr>
<tr>
<td>Single Day Pass</td>
<td>$115</td>
</tr>
<tr>
<td>Late Single Day Pass</td>
<td>$150</td>
</tr>
</tbody>
</table>

In 2013 direct Conference costs to TransCultural Exchange included $86,808 for travel (of which $46,941 was in-kind, primarily provided by the speakers' respective organizations) and $43,608 (of which $15,120 was provided by the speaker's respective organizations for their accommodations at the Hyatt Regency Cambridge, Holiday Inn Brookline and 40 Berkeley Street hotels). Other significant costs were related to catering, A/V and other costs incurred by the use of Boston University as the Conference venue. These costs totaled $41,144 (of which $16,000 was in kind).

Of the 2013 survey responses to the question “Approximately how much did you spend during your stay in Boston?” the average amount spent was $244. Of the responses to this question, most of the respondents' money was spent on travel (29.9%) and food (29.5%), followed by lodging (26.6%) and other (14%).

The largest Conference expense, based on the survey respondent and speaker data (N=207), was for travel (between $200-$4000) with the average transportation cost per respondent being $248.48, including airfare, parking and public transportation costs. The average amount spent on food was $96. The average amount spent on lodging was $181.64. However, if the local respondents (N=25 or 45%) and those who stayed with a friend (9%) are taken out of the lodging costs equation, the average lodging cost was $399.60. The average amount spent on "other" (side trips, museum fees and, daily transportation costs for those living outside of the city/state/country) was $59.31.
In addition Conference registration fees were as follows:

<table>
<thead>
<tr>
<th>2013 Registration</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Registration (before Midnight, June 16, 2013)</td>
<td>$275</td>
</tr>
<tr>
<td>Registration (June 17, 2013 – Sept. 23, 2013)</td>
<td>$345</td>
</tr>
<tr>
<td>Late Registration (Sept. 23 - Oct. 9 2013)</td>
<td>$455</td>
</tr>
<tr>
<td>Student Early Registration (before Midnight June 16, 2013)</td>
<td>$125</td>
</tr>
<tr>
<td>Student Registration (June 17, 2013 – Sept. 23, 2013)</td>
<td>$205</td>
</tr>
<tr>
<td>Student Late Registration (Sept. 23 - Oct. 9 2013)</td>
<td>$285</td>
</tr>
<tr>
<td>2-for-1 under the age of 35 incentive</td>
<td>$345</td>
</tr>
<tr>
<td>2-for-1 under the age of 35 incentive</td>
<td>$172.50</td>
</tr>
<tr>
<td>2-for-1 living 250+ miles outside of Boston</td>
<td>$345</td>
</tr>
<tr>
<td>2-for-1 living 250+ miles outside of Boston</td>
<td>$172.50</td>
</tr>
<tr>
<td>Groups of 10; $550 discount</td>
<td>$2,900</td>
</tr>
<tr>
<td>E-flux Subscribers Special (Oct. 1-9, 2013)</td>
<td>$385</td>
</tr>
<tr>
<td>Gala Dinner</td>
<td>$85</td>
</tr>
</tbody>
</table>

In 2011, direct Conference costs to TransCultural Exchange include: $52,717 for the speakers airfare (of which $26,062 was provided in-kind by the speakers’ respective organizations) and the speakers’ accommodations at the Omni Parker House Hotel, Club Quarters and other local hotels, which amounted to $62,452 (of which $36,354 was in-kind, primarily, by the speakers’ respective organizations). Conference meals at the Omni Parker House Hotel totaled $59,304 (of which $17,554 was in-kind). Based on the survey responses to the question “Approximately how much did you spend during your stay in Boston?” the average amount spent was $468.69. In addition Conference registration fees were as follows:

<table>
<thead>
<tr>
<th>2011 Registration</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Registration (before Dec. 15, 2010, Midnight)</td>
<td>$275</td>
</tr>
<tr>
<td>Registration (Dec. 15, 2010 – Mar. 31, 2011)</td>
<td>$345</td>
</tr>
<tr>
<td>Late Registration (April 1 -10, 2011)</td>
<td>$425</td>
</tr>
<tr>
<td>Student Early Registration (before Midnight Dec.</td>
<td>$115</td>
</tr>
<tr>
<td>Student Registration (Dec. 15, 2010– Mar. 31,</td>
<td>$205</td>
</tr>
<tr>
<td>Student Late Registration (April 1 -10, 2011)</td>
<td>$295</td>
</tr>
<tr>
<td>Gala Dinner</td>
<td>$85</td>
</tr>
</tbody>
</table>
In 2009, the largest average amount of money was spent on hotel/lodging (averaging $467.18), followed by travel, including airfare for the speakers as recorded on TCE’s Conference budget. Total amount that TransCultural Exchange spent on food/beverage for the Conference was $36,251.60 and $22,573.20 for lodging.

### Table 18

<table>
<thead>
<tr>
<th>2009</th>
<th>Average Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food/Drink</td>
<td>$73.70</td>
</tr>
<tr>
<td>Travel</td>
<td>$400.70</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$257.50</td>
</tr>
<tr>
<td>Hotel/Lodging</td>
<td>$467.18</td>
</tr>
</tbody>
</table>

In 2007, Conference attendees spent an estimated total of $157,063 on items such as hotel and lodging, airfare, food and drink, miscellaneous retail, transportation, clothing, admissions to museums and car rentals. The largest average amount of money was spent on hotel/lodging (averaging $465.45), followed by travel, including airfare for the speakers (averaging $436.81).

### 5.40 Satisfaction with the Conference

#### 5.41 What other activities did you attend during the Conference?

2016 surveys asked respondents to list what other activities they attended during the Conference. 140 people responded, though some chose multiple categories, yielding 362 answers in total. In 2016 the Opening Reception was the most attended event (23.7%), followed closely by the exhibitions (21.8%), then portfolio reviews (14.3%), the Cocktail Reception (14.3%) and the Conference Dinner (12.8%).

### Table 12

<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>79</td>
<td>21.8</td>
</tr>
<tr>
<td>Portfolio Reviews</td>
<td>52</td>
<td>14.3</td>
</tr>
<tr>
<td>Massachusetts Institute of Technology Tour</td>
<td>16</td>
<td>4.4</td>
</tr>
<tr>
<td>Opening Reception</td>
<td>86</td>
<td>23.7</td>
</tr>
<tr>
<td>Saturday Cocktail Event</td>
<td>52</td>
<td>14.3</td>
</tr>
<tr>
<td>Saturday Concert</td>
<td>26</td>
<td>7.2</td>
</tr>
<tr>
<td>Harvard Museums</td>
<td>10</td>
<td>2.8</td>
</tr>
<tr>
<td>French Cultural Center</td>
<td>13</td>
<td>3.6</td>
</tr>
<tr>
<td>Gala Dinner</td>
<td>4</td>
<td>1.1</td>
</tr>
<tr>
<td>Boston Museums</td>
<td>7</td>
<td>1.9</td>
</tr>
<tr>
<td>Other</td>
<td>17</td>
<td>4.7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>362</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
The 2013 survey also asked respondents to list what other activities they attended, yielding 128 answers in total. In 2013 the Opening Reception was the most attended event (23.2%), followed by exhibitions (20.9%), the Cocktail Reception (16.6%) and the Conference dinner (12.8%). The portfolio reviews (15.2%) were once again a popular non-panel activity.

<table>
<thead>
<tr>
<th>Activity</th>
<th>2013 Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>44</td>
<td>20.9</td>
</tr>
<tr>
<td>Portfolio Reviews</td>
<td>32</td>
<td>15.2</td>
</tr>
<tr>
<td>Boston Architectural College Tour</td>
<td>2</td>
<td>0.9%</td>
</tr>
<tr>
<td>Boston Center for the Arts' Residency Tour</td>
<td>2</td>
<td>0.9%</td>
</tr>
<tr>
<td>Northeastern University Event</td>
<td>2</td>
<td>0.9%</td>
</tr>
<tr>
<td>Massachusetts Institute of Technology Tour</td>
<td>9</td>
<td>4.4%</td>
</tr>
<tr>
<td>Opening Reception</td>
<td>49</td>
<td>23.2</td>
</tr>
<tr>
<td>Saturday Cocktail Event</td>
<td>35</td>
<td>16.6</td>
</tr>
<tr>
<td>Saturday Conference Dinner</td>
<td>27</td>
<td>12.8</td>
</tr>
<tr>
<td>Harvard Pre-Texts Workshop</td>
<td>3</td>
<td>1.4%</td>
</tr>
<tr>
<td>Hands-on Research Workshop</td>
<td>4</td>
<td>1.9%</td>
</tr>
<tr>
<td>Talk at French Cultural Center</td>
<td>2</td>
<td>0.9%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>211</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
2013 surveys also asked "Did you find these activities added to your Conference experience? If so, in what way?" The most frequently cited response was that they helped in terms of networking (56.9%, N=31). Other responses included the opportunity to learn more and be entertained and engaged.

In 2011 TransCultural Exchange undertook broadening its Conference activities to showcase more of the area’s artists and institutions; and, surveys asked respondents to list what other activities they attended during the Conference. Some chose multiple categories, yielding 172 answers in total. Most popular were the Exhibitions, Saturday dinner (each attended by 18% of the respondents) and Opening Reception (17.5%). As in the past, the Portfolio Reviews (attended by 16.9% of the respondents) remained one of the most popular non-panel activities. Also significant is that the number of respondents who visited the exhibitions in 2011 nearly doubled that of 2009.

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td></td>
<td>31</td>
<td>18.0%</td>
</tr>
<tr>
<td>Portfolio Reviews</td>
<td></td>
<td>29</td>
<td>16.9%</td>
</tr>
<tr>
<td>Boston Institute of Contemporary Art</td>
<td></td>
<td>8</td>
<td>4.7%</td>
</tr>
<tr>
<td>Massachusetts College of Art Tour</td>
<td></td>
<td>6</td>
<td>3.5%</td>
</tr>
<tr>
<td>Northeastern New Music Concert</td>
<td></td>
<td>9</td>
<td>5.2%</td>
</tr>
<tr>
<td>Massachusetts Institute of Technology Tour</td>
<td></td>
<td>4</td>
<td>2.3%</td>
</tr>
<tr>
<td>Opening Reception</td>
<td></td>
<td>30</td>
<td>17.5%</td>
</tr>
<tr>
<td>Boston Public Library Panels</td>
<td></td>
<td>9</td>
<td>5.2%</td>
</tr>
<tr>
<td>Saturday Conference Dinner</td>
<td></td>
<td>31</td>
<td>18.0%</td>
</tr>
<tr>
<td>Boston Center for the Arts Events</td>
<td></td>
<td>9</td>
<td>5.2%</td>
</tr>
<tr>
<td>Boston Public Library Readings</td>
<td></td>
<td>4</td>
<td>2.3%</td>
</tr>
<tr>
<td>Harvard Paper Picker Press Workshop</td>
<td></td>
<td>2</td>
<td>1.2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>172</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
Table 12c

<table>
<thead>
<tr>
<th>Activity</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mentoring Session</td>
<td>33</td>
<td>24.8%</td>
</tr>
<tr>
<td>Opening Reception</td>
<td>37</td>
<td>27.8%</td>
</tr>
<tr>
<td>Saturday Conference dinner</td>
<td>38</td>
<td>28.6%</td>
</tr>
<tr>
<td>Other (See Below.)</td>
<td>4</td>
<td>3.0%</td>
</tr>
<tr>
<td>Boston Institute of Contemporary Art</td>
<td>2</td>
<td>1.5%</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>14</td>
<td>10.5%</td>
</tr>
<tr>
<td>Visual Music Marathon, part of Boston Cyberarts</td>
<td>1</td>
<td>.8%</td>
</tr>
<tr>
<td>Massachusetts College of Art Tour</td>
<td>2</td>
<td>1.5%</td>
</tr>
<tr>
<td>Boston Center for the Arts</td>
<td>2</td>
<td>1.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>133</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

(Note: Respondents could check more than one category, resulting in 133 responses to this question.)

Other activities from the 2009 survey include:
- Lunch (N=2)
- MIT tour (N=2)
- In addition, five Conference attendees and speakers toured the MacDowell Colony in Peterborough, NH.

Table 12d

<table>
<thead>
<tr>
<th>Activity</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mentoring Session</td>
<td>135</td>
<td>24.8%</td>
</tr>
<tr>
<td>Opening Reception</td>
<td>116</td>
<td>21.3%</td>
</tr>
<tr>
<td>Saturday Cocktail Event</td>
<td>103</td>
<td>18.9%</td>
</tr>
<tr>
<td>Saturday Conference Dinner</td>
<td>66</td>
<td>12.1%</td>
</tr>
<tr>
<td>Other (See Below.)</td>
<td>31</td>
<td>5.7%</td>
</tr>
<tr>
<td>Boston Center for the Arts Event</td>
<td>26</td>
<td>4.8%</td>
</tr>
<tr>
<td>Massachusetts Institute of Technology Tour</td>
<td>20</td>
<td>3.7%</td>
</tr>
<tr>
<td>Visual Music Marathon, part of the Boston Cyberarts</td>
<td>20</td>
<td>3.7%</td>
</tr>
<tr>
<td>Massachusetts College of Art Tour</td>
<td>15</td>
<td>2.8%</td>
</tr>
<tr>
<td>Boston Institute of Contemporary Art Tour</td>
<td>12</td>
<td>2.2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>544</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

(Note: Respondents could check more than one category, resulting in 544 responses to this question.)
Other activities from the 2007 survey include:
- Museum of Fine Arts, Boston (N=5)
- CyberFestival Events (N=2)
- Exhibition at MassArt (N=2)
- Fogg Art Museum (N=3)
- Gallery visit
- Independent visits to museums & galleries (N=2)
- Isabella Stewart Gardner Museum (N=3)
- Lectures at MassArt
- Lunch appointment with attendees
- Lunch with others
- Mills Gallery
- MIT Conference Sunday
- MIT Tour
- Open meeting with residential artist
- Siemens Art Program
- ICA

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

Surveys asked respondents to rate the quality and efficiency of the various aspects of the Conference. Ninety percent of the respondents (90.1%) rated the 2016 Conference overall as very good or good, compared to 90.7% in 2013, 91.8% in 2011, 82.8% in 2009 and 60.8% in 2007. In all categories, more than 70% of the respondents rated the various aspects as good or excellent: Advance Mailings, Publicity, etc. (85.7%); Conference Facilities (87.2%); Overall Programming (85.3%); Information Material Provided (81.7%); Conference Brochure (82.2%); Registration Process (96.4%); Website (83.3%); Thursday Evening Reception (85.3%); Friday Night Gala Dinner (72.1%); and (Saturday Evening Cocktail Reception (91.0%).

<table>
<thead>
<tr>
<th></th>
<th>Very Poor</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance Mailings, Publicity, etc</td>
<td>0.7%</td>
<td>2.7%</td>
<td>10.9%</td>
<td>43.5%</td>
<td>42.2%</td>
</tr>
<tr>
<td>Conference Facilities</td>
<td>0.0%</td>
<td>1.4%</td>
<td>11.5%</td>
<td>53.4%</td>
<td>33.8%</td>
</tr>
<tr>
<td>Overall programming</td>
<td>0.7%</td>
<td>0.7%</td>
<td>13.3%</td>
<td>46.0%</td>
<td>39.3%</td>
</tr>
<tr>
<td>Information Material Provided</td>
<td>2.0%</td>
<td>4.1%</td>
<td>12.2%</td>
<td>46.3%</td>
<td>35.4%</td>
</tr>
<tr>
<td>Conference Brochures</td>
<td>0.7%</td>
<td>3.4%</td>
<td>13.7%</td>
<td>37.0%</td>
<td>45.2%</td>
</tr>
<tr>
<td>Registration Process</td>
<td>0.7%</td>
<td>0.7%</td>
<td>2.9%</td>
<td>28.8%</td>
<td>67.6%</td>
</tr>
<tr>
<td>TransCultural Exchange Website</td>
<td>0.7%</td>
<td>0.7%</td>
<td>15.3%</td>
<td>46.0%</td>
<td>37.3%</td>
</tr>
<tr>
<td>Thursday Evening Reception</td>
<td>1.1%</td>
<td>5.7%</td>
<td>7.9%</td>
<td>55.7%</td>
<td>29.6%</td>
</tr>
<tr>
<td>Friday Night Gala Dinner</td>
<td>2.9%</td>
<td>5.9%</td>
<td>19.1%</td>
<td>35.3%</td>
<td>36.8%</td>
</tr>
<tr>
<td>Saturday Cocktail Reception</td>
<td>0.0%</td>
<td>1.8%</td>
<td>7.1%</td>
<td>44.6%</td>
<td>46.4%</td>
</tr>
<tr>
<td>The Conference Overall:</td>
<td>0.0%</td>
<td>1.3%</td>
<td>8.6%</td>
<td>48.3%</td>
<td>41.7%</td>
</tr>
</tbody>
</table>
Surveys asked respondents to rate the quality and efficiency of the various aspects of the 2013 Conference. More than ninety percent of the respondents (90.7%) rated the Conference overall as good or excellent, compared to 91.8% in 2011, 82.8% in 2009 and 60.8% in 2007. In all categories, more than 50% of the respondents rated the various aspects as good or excellent; and, in general, more than 75% of the respondents rated the various aspects of the Conference as very good or excellent: Advance Mailings, Publicity, etc., (82.2%); Overall Programming (82.9%); Information Material Provided (77.9%); Conference Brochure (84.2%); Registration Process (90%); Website (80.5%); Friday Evening Reception (81.7%); Saturday Evening Cocktail Reception (92.2%); and Gala Dinner (100%).

<table>
<thead>
<tr>
<th>2013</th>
<th>Frequency</th>
<th>Very Poor</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance Mailings, Publicity, etc</td>
<td>73</td>
<td>4.1%</td>
<td>0%</td>
<td>13.7%</td>
<td>34.3%</td>
<td>47.9%</td>
</tr>
<tr>
<td>Conference Facilities</td>
<td>79</td>
<td>2.7%</td>
<td>5.4%</td>
<td>24.3%</td>
<td>44.6%</td>
<td>23.0%</td>
</tr>
<tr>
<td>Overall programming</td>
<td>76</td>
<td>0%</td>
<td>2.6%</td>
<td>14.5%</td>
<td>47.4%</td>
<td>35.5%</td>
</tr>
<tr>
<td>Information Material Provided</td>
<td>77</td>
<td>2.6%</td>
<td>1.3%</td>
<td>18.2%</td>
<td>44.1%</td>
<td>33.8%</td>
</tr>
<tr>
<td>Conference Brochures</td>
<td>76</td>
<td>1.3%</td>
<td>2.6%</td>
<td>11.9%</td>
<td>42.1%</td>
<td>42.1%</td>
</tr>
<tr>
<td>Hotel Accommodations</td>
<td>35</td>
<td>0%</td>
<td>14.2%</td>
<td>11.5%</td>
<td>40%</td>
<td>34.3%</td>
</tr>
<tr>
<td>Transportation or Parking Accessibility</td>
<td>58</td>
<td>3.4%</td>
<td>12.1%</td>
<td>20.7%</td>
<td>41.4%</td>
<td>22.4%</td>
</tr>
<tr>
<td>Registration Process</td>
<td>70</td>
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<td>1.4%</td>
<td>8.6%</td>
<td>48.6%</td>
<td>41.4%</td>
</tr>
<tr>
<td>TransCultural Exchange Website</td>
<td>77</td>
<td>1.3%</td>
<td>2.6%</td>
<td>15.6%</td>
<td>43%</td>
<td>37.5%</td>
</tr>
<tr>
<td>Friday Evening Reception</td>
<td>60</td>
<td>0%</td>
<td>5%</td>
<td>13.3%</td>
<td>43.3%</td>
<td>38.4%</td>
</tr>
<tr>
<td>Saturday Evening Cocktail Reception</td>
<td>39</td>
<td>2.5%</td>
<td>0%</td>
<td>5.1%</td>
<td>46.2%</td>
<td>46.2%</td>
</tr>
<tr>
<td>Saturday Night Gala Dinner</td>
<td>29</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>44.8%</td>
<td>55.2%</td>
</tr>
<tr>
<td>The Conference Overall:</td>
<td>76</td>
<td>0%</td>
<td>0%</td>
<td>9.2%</td>
<td>53.9%</td>
<td>36.8%</td>
</tr>
</tbody>
</table>
More than ninety percent of the respondents (91.8%) rated the 2011 Conference overall as very good or good. 2011 respondents rated TransCultural Exchange’s website and registration process higher than in previous years, with nearly 86% of respondents evaluating these as good or very good. Comparatively, in 2011, there were much lower very poor and poor rating percentages across the board than in 2009, indicating the improvements made to the 2011 Conference were successful.

<table>
<thead>
<tr>
<th>2011</th>
<th>Frequency</th>
<th>Very Poor %</th>
<th>Poor %</th>
<th>Fair %</th>
<th>Good %</th>
<th>Very Good %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance mailings, publicity, etc.</td>
<td>64</td>
<td>0%</td>
<td>4.7%</td>
<td>1.1%</td>
<td>29.7%</td>
<td>54.7%</td>
</tr>
<tr>
<td>Conference Location</td>
<td>64</td>
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<td>1.6%</td>
<td>12.5%</td>
<td>34.4%</td>
<td>51.6%</td>
</tr>
<tr>
<td>Facilities</td>
<td>61</td>
<td>0%</td>
<td>4.9%</td>
<td>6.6%</td>
<td>36.1%</td>
<td>52.5%</td>
</tr>
<tr>
<td>Information Material Provided</td>
<td>60</td>
<td>0%</td>
<td>1.7%</td>
<td>16.7%</td>
<td>36.7%</td>
<td>45.0%</td>
</tr>
<tr>
<td>Conference Brochure</td>
<td>62</td>
<td>1.6%</td>
<td>0%</td>
<td>14.5%</td>
<td>30.6%</td>
<td>53.2%</td>
</tr>
<tr>
<td>Hotel Accommodations</td>
<td>43</td>
<td>0%</td>
<td>0%</td>
<td>14.0%</td>
<td>27.9%</td>
<td>81.4%</td>
</tr>
<tr>
<td>Transportation or Parking Accessibility</td>
<td>54</td>
<td>0%</td>
<td>5.6%</td>
<td>18.5%</td>
<td>35.2%</td>
<td>40.7%</td>
</tr>
<tr>
<td>Registration Process</td>
<td>60</td>
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<td>1.7%</td>
<td>3.3%</td>
<td>40.0%</td>
<td>55.0%</td>
</tr>
<tr>
<td>TransCultural Exchange Website</td>
<td>63</td>
<td>0%</td>
<td>1.6%</td>
<td>12.7%</td>
<td>27.0%</td>
<td>58.7%</td>
</tr>
<tr>
<td>Friday Evening Reception</td>
<td>44</td>
<td>2.3%</td>
<td>4.5%</td>
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<td>52.3%</td>
</tr>
<tr>
<td>Northeastern University Concert</td>
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<td>0%</td>
<td>13.3%</td>
<td>33.3%</td>
<td>53.3%</td>
</tr>
<tr>
<td>Saturday Night Gala Dinner</td>
<td>42</td>
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<td>0%</td>
<td>1.7%</td>
<td>14.3%</td>
<td>69.0%</td>
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<tr>
<td>Boston Public Library Readings</td>
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<td>0%</td>
<td>0%</td>
<td>31.3%</td>
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<td>31.3%</td>
</tr>
<tr>
<td>Boston Center for the Arts Panels</td>
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<td>0%</td>
<td>19.0%</td>
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<td>0%</td>
<td>26.7%</td>
<td>26.7%</td>
<td>46.7%</td>
</tr>
<tr>
<td>Overall, the Conference was:</td>
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<td>32.8%</td>
<td>59.0%</td>
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<td>Fair</td>
<td>Good</td>
<td>Very Good</td>
</tr>
<tr>
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<td>-----------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>-----------</td>
</tr>
<tr>
<td>Advance Mailings, Publicity, etc.</td>
<td>1.9%</td>
<td>11.5%</td>
<td>23.1%</td>
<td>25.0%</td>
<td>38.5%</td>
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</tr>
<tr>
<td>Conference location</td>
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<td>1.4%</td>
<td>22.9%</td>
<td>68.6%</td>
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</tr>
<tr>
<td>Facilities</td>
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<td>0%</td>
<td>5.8%</td>
<td>33.4%</td>
<td>55.0%</td>
<td></td>
</tr>
<tr>
<td>Information Material Provided (Maps, Guides, etc.)</td>
<td>6.3%</td>
<td>8.0%</td>
<td>27.0%</td>
<td>36.6%</td>
<td>22.1%</td>
<td></td>
</tr>
<tr>
<td>Conference Brochure</td>
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<td>22.1%</td>
<td>45.2%</td>
<td>21.8%</td>
<td></td>
</tr>
<tr>
<td>Hotel Accommodations</td>
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<td>4.0%</td>
<td>28.0%</td>
<td>60.0%</td>
<td></td>
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<tr>
<td>Transportation or Parking Accessibility</td>
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<td>6.5%</td>
<td>6.5%</td>
<td>37.0%</td>
<td>50.0%</td>
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</tr>
<tr>
<td>Registration Process</td>
<td>5.6%</td>
<td>3.1%</td>
<td>5.6%</td>
<td>35.7%</td>
<td>50.0%</td>
<td></td>
</tr>
<tr>
<td>TransCultural Exchange Website</td>
<td>5.2%</td>
<td>5.2%</td>
<td>8.6%</td>
<td>53.4%</td>
<td>27.6%</td>
<td></td>
</tr>
<tr>
<td>Friday Evening Reception</td>
<td>8.6%</td>
<td>8.6%</td>
<td>11.4%</td>
<td>40.0%</td>
<td>31.4%</td>
<td></td>
</tr>
<tr>
<td>Saturday Night Gala Dinner</td>
<td>8%</td>
<td>0%</td>
<td>17.0%</td>
<td>25.0%</td>
<td>50.0%</td>
<td></td>
</tr>
<tr>
<td>Overall, the Conference was:</td>
<td>7.2%</td>
<td>2.8%</td>
<td>7.2%</td>
<td>40.5%</td>
<td>42.3%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 13d</th>
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<th>Very Poor</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall, the Conference was:</td>
<td>0.0%</td>
<td>0.6%</td>
<td>17.3%</td>
<td>44.1%</td>
<td>38.0%</td>
<td></td>
</tr>
<tr>
<td>Advance Mailings, Publicity, etc.</td>
<td>0.0%</td>
<td>6.1%</td>
<td>17.2%</td>
<td>37.8%</td>
<td>38.9%</td>
<td></td>
</tr>
<tr>
<td>Conference Location</td>
<td>1.1%</td>
<td>5.1%</td>
<td>20.3%</td>
<td>42.4%</td>
<td>31.1%</td>
<td></td>
</tr>
<tr>
<td>Conference Facilities: Northeastern</td>
<td>0.6%</td>
<td>1.2%</td>
<td>8.1%</td>
<td>53.5%</td>
<td>36.6%</td>
<td></td>
</tr>
<tr>
<td>Conference Facilities: Mass Art</td>
<td>0.6%</td>
<td>1.2%</td>
<td>17.5%</td>
<td>53.0%</td>
<td>27.7%</td>
<td></td>
</tr>
<tr>
<td>Conference Facilities: MIT</td>
<td>1.2%</td>
<td>3.6%</td>
<td>8.4%</td>
<td>55.4%</td>
<td>31.3%</td>
<td></td>
</tr>
<tr>
<td>Information Material Provided (Maps, Guides, etc.)</td>
<td>1.1%</td>
<td>7.3%</td>
<td>16.8%</td>
<td>44.7%</td>
<td>30.0%</td>
<td></td>
</tr>
<tr>
<td>Conference Brochure</td>
<td>1.7%</td>
<td>8.5%</td>
<td>17.5%</td>
<td>38.4%</td>
<td>33.9%</td>
<td></td>
</tr>
<tr>
<td>Hotel Accommodations</td>
<td>0.0%</td>
<td>0.0%</td>
<td>5.3%</td>
<td>40.4%</td>
<td>54.4%</td>
<td></td>
</tr>
<tr>
<td>Accessibility of Conference Facilities</td>
<td>1.2%</td>
<td>5.3%</td>
<td>21.2%</td>
<td>40.6%</td>
<td>31.8%</td>
<td></td>
</tr>
<tr>
<td>Registration Process</td>
<td>0.0%</td>
<td>2.3%</td>
<td>12.6%</td>
<td>47.7%</td>
<td>37.4%</td>
<td></td>
</tr>
<tr>
<td>TransCultural Exchange Website</td>
<td>0.0%</td>
<td>2.3%</td>
<td>16.5%</td>
<td>43.2%</td>
<td>38.1%</td>
<td></td>
</tr>
<tr>
<td>Friday Evening Reception</td>
<td>1.6%</td>
<td>3.2%</td>
<td>14.4%</td>
<td>45.6%</td>
<td>35.2%</td>
<td></td>
</tr>
<tr>
<td>Saturday Night Gala Dinner</td>
<td>1.4%</td>
<td>0.0%</td>
<td>14.1%</td>
<td>40.8%</td>
<td>43.7%</td>
<td></td>
</tr>
<tr>
<td>Selection of Panel Topics</td>
<td>0.0%</td>
<td>2.2%</td>
<td>12.8%</td>
<td>50.8%</td>
<td>34.1%</td>
<td></td>
</tr>
<tr>
<td>Selection of Panel Speakers</td>
<td>0.0%</td>
<td>1.7%</td>
<td>16.3%</td>
<td>42.1%</td>
<td>39.9%</td>
<td></td>
</tr>
<tr>
<td>Mentoring Sessions</td>
<td>10.8%</td>
<td>10.8%</td>
<td>17.7%</td>
<td>26.2%</td>
<td>34.6%</td>
<td></td>
</tr>
</tbody>
</table>
5.50 Interest in Future Conferences and Contact Information

5.51 Would you be interested in attending a similar Conference in 2018?

Of all the respondents to the question "Would you be interested in attending a similar Conference in 2018?" 97.1% said they might or would be, as compared to 100% in 2013, 95% in 2011, 69.7% in 2009 and 74.3% in 2007.

Table 14

<table>
<thead>
<tr>
<th>2016</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>100</td>
<td>73.0%</td>
</tr>
<tr>
<td>No</td>
<td>4</td>
<td>2.9%</td>
</tr>
<tr>
<td>Maybe</td>
<td>33</td>
<td>24.1%</td>
</tr>
</tbody>
</table>

Table 14a

<table>
<thead>
<tr>
<th>2013</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>55</td>
<td>75.3%</td>
</tr>
<tr>
<td>No</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Maybe</td>
<td>18</td>
<td>24.7%</td>
</tr>
</tbody>
</table>
Table 14b

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>56</td>
</tr>
<tr>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td>Maybe</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 14c

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>42</td>
</tr>
<tr>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td>Maybe</td>
<td>20</td>
</tr>
</tbody>
</table>

Table 14d

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

5.52 Would you be interested in attending a residency program in the Boston area that included international artists?

The survey asked respondents "Would you be interested in attending a residency program in the Boston area that included international artists?" In 2016 Over 95% (95.6%) replied "yes" or "maybe," compared to 89% in 2013 and 97% in 2011.

Table 15

<table>
<thead>
<tr>
<th>2016 Responses</th>
<th>Number of Replies</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>103</td>
<td>75.7%</td>
</tr>
<tr>
<td>No</td>
<td>6</td>
<td>4.4%</td>
</tr>
<tr>
<td>Maybe</td>
<td>27</td>
<td>19.9%</td>
</tr>
<tr>
<td>Total responses</td>
<td>136</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 15a

<table>
<thead>
<tr>
<th>2013 Responses</th>
<th>Number of Replies</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>45</td>
<td>61.6%</td>
</tr>
<tr>
<td>No</td>
<td>8</td>
<td>11%</td>
</tr>
<tr>
<td>Maybe</td>
<td>20</td>
<td>27.4%</td>
</tr>
<tr>
<td>Total responses</td>
<td>73</td>
<td>100%</td>
</tr>
</tbody>
</table>
In 2009, 93.7% indicated that they would or might (Maybe = 30.3%) be interested in a Conference in 2011. In 2007, 96.8% indicated that they were or might be (Maybe = 25.6%) interested in attending a similar Conference in 2009.

### 5.53 Would you be interested in attending a similar Conference overseas?

In 2016 88.6% (N=140) of respondents said they would be interested in attending a similar conference overseas, compared to 86.3% (N=64) in 2013.

Note: TCE opened a daughter organization (NGO) in Berlin in 2013, prompting this question to be added to the survey.
5.60 Open-Ended Questions

5.61 If you attended any of TransCultural Exchange's previous Conferences, how did you benefit from that event?

In 2016 survey respondents were asked if they attended any previous Conferences and, if so, how they benefited. Less than half (45.2%) responded to the question, yielding 75 answers. Most said that they benefited from networking (37.3%, N=28). This was followed by gaining new information (18.7%, N=14), an exhibition opportunity or collaboration (12%, N=9) and obtaining a residency invite (6.7%, N=5).

2013 survey respondents were also asked if they attended any previous Conferences and, if so, how they benefited. Slightly more than half (50.6%) responded to the question, yielding 44 answers. Most said that they benefited from networking (29.6%, N=13). This was followed by gaining new information (25%, N=11), obtaining a residency (20.4%, N=9) and smaller percentages citing "a gallery connection," new collaboration and greater visibility.

The 2014 post-Conference survey asked the same question, but requested greater detail, offering both multiple choices and comments. Of those 293 survey respondents 50.9% said they had participated in a TransCultural Exchange Conference activity. Those respondents were able to check off more than one answer, yielding 241 responses. Of those that had participated in a TransCultural Exchange activity, over 45% (48.1%, N=115) participated in one of the Conferences (including 21.8% participating in a Conference portfolio review), followed by a TransCultural Exchange art project (26.4%, N=63).

<table>
<thead>
<tr>
<th>2014</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>TransCultural Exchange Art Project</td>
<td>63</td>
<td>26.4%</td>
</tr>
<tr>
<td>Conference</td>
<td>115</td>
<td>48.1%</td>
</tr>
<tr>
<td>Conference Portfolio Reviews</td>
<td>52</td>
<td>21.8%</td>
</tr>
<tr>
<td>Press Conference</td>
<td>4</td>
<td>1.7%</td>
</tr>
<tr>
<td>Fundraiser</td>
<td>5</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>239</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
The 2014 surveys asked both Conference attendees and those who participated in any other TransCultural Exchange activity (See 5.62) how they benefited from this participation. One hundred and twenty-six respondents answered this question and were able to select multiple answers, yielding 768 responses. As in 2011, the largest benefits were "Awareness of New Resources" (71.4%, N=90) and "Expanded International Networks" (68.3%, N=86).

Table 17

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increased Sales</td>
<td>8</td>
<td>6.35%</td>
</tr>
<tr>
<td>Increased Exposure</td>
<td>62</td>
<td>49.21%</td>
</tr>
<tr>
<td>Greater Geographical Exposure</td>
<td>44</td>
<td>34.92%</td>
</tr>
<tr>
<td>More Critical Press</td>
<td>7</td>
<td>5.56%</td>
</tr>
<tr>
<td>Award(s) Received</td>
<td>5</td>
<td>3.97%</td>
</tr>
<tr>
<td>Grant(s) Received</td>
<td>15</td>
<td>11.9%</td>
</tr>
<tr>
<td>Expanded Local Network</td>
<td>49</td>
<td>38.89%</td>
</tr>
<tr>
<td>Expanded International Network</td>
<td>86</td>
<td>68.25%</td>
</tr>
<tr>
<td>New Collaboration(s)</td>
<td>49</td>
<td>38.89%</td>
</tr>
<tr>
<td>New Commissions or Job offer</td>
<td>10</td>
<td>7.94%</td>
</tr>
<tr>
<td>New Skills learned</td>
<td>28</td>
<td>22.22%</td>
</tr>
<tr>
<td>Awareness of New Resources</td>
<td>90</td>
<td>71.43%</td>
</tr>
<tr>
<td>New Creative Avenues Explored</td>
<td>46</td>
<td>36.51%</td>
</tr>
<tr>
<td>Change in Subject Matter or Working Method(s)</td>
<td>13</td>
<td>10.32%</td>
</tr>
<tr>
<td>Greater Interest in International Trends</td>
<td>62</td>
<td>49.21%</td>
</tr>
<tr>
<td>Greater Involvement in your Community</td>
<td>23</td>
<td>18.25%</td>
</tr>
<tr>
<td>Greater Involvement in Outside your Community</td>
<td>43</td>
<td>34.13%</td>
</tr>
<tr>
<td>Greater Self Awareness</td>
<td>40</td>
<td>31.75%</td>
</tr>
<tr>
<td>Greater Confidence</td>
<td>47</td>
<td>37.3%</td>
</tr>
<tr>
<td>Greater Sense of Social Responsibility</td>
<td>41</td>
<td>32.54%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>768</strong></td>
<td><strong>100.0%</strong></td>
</tr>
</tbody>
</table>
A number of respondents also submitted open-ended comments. Six people noted that they had been invited to a residency and four cited participating in international exhibits. Others noted that they "met wonderful people," had "greater confidence about attending such conferences," "found artists for our program," were invited to "speak at a conference," and founded a residency. Comments include:

- "I have been accepted into three exhibitions and two artists-in-residence programs based on people that I met at the conference. I learned a LOT about residencies in general."
- ". . .what Laurie Anderson said at the last one, "if you want to accomplish something, do it yourself, no one is going to help you.' That actually helped me a lot."
- "Greater understanding of how people work in the world of art, elsewhere."
- "The TCE [TransCultural Exchange] conference opened a whole new world for me - creatively and otherwise. I realized I am not the only person working the way I do. Plus it took me to an entirely new continent (America) . . . that otherwise I probably would not have had a chance to explore.

<table>
<thead>
<tr>
<th>From 2007 and/or 2009</th>
<th>No Benefit %</th>
<th>Little Benefit %</th>
<th>Some Benefit %</th>
<th>Strong Benefit %</th>
<th># Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increased Sales</td>
<td>57.9%</td>
<td>5.3%</td>
<td>15.8%</td>
<td>10.5%</td>
<td>10.5%</td>
</tr>
<tr>
<td>Increase Exposure for your Work</td>
<td>9.1%</td>
<td>4.5%</td>
<td>9.1%</td>
<td>18.2%</td>
<td>59.1%</td>
</tr>
<tr>
<td>Greater Geographical Exposure</td>
<td>4.5%</td>
<td>0.0%</td>
<td>13.6%</td>
<td>18.2%</td>
<td>63.6%</td>
</tr>
<tr>
<td>More Critical Press</td>
<td>30.0%</td>
<td>10.0%</td>
<td>25.0%</td>
<td>15.0%</td>
<td>20.0%</td>
</tr>
<tr>
<td>Award Received</td>
<td>64.7%</td>
<td>5.9%</td>
<td>17.6%</td>
<td>5.9%</td>
<td>5.9%</td>
</tr>
<tr>
<td>Grants Received</td>
<td>47.1%</td>
<td>5.9%</td>
<td>23.5%</td>
<td>17.6%</td>
<td>5.9%</td>
</tr>
<tr>
<td>Expanded Local Network</td>
<td>8.3%</td>
<td>4.2%</td>
<td>16.7%</td>
<td>16.7%</td>
<td>54.2%</td>
</tr>
<tr>
<td>Expanded International Network</td>
<td>4.3%</td>
<td>0.0%</td>
<td>8.7%</td>
<td>17.4%</td>
<td>69.6%</td>
</tr>
<tr>
<td>New Collaboration</td>
<td>4.2%</td>
<td>4.2%</td>
<td>12.5%</td>
<td>25.0%</td>
<td>54.2%</td>
</tr>
<tr>
<td>New Commissions or Job offer</td>
<td>47.6%</td>
<td>4.8%</td>
<td>14.3%</td>
<td>9.5%</td>
<td>23.8%</td>
</tr>
<tr>
<td>New Skills Learned</td>
<td>8.0%</td>
<td>4.0%</td>
<td>20.0%</td>
<td>24.0%</td>
<td>44.0%</td>
</tr>
<tr>
<td>Awareness of New resources</td>
<td>0.0%</td>
<td>0.0%</td>
<td>19.2%</td>
<td>34.6%</td>
<td>46.2%</td>
</tr>
<tr>
<td>New Creative Avenues Explored</td>
<td>4.3%</td>
<td>4.3%</td>
<td>26.1%</td>
<td>17.4%</td>
<td>47.8%</td>
</tr>
<tr>
<td>Change in Subject Matter or Working Methods</td>
<td>22.2%</td>
<td>16.7%</td>
<td>27.8%</td>
<td>5.6%</td>
<td>27.8%</td>
</tr>
<tr>
<td>Greater Interest in International Trends</td>
<td>4.0%</td>
<td>0.0%</td>
<td>32.0%</td>
<td>24.0%</td>
<td>40.0%</td>
</tr>
<tr>
<td>Greater Involvement in your Community</td>
<td>12.5%</td>
<td>0.0%</td>
<td>29.2%</td>
<td>25.0%</td>
<td>33.3%</td>
</tr>
<tr>
<td>Greater Involvement in other World Community</td>
<td>0.0%</td>
<td>0.0%</td>
<td>33.3%</td>
<td>29.2%</td>
<td>37.5%</td>
</tr>
</tbody>
</table>

**Table 17a**
In 2011, respondents who had attended either the 2009 or 2011 Conference were also asked, "If you attended any of TransCultural Exchange’s previous Conferences, how did you benefit from that event?" More than half of the respondents cited “Increased Exposure” (59.1%), “Greater Geographical Exposure” (63.6%), “Expanded Local Networks” (54.2%), “Expanded International Networks” (69.6%) and “New Collaborations” (54.2%) as strong benefits from the 2011 Conferences. A sample of such comments include:

- “Expanding international networks are the biggest benefit of the conference.”
- “Learning about more opportunities abroad was important. Also, I collaborated with an artist from Italy who I met at the conference in 2009 for a project in 2011.”
- “I receive a job offer through people I met at the conference.”
- “I have started three international art projects since.”
- “I was invited for a residency in Hungary in 2008.”
- “Received [a] residency in South Africa, an exhibition, sales and international exhibition collaborative.”
- “I have received numerous invitations to exhibit in other countries as I continue to participate in one residency to another.”

“New Creative Avenues Explored” (47.8%), “Awareness of New Resources” (46.2%), “New Skills Learned” (44%) and “Greater Interest in International Trends” (40%) were also frequently mentioned. Comments include:

- “Greater understanding of how to manage an artist’s career.”
- “Although not very concrete, it is real, nonetheless, that the attitude engendered by the conference strengthened my commitment to being an artist.”
5.62 Have you participated in any other non-Conference event by TransCultural Exchange or used any other of the organization's services?

Note: This question was only included in the special-edition 2014 survey.

The 2014 survey asked if the respondents participated in any non-Conference event by TransCultural Exchange or used any other of the organization's services. Nearly half (47.13%) said "yes." Of those, most cited TransCultural Exchange's website resources as the most used service.

<table>
<thead>
<tr>
<th>Service</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>TransCultural Exchange's Website Resources</td>
<td>53</td>
<td>42.4%</td>
</tr>
<tr>
<td>Facebook Page</td>
<td>26</td>
<td>20.8%</td>
</tr>
<tr>
<td>Linked-In Discussions or Services</td>
<td>17</td>
<td>13.6%</td>
</tr>
<tr>
<td>Twitter Updates</td>
<td>4</td>
<td>3.2%</td>
</tr>
<tr>
<td>Requests for information (via email or phone)</td>
<td>25</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

In the open-ended comment section, a number of artists noted that they participated in one or more of TransCultural Exchange's global art projects, including Here, There and Everywhere, (N=4) and The Coaster Project (N=2).

The 2011 surveys also asked if the respondents participated in any non-Conference event by TransCultural Exchange. Nearly 70% (67.3% in 2011) of those who responded to the question had not participated in any non-Conference TransCultural Exchange project. (This question did not appear on the 2013 Conference survey.)
5.63 If you did participate in a non-Conference TransCultural Exchange event, did you benefit from that experience? How?

Note: This question was only included in the special-edition 2014 survey and the 2011 Survey.

The 2014 survey asked both Conference attendees and those who participated in any other TransCultural Exchange activity (See 5.62) how they benefited from this participation. Seventy-six people responded and were able to select multiple answers, thus, yielding 400 responses. The largest benefits were "Awareness of New Resources" (56.6%, N=43) and "Expanded International Networks" (52.6%, N=40).

<table>
<thead>
<tr>
<th>Table 19</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>2014</strong></td>
<td><strong>%</strong></td>
</tr>
<tr>
<td>Increased Sales</td>
<td>6</td>
<td>7.89%</td>
</tr>
<tr>
<td>Increased Exposure</td>
<td>26</td>
<td>34.21%</td>
</tr>
<tr>
<td>Greater Geographical Exposure</td>
<td>21</td>
<td>27.63%</td>
</tr>
<tr>
<td>More Critical Press</td>
<td>11</td>
<td>14.47%</td>
</tr>
<tr>
<td>Award(s) Received</td>
<td>5</td>
<td>6.58%</td>
</tr>
<tr>
<td>Grant(s) Received</td>
<td>6</td>
<td>7.89%</td>
</tr>
<tr>
<td>Expanded Local Network</td>
<td>19</td>
<td>25%</td>
</tr>
<tr>
<td>Expanded International Network</td>
<td>40</td>
<td>52.63%</td>
</tr>
<tr>
<td>New Collaboration(s)</td>
<td>32</td>
<td>42.11%</td>
</tr>
<tr>
<td>New Commissions or Job offer</td>
<td>5</td>
<td>6.58%</td>
</tr>
<tr>
<td>New Skills learned</td>
<td>16</td>
<td>21.05%</td>
</tr>
<tr>
<td>Awareness of New Resources</td>
<td>43</td>
<td>56.58%</td>
</tr>
<tr>
<td>New Creative Avenues Explored</td>
<td>34</td>
<td>44.74%</td>
</tr>
<tr>
<td>Change in Subject Matter or Working Method(s)</td>
<td>15</td>
<td>19.74%</td>
</tr>
<tr>
<td>Greater Interest in International Trends</td>
<td>26</td>
<td>34.21%</td>
</tr>
<tr>
<td>Greater Involvement in your Community</td>
<td>15</td>
<td>19.74%</td>
</tr>
<tr>
<td>Greater Involvement in Outside your Community</td>
<td>24</td>
<td>31.58%</td>
</tr>
<tr>
<td>Greater Self Awareness</td>
<td>15</td>
<td>19.74%</td>
</tr>
<tr>
<td>Greater Confidence</td>
<td>15</td>
<td>19.74%</td>
</tr>
<tr>
<td>Greater Sense of Social Responsibility</td>
<td>16</td>
<td>21.05%</td>
</tr>
</tbody>
</table>

Opened ended comments include:

- "I was accepted into the major initiative Here, There and Everywhere as an Australian curator. . . This project built my confidence immensely and has led me to pursue even more ambitious projects. I am now working towards a major touring exhibition of 10 artists to various venues throughout Asia."
• "Publication of collaborative work in TransCultural Exchange's catalogue.

• "Joy of helping a friend."

Of those surveyed in 2011 who did participate in one or more of TransCultural Exchange's non-Conference events, they all noted that they benefited either by:

**Networking**

• Hopefully it enlarged my circle of contacts to move my work forward and allow me to exchange my skill-set with others.

• "It was a wonderful networking opportunity and learning experience."

• Did make some connections and got me thinking more about international opportunities.

• I made several professional connections that could prove to be beneficial.

• New contacts and strengthening contacts within the Boston network.

• Meeting and networking [with] artists from various cultures.

• The networks I have established will truly help me after I graduate. Swapping information with the people I talked to and establishing a friendship with an international group of peers will help me in many ways.

• “Networking is excellent at the conference

**Residencies and Collaboration**

• Possible invites to residencies; just new colleagues, always welcome!

• "I felt I made a few connections both abroad for future residencies as well as programs and fellow artists locally in the Boston area to pursue further networking/exchange. [For] example: I've connected with Sarah Barry at the Art Connection to donate work soon [and was invited to host] a 'collection' at the Gardner Museum in December through the tour/meeting with Tiffany York."

• "I am far more likely to get a residency because I actually understand what they are from the people involved. It also gave me a perspective on the kinds of things that artists and arts scholars in academia think about, which I would not have otherwise had.

• Already invited to a new residency in August. Received more visibility and positive feedback.

• May apply for a few residencies in the upcoming year.

• Helped to learn about more residencies, meet people, and network. Also I participated in a collaborative project as part of the conference, which included an audio performance.

• I received two invitations for residencies in Europe and ideas stimulating for my own creative work.
• More residencies, made new friends, and saw old friends . . . commitment to art!
• . . . it showed there is an engaged international community committed to the success of both residency programs and artists.
• In a few years I will be ready to apply to residencies and I believe that at that time, I will be ready.
• I will get more involved internationally and with collaboration.
• IT IS ALREADY A REALITY. [I] received [an] invitation to exhibit in USA and found artists for my own residency program.
• As a curator and artist it was very important to make new connections for cooperation projects with artists and curators from other countries.
• I made many contacts and I believe I will have opportunities to collaborate and attend residencies that will further my work and my career.
• Great insight into future residencies.
• I made many contacts and I believe I will have opportunities to collaborate and attend residencies that will further my work and my career.
• I gained extensive knowledge of many residencies around the world by gaining an idea of what they are about.
• Helped me find international residency opportunities for faculty at my school...expanded their professional development choices.

5.64 How do you think this conference could better benefit your career?

In 2016 the Conference Survey asked “How do you think this Conference could better benefit your career?” Most respondents cited opportunities for exhibitions, residencies, collaborations and expanding professional contacts. Samples and additions include:

• “I would like to return to Boston to exhibit and to have time to pursue my doctoral research there and avail [myself] of the opportunities a big city offers.”

• “It provided some networking opportunities, information on 3D printing that I might use, and info on marketing my artwork.”

• “Primarily the inspiration and energy. We all need a little lift along the way and this did exactly that.”

• “Knowing what's out there - understanding how the players in the art world interact with one another helps one see how they may fit into it.”
• “Contacts made and ideas planted are already creating a paradigm shift in my thinking about future work and collaborations.”

• “Motivation to do residencies, which I am really eager to do; increased confidence and sense of myself as part of this larger community; appreciated all the programming about activities around the globe.”

• “Expansion into an international market.”

• “As an artist I am more aware of various international opportunities to explore. As a curator, I’m more connected to an international perspective and have gained more confidence in my field. I have created more networks for future international projects.”

• “Curriculum connections for youth.”

• “Doesn’t further my career as I’m already established but provided valuable access to practices taking place internationally.”

• “It has given me the opportunity to work with Biomedical Modeling and that will be a major benefit for my art career.”

• “Yes, without a doubt! As a speaker, it's a great added value to the activities of my organization. And having the possibility to attend other sessions expands my horizons and makes me think of what priorities I need to set for my work.”

• “Contacts made and ideas planted are already creating a paradigm shift in my thinking about future work and collaborations.”

In 2013 the Conference Survey also asked "How do you think this Conference could better benefit your career?" Many respondents cited variations of "more opportunities, hopefully, will mean more shows"; while most respondents answered with comments that were similar to their suggestions for improving the Conference. Additions include

• "Having a way for artists and funders to meet who are involved in the same media/issues.

• "Having a hands-on workshop on grant writing and budgets."

• "A workshop on application to a residency would have helped!"

Additionally, in 2011, respondents were asked to list ways in which the Conference will benefit their careers. Excellent networking and learning about international and national opportunities were most frequently cited (N=30.83 or 52.3%), followed by obtaining information on residencies and collaborations (N=11.7 or 20%), and gaining increased personal exposure (N=3.5 or 6%) and inspiration (N=3 or 5%). Examples of responses include:
Inspiration

- “Inspiring and encouraging. Yes, I am doing what I need to be doing.”
- “I now have confidence to move forward . . . as a mature artist, with still a lot of energy to give.”
- “The conference provided a lot of inspiration and I gained more clarity regarding my artistic career.”
- “I added more people to my network, got very inspired and received even an assignment over. Could I ask for more?”

Networking

- “Hopefully it enlarged my circle of contacts to move my work forward and allow me to exchange my skill-set with others.”
- “New international contacts, increasing and opening my professional network.”
- “Did make some connections and got me thinking more about international opportunities.”
- “Yes. I made terrific contacts.”
- “Professional connections and introductions to my work will expand my professional outreach and exposure.”
- “I made several professional connections that could prove to be beneficial.”
- “The connections at TCE [TransCultural Exchange] are extraordinary.”
- “New contacts and strengthening contacts within the Boston network.”
- “Meeting and networking [with] artists from various cultures.”

Residencies and Collaboration

- “Possible invites to residencies, just new colleagues, always welcome!”
- “Already invited to a new residency in August. Received more visibility and positive feedback.”
- “May apply for a few residencies in the upcoming year.”
- “Helped to learn about more residencies, meet people, and network[ed]. Also I participated in a collaborative project as part of the conference, which included an audio performance.”
- “I received two invitations for residencies in Europe and ideas stimulating for my own creative work.”
- “More residencies, made new friends, and saw old friends . . . commitment to art!”
- “. . . it showed there is an engaged international community committed to the success of both residency programs and artists.”
- “In a few years I will be ready to apply to residencies and I believe that at
that time, I will be ready.”

- “I will get more involved internationally and with collaboration.”
- “IT IS ALREADY A REALITY. [I] received [an] invitation to exhibit in USA and found artists for my own residency program.”
- “As a curator and artist it was very important to make new connections for cooperation projects with artists and curators from other countries.

In 2009, respondents also were asked to list ways in which the conference was most valuable. The most salient themes include the international information presented at the conference (N=33 or 60%), networking (N=19 or 34.6%) and inspiration (N=3 or 5.4%). Examples of responses include:

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

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

**Information**
- “Exponentially—I could not have found all this info with personal research even after 5 years—thank you!”
- “I have learned of many opportunities for collaboration, connection and funding that I was completely unaware of before this conference.”
- “. . .found several residencies I hadn’t known of previously.”
- “. . very informational resources.”
- “As a volunteer and a student, it makes the possibilities of possible careers and future work clearer and [the] ways to access them.”
- “Now I feel I have a solid understanding of opportunities that exist & the processes involved to take advantage [of them].”
- “Excellent information to share with co-workers.”
In 2007, respondents to the same question answered that the Conference provided them with new contacts and networking opportunities (N=36 or 30.5%) and information to attend a residency or other international opportunity (N=27 or 22.9%). Samples comments include:

- “Connections, possible residency, etc. As someone who follows up on leads, I know that following up on ONE good contact can open up a whole world of possibilities.”

- “It will help me understand which residencies are likely to be a good match for me, so I can focus well and get into some. This would give me time to make art and move forward. Excellent.”

- “Meet other connections, enrich my own work, ‘looks good on a resume.’”

- “Obviously if I get a residency or exhibition for a contact I made through the Conference I would be delighted.”

- “Getting a residency would greatly improve my CV as a new artist. Having time to focus on my artwork would be great. And learning about another culture can only enrich my experience and work.”
5.65 What new skills/knowledge/expertise did you gain from attending the Conference?

Note: This question was not part of the 2016 survey.

2013 and previous Conference survey respondents were asked what they gained from the Conference.

Responses include:

- “I reconnected with other artist professionals, acquired ideas of how to fund my artwork.”
- “I gained extensive knowledge of many residencies around the world by gaining an idea of what they are about.”
- “Professionally encouraging, understanding opportunities, gained interesting contacts.”
- “Networking skills were improved upon and effectively employed during the conference.”
- “More of a sense of my place in the international community.”
- “The sessions were provocative, they got me thinking, and opened up new and interesting possibilities . . . this is all good.”
- “Great networking, new friends, speaking experience.”
- “Learned about several residencies and made new connections.”
- “Met other arts professionals and learned about different residency models and management practice in the USA.”
- “Concrete knowledge of arts programming around the world and the basic opportunity to network.”
- “New ideas for proceeding with my international projects.”
- “I learned a great deal about international residencies, some of which are very different from those in the US. I got some good tips about how to apply and what to expect. I met some very interesting people.”
- “I learned a lot about residencies and how to look them up, how to do grant writing, and how to copyright my work.”
In 2016, respondents also were asked to list things that they thought would improve the Conference. More than half the survey respondents (63.1%, N=106) answered this question. Most focused on the luncheon roundtables discussions. Suggestions were to have these be longer; the rooms they took place in larger; and more meetings such as these (15.1%, N=16). Other comments indicated that people wanted more ways to access all of the Conference’s content – for example, by having events overlap less (10.4%, N=11) and consolidating activity locations (7.5%, N=8). Comments focusing on the website and brochure (10.4%, N=11) asked for more information on the sessions (and less on the speakers), having the schedule in the brochure (although to note: the schedule was in the brochure) and better descriptions of the lectures in brochure. There were other comments and suggestions about logistics (9.4%, N=10), including requests for better maps and directions, more information on nametags, requests for an app for the Conference, a downloadable PDF on the schedule and post-Conference recordings the sessions.

There were also a series of comments about the panels (8.5%, N=9), including that the panels should be shorter, more discussion based and that there should be a better balance of presentations as well as “deeper discussions.” There were also suggestions/complaints about the facilities, such as A/V, microphones and internet access issues (5.7%, N=6). More prominent, though, were the many compliments.

Smaller numbers of respondents commented that they thought lunch would be provided, the opening reception was too noisy, the Conference was not geared towards traditional painters and that the presenters should be more prepared and promote their work less. In addition:

- “Have a separate day for off campus events. The programs are too good to miss with off campus [activities], but [I] would also like to attend those.”
- “As far as volunteer logistics go – a paid volunteer coordinator overseeing the other volunteers could be very beneficial.”
- “Use a smaller venue, more intimate and welcoming, with no stage but more workshop like working group sessions to go deeper into subjects and discussions.”
- “More time for conversation exchanges with other participants between the sessions/the same amount but spread over an extra day.”

In 2013, respondents also were asked to list things that they thought would improve the Conference. More than half the survey respondents (65.5%, N=57) answered this question. Most comments focused on various aspects of the venue. These included complaints about the acoustics and visibility problems in Gallery 808 (17.5%, N=10); a desire for a smaller Conference venue or rooms (12.3%, N=7); requests for meetings (and/or a hotel) in one central location (7%, N=4); and
better directions (7%, N=4). Other individual comments included requests for more networking opportunities (5.3%, N=3), having the Pecha Kucha sessions earlier (5.3%, N=3), having more involvement with students (5.3%, N=3), keeping enrollment open during the Conference, giving out a list of attendees (5.3%, N=3), not having panels overlap (4.5%, N=2), providing more information pre-, during and post- Conference (4.5%, N=2), starting events on time (4.5%, N=2) and having the Conference over fewer days (4.5%, N=2). A smaller number of respondents also asked for more information on educational programs, having a gallery show of participants' work, a smaller grant workshop, more workshops and weekend events on the business side of being an artist, hosting the Conference in different cities, having coffee all day long and posting live-streaming opportunities.

In addition:

- "To have a central point where you can register and news/changes to the program can be posted and be read, where people can put up notes if they want to contact somebody or simply have the chance to meet somebody - the last two days, the room with the information partly served that purpose."
- "Better wifi access."

A number of the comments were also complementary, including "It was fabulous," "no suggestions" and "not really."

In 2011, respondents also were asked to list things that they thought would improve the Conference. Many commended the Conference and said they would not change its format. Others made suggestions that included optimizing simultaneously scheduled sessions (N=8 or 16%), creating an easier to follow schedule of events (N=6 or 12%), keeping all the sessions at one location or in close proximity to one another (N=5 or 10%), insisting that panelists stick to the publicized panel topic (N=5 or 10%) and providing more networking sessions or smaller group discussions outside of the panels (N=5 or 10%). Examples of comments include

- "I know it is hard to schedule everything but there were some lectures or events that I could not attend because they were at the same time. If there was a way to film lectures so we could reference them after that could be helpful."
- "If possible, I would have all the panels and talks in one central location on all four days. I would ask the panelists and moderators [to] try and address the topics they are to talk about. This is why I found Dr. King's panel so successful - she and the other panelists truly addressed an important topic in a very deep and thoughtful way and engaged the audience in an interesting and lively discourse."
- "Have all workshops in one place, and not conflicting."
- "Definitely would appreciate a listing of names and contact information for people who attend the conference."
- "I would like the Conference to be able to produce a post-conference
publication and to grant certificates."

- “The program and panel brochure was confusing to read. I'd redesign it so that it is easier to navigate, to see what is happening when and where.”

In 2009, few comments stood out to create a dominate theme to the question of “What you would you suggest to improve the Conference Experience?” Instead, there were a wide variety of suggestions, including additional information/background on the speakers/mentors (N=3 or 3.6%), better site information (N=6 or 7.2%); more time for relaxing and networking breaks (N=6 or 7.2%); and different formats for the sessions (more theoretical discussions, more handouts, more countries represented, N=4 or 4.8%), along with comments that there was too much to take in and, therefore, sessions were missed (N=6 or 7.2%). A sample of the comments include:

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

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

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

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

- “Also put in a map of the hotel in the brochure . . .”

- “Maybe add an area for all programs to place brochures, fliers, etc. – could also have people at tables with programs who aren’t necessarily speaking.”

In 2007, the most frequent suggestions included holding the conference in one location (N=38 or 22.8%), less overlap in sessions/panels (N=28 or 16.8%), more informal meeting areas and opportunities (N=16 or 9.6%), better mentoring sessions (N=15 or 9%), a central information location (N=13 or 7.8%), a better schedule and Conference brochure (N=12 or 7.2%) and better presentations (N=11 or 6.6%). Comments include:

- “A common meeting/relax area for the panelists.”
• “A more cohesive Conference Site where the locations were not so spread out. Also staggered sessions that enable more artists to attend more of them.”

• “Additional mentoring sessions, ones to sign up for, where you could present work for a number of different opportunities.”

• “Combine the venues – have all sessions in one or neighboring buildings.”

Note: In 2007, the Conference was held at three locations: Massachusetts College of Art + Design, Northeastern University and Massachusetts Institute of Technology. Because of the comments above and the sheer logistical problems of using three venues, the Conference was moved to one central location, the Omni Parker Hotel for the 2009 and 2011 Conferences. Then, in 2012, the advisory board pointed out that the Conference would benefit from the recognition that an academic setting offers such conferences. TransCultural Exchange, thus, reconsidered using a hotel and, instead, solicited local schools to become Conference hosts, choosing Boston University as the lead, academic host. This choice allowed most of the Conference activities to be in one central location and to still have other schools as Conference sponsors, hosting receptions and other auxiliary activities at their institutions.

5.72 What would be helpful for you to have on TransCultural Exchange's website?

In 2016, survey respondents were asked "What would be helpful for you to have on TransCultural Exchange's website?" Forty-four (N=74) of the respondents answered this question: 17.5% (N=13) answered with only positive comments; 9.5% (N=7) answered with some variation of “not sure”; and 12.2% (N=9) of the comments were related to website links – for example, respondents would like to be provided with links to the speakers’ and attending artists’ websites on TransCultural Exchange’s website, along with links to small galleries and other exhibitions in the host city, and links to related Facebook events. There were 19 requests (25.7%) for additional information on the website. The most common asked for items were things already on the website, including abstracts of the presentations. Others wanted videos of the Conference presentations. (And, in 2016/2017, an archive of the Conference was uploaded to the site, which includes closed-captioned videos of a number of the presentations, in large part made possible by a grant from the National Endowment for the Arts.) Also requested was a news section, parking directions, speaker’s contact details, more information on artists residencies, chat rooms (N-2), and better formatting for downloading bios, the Conference calendar and the program. Additionally, there were a small number 6.8% (N=5) of responses related to both navigation and a different design of the site.

In 2013, TransCultural Exchange updated its website. To aid in this effort, survey respondents were asked "What would be helpful for you to have on TransCultural Exchange's website?" The majority of the respondents (41%, N= 16) focused on the Conference web portal with the majority asking for more information on the
Conference speakers, mentors and their programs, including website urls and links from the mentoring registration pages to the mentors' biographies. Others asked for a map of the Conference rooms and parking garages (12.8%, N=5). Individual comments also asked for more audiovisual media of previous Conferences, faster updates, categorized resource links, an interactive calendar, cleaner design, a "current events" box, interactive forum and emails of participants and presenters.

More than a quarter of the comments (25.6%, N=10) were complimentary, including noting that the website is "extremely clear and concise," "informative," "great" and "done well" and "I feel that the Conference was well explained on the website."

This question was not asked in 2011; but in 2009, respondents were also asked what would be helpful to have on TCE's website. The majority (N=21 or 75%) said more information (on speakers, mentors, links to programs, etc.), followed by comments that the website was good (N=6 or 21.4) and requests for better directions and information on the hotel and the Conference site (N=3 or 1.1%). Comments include:

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

In 2007, the majority (N=21 or 75%) said more information (on speakers, mentors, links to programs), followed by comments that the website was good (N=6 or 21.4%) and requests for better directions on the hotel and the Conference site (N=3 or 1.1%). Comments include:

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

**5.73 Is there anything you wish you had known before attending the Conference?**

*Note: This question was not part of the 2016 survey, nor was it asked in a number of other years’ surveys.*
Respondents to the 2014 survey were asked what information they would have liked to have known about before attending the Conference. Twenty-nine people answered this question. Many (24.1%, N=7) responded with comments such as "It was extremely well organized and communicated." Other respondents noted that they would have liked to have known how to meet specific speakers (1%, N=3), which speakers were associated with which residencies (.7%, N=2) and "that so many opportunities were self-funded." (.7%, N=2) Other respondents felt that they would've liked to have known "how to connect with other attendees who were there," about hotel accommodations and where to park.

In 2011, 44% (N=14) of respondents felt they had received the information that they needed and that they were "well informed." Also, in a previous survey question, respondents ranked TransCultural Exchange's website and the registration process higher than in previous years, with over 60% of respondents evaluating these as “good” or “very good”. Among the responses regarding anything that they wished they had known before attending the Conference were:

- “More about [the] portfolio reviewers.”
- “It will be helpful to know who else (countries, organizations, titles) might attend this conference.”
- “I wish I had realized that the panels on the first two days were quite far apart, so I could have planned on how to get around earlier on.”
In 2016 respondents were asked what other kinds of activities they would like to see TransCultural Exchange do. 43.4% (N=73) of survey respondents answered this question. There were many comments to do more of the same and accolades about the Conference, or suggestions for the actual Conference, which paralleled the answers to other survey questions about the Conference. Most relevant responses centered around more events for networking and connecting people (21.9% N=16) including:

- "More small group networking, more activities where people had to work together to accomplish something."
- "Arrange purpose-oriented public events. Art get-togethers with focus on social impact."
- "Suggestions to have occasional small gatherings of Boston area artists and curators."
- "Host parties! One of the great things TCE does is allow for networking. Between conferences TCE could host a handful of parties around the world (and charge for tix) to help people stay connected."
- "Work w[ith] professional established and early career artists to learn about and connect with the incredible global activities and thinkers."
- "Facilitate international exchange and networks more actively, perhaps with a membership so that if you're visiting another country, you can easily reach out to a like-minded professional associated with TransCultural Exchange."
- "Studio visits with international artists - perhaps during the interim between conferences."

There were also several answers to host workshops (12.3% N=9), exhibitions (6.8%, N=5) and create online forums for networking (9.6%, N=7) such as:

- "Posting opportunities on web site each month similar in style to CAA employment listings."
- "Create a forum on website that conference participants and presenters can access in order to further conversations and post opportunities, etc."
- "Networking pages? pages of activities to get involved in? ways to connect with other artists, projects, activities?"
Other comments from respondents include:

- “I would like to see TCE work with the City of Boston to assist development and funding of TransCultural residencies or events/collaborations with international arts institutions or artists in an ongoing way.”

- “Demonstrations of different techniques used by artists.”

- “Continue to opening up to an increasingly diversifying community of artistic creators including and accommodating those with disabilities.”
The 2014 and 2013 surveys asked respondents what other kinds of activities they would like to see TransCultural Exchange do. Most asked for more of the same, including more:

- Conferences (N=9), including "smaller, outside the US," "other regions," "hosted by different art colonies and residency programs."

- Exhibitions and Art Projects (N=6), including "not necessarily involving lots of artists, maybe from different countries in order to have a cultural and artistic exchange" and "offer international art project participation opportunities annually . . . set up travel and research grants and international residences for artists and invite collaborative proposals to be carried out."

- Online networking and resources (N=6), including a blog with opportunities. *(Note: TransCultural Exchange already has such a blog on its Facebook page).*

- Collaborations (N=5), including increasing collaborative projects with Boston as a base).

- Involvement with graduate students to help them make connections, find venues, etc. (N=3).

- Professional development and other small workshops (N=3).

- Networking (N=3).

- Funding help (N=2), including more help with employment possibilities and managing artists' careers.

Among the individual responses were requests for more "educational outreach," "foreign exchanges," "group discussions," "information on universities that offer visiting artists or professorships," "social events," "hands-on workshops" (including a fundraising, grant writing and public art workshop), "contact with curators, international museums, foundations," "pre- and post-Conference workshops," "disciplines represented at the conference," "artist lectures and gallery tours" and "interactions with embassies."

Other concrete requests include that the Conference not be "so residency focused .. . or it will feel as if once one has been to a number of Conferences that it might not be necessary to go again" and:

- A low residency MFA/PhD portfolio day.

- Contact list for the participants.

- Interactive webinars so people can participate that way.

- "Work with each State's art commission to establish [an] international exchange fund for artists to exhibit, travel, be in residence. Many European
communities have set up residences for their artists at Yaddo and other places."

- "Traveling to international studios of different artists. (I am a paper artist [for example]. I would love to meet other paper artists and exchange designs work, skills and resources.)"

- Monthly lecture series.

A handful of comments offered no suggestions, but praise, such as:

- "Really amazing . . . Just keep going!"

- "I think your activities are right on target. I just wish I could afford to attend your conferences."

- "You are already offering more than I am able to take advantage of! Keep it up, please!"

In 2011 in response to this question, many respondents suggested more workshops for other disciplines or smaller, weekend workshops – for instance, one-day seminars or visits in other cities, for example. (N= 7 or 21%). Other suggestions include having more exhibitions at the Conference as well as hosting biennale international festivals (N=6 or 18%); smaller informal sessions (N=3 or 9%); residencies (N=3 or 9%); and for TransCultural Exchange to gain more local support and recognition in the art world for the work they do (N=3 or 9%). Examples of comments include:

- “Informal group meetings without a speaker where participants can share with each other around a particular topic. People had a LOT to say and a LOT to share, but we were spending a lot of time sitting and listening rather than engaging with one another.”

- “I would like the Conference to become a permanent, recognized institution that could have a voice recognized internationally.”

- “Panels, workshops, etc. that included people from non-arts or non-cultural professions that dealt with arts and culture topics, or discussions about collaboration between artists and other professionals to create projects that address issues such as economic development, etc.”

- “It would be great to have European style invitational short term ‘art-camp’ residencies in the US. Could TCE [TransCultural Exchange] organize this? I would be interested in helping make this happen . . . ”

In 2009, respondents also were asked to suggest other kinds of activities that they would like to see TransCultural Exchange provide. Most suggested other types of panels (smaller, more for emerging artists, one with curators, one for artists with disabilities, etc.; N= 5 or 25%). Other suggestions include having an exhibition or arts activity that is part of the Conference (N=4 or 20%); help with networking
(N=3 or 15%) and more mentoring sessions (N=2 or 10%). Another 10% also thought that “everything was great.” Examples of comments include:

- “Exhibitions done live as in bringing together artists (scientists perhaps as well) to generate a cultural outcome: one, if possible, that would not be ephemeral but leave behind a concrete product (a video, a book, advancement in knowledge).”

- “A project/collaboration that actually takes place in the moments between the events—physical evidence of the palpable energy of being together.”

- “Maybe more segments for emerging artists. Maybe more info or a networking seminar for us. I was a little intimidated by being surrounded by lots of professionals (though I expected it!) – ‘just would be nice to have a separate interaction with artists at my level.”

- “You do so right!!”

Respondents in 2007 were asked to list the types of activities that they would like to see TransCultural Exchange sponsor. The activity most listed by respondents was an additional exhibition in the United States with international artists, abroad and/or at the Conference (N=16 or 16.2%). Respondents also would like to see TCE sponsor workshops (N=9 or 9.1%), residency programs (N=9 or 9.1%) and other networking activities (N=7 or 7.1%). Additionally, there was an interest in TransCultural Exchange organizing similar conferences for other artistic disciplines (N=8 or 8.1%). Other comments include:

- “Have several early and mid-career, successful, international and National artists talk about the TRAJECTORIES of their careers, and how the different career and life decisions they made, or connections, made a particular effect. Let us ask them questions.”

- “Would like to see literary arts a bit better represented. Doesn't have to overlap with what existing literary orgs already do. More and more of us are interested in literary residencies outside the US box.”

- “To expand the conference itself. More lectures, more panelists.”

- “Portfolio Reviews. It is difficult for us to get away like this, and expensive. We need to get something specific out of it.”

- “Perhaps the website could be used for further exchange - people could write in a blog about their ideas and can connect with each other.”

- “More panels with art professionals in Boston and networking sessions with international artists.”

- “More local events, maybe focusing on application preparation, Fulbright preparation, local reviews of portfolios before they get sent out to residencies, monthly reminders of what deadlines are coming up.”
• “More international Filmmakers exchanges; more participation from Latin American Universities and L.A. Art Schools.”

• “In between the conference events, program a couple of residency presentations per year in the community. Better yet, keep those mentoring sessions ongoing in-between the conferences. They’re invaluable to an artist with limited funds to travel and interview in person for opportunities.”

5.75 What information or topic would you like included in the next Conference?

In 2016, respondents were asked what information or topic they would like included in the next Conference. More than half the survey respondents (57.1%, N = 96) answered this question. Many (22.9%, N = 22) answered with “more of” such as more:

- Pecha Kucha sessions
- Presentations from artists
- Funders as speakers
- Roundtable discussions that “get into deeper ideas and questions about being an artist in today’s society”

and more information on Asia and the subcontinent, Latin America and political art, the use of computer graphics and 3D copiers in making art, the performing arts, sculpture and public art, artists’ mobility and visa issues, information flow and data representation, public art, media art, art criticism and the evolution of curating in an age of transformation, trends in art, research from U.S. Universities (e.g. entrepreneurship, arts & management, arts & science), environmental issues around the world, how artists can break through to the next level (“whether that be showing internationally, selling to new galleries, corporate connections”), self censorship in residencies (e.g. when going to a residency in countries like Iran, Egypt, Vietnam, Russia, where a project done by a visiting artist can affect the hosting institution), workshops and roundtables focused on theory, specific questions related to the practice of art in different cultures, interactive art, finding funding for residencies and public arts engagement and arts advocacy.

There were several responses with suggestions of a more practical nature for artists. The most common topics among these were funding and grant writing (N = 7), exhibition and international opportunities (N = 8) and art marketing (N = 3). Other practical suggestions include:

- Portfolio development.

- A curatorial panel on artist submissions – do’s and don’ts.

- “Learning to write about your work for applications - especially for new/young artists that [sic] need time and space that is funded, but do not yet have practiced, mature, articulate ways of talking about their work (since it’s still
(Note: The last two suggestions were panel and workshop options at the Conference.)

Other information that respondents wanted covered in future Conferences were how to obtain funding for residencies (N=2); how to organize a residency, including micro, roving and curator residencies (n=2); and how to find residencies in beautiful, peaceful places (N=2). In addition, they would like information about art therapy opportunities (N=2) and many cited wanting to learn about topics that were covered at the Conference, including art and the environment, working with virtual reality, sound and its relationship to public space, travel tips for artists and art and social/political engagement.

In 2013, respondents were also asked, "What information would you like included in the next Conference?" More than half the survey respondents (52.9%, N= 46) answered this question. As in the past, most (45.5%, N=20) commented that they liked the Conference with the most common suggestion being "more of the same." Other suggestions included information on performance opportunities, "a larger focus on cross-cultural practices," "a panel on video art, film-making and/or generative art," "low residency MFA programs and international schools," "issues around audience and the arts," more representation from Latin America, "more on art education" as well as:

- "Would love to hear panelists discuss realistic ways for artists to approach galleries and museums.
- "Presentations by artists who had attended residencies."
- "More artists talks/author talks/talks from critics."
- "Better wifi access."

Note: This question was not asked on pre-2013 surveys. Instead, they were folded into the “Additional Comments” section.
Respondents were asked to provide additional comments. Most responded with appreciative and congratulatory remarks, including appreciation for the networking opportunities and new contacts, inspiration and anticipation of expanding their work internationally and sponsoring other types of artistic exchange beyond residencies. The complete list of suggestions can be found in Appendix C. Examples of comments include:

**2016 Survey Additional Comments**

- “This is important work. The international connection brings people together and especially in today's climate, we need to work together.”

- “Generally in academic conferences people arrive, present, then disappear. I found myself with a lot to walk away with, not just conf[erence] slam dunk & gone. I expect to cultivate a number of encounters THX to the format.”

- “One thing that was very noticeable and appreciated was the employees and the volunteers of TCE had great attitudes, were very helpful and sweet, and very pleasant to interact with. Everyone had a great attitude and it was a very nice place to spend three days. I like it being held in the Boston area, but I think it would be great if the location rotated. For instance, East Coast - Middle America - West Coast, and so on. Everyone was professional and largely open to conversations and ideas.”

- “I think that this conference was perfectly organized with a wide range of interesting people, even more than the previous editions . . . perfect timing for each event and a perfect choice for all the panel (subject and speakers).”

- “The exchange between the attendees and some of the speakers was great – the mentoring sessions should be only available for professional artists.”

- “Thank you so much for the enormous effort you made to make this conference a success. I really look forward to this conference, this was my third and I hope to attend many more.”

- “It's getting better and better, and the energy is building.”

- “Other presentations I appreciated: Sharjah Art Foundation [and] Pecha Kucha (though I was only able to attend one).”

- “I was a little confused if the conference was for artists or academics. I kind of found my niche, but it took a bit. I don't think that I was alone in that confusion.”

- “SE Asian session was the most organized, informative and professional but not of putting. Iola was excellent.”
• “Thanks for the hard work in preparation of the conference and execution. It was a really cool impulse for me to go out from Europe and see what is new out there.”

• “I thought it was a fantastic conference. As a young artist there is absolutely no way I would be able to afford the conference; I was so privileged to get the chance to attend, and indeed it was much better and much more valuable than I could have imagined. I hope to attend again in the future very much! (And maybe one day far in the future to speak!).”

• “I found that the speakers and presenters were top quality. And the topics discussed current and of interest to me. What I felt lacking was the audience and I am not sure that the right people were in attendance, if they were sophisticated enough as artists.”

2013 Survey Additional Comments

• “I had a great time during the rest of my stay in Boston and a lot of people came to my MIT talk. I also had some good meetings with people I met at the conference. I would have like to meet you once more but I appreciate you must have been exhausted. Thank you very much for inviting me and being so straightforward with all the arrangements. I had a totally smooth and great conference experience. I just filled out your survey and found it difficult to think of things to improve. It was one of the most stimulating conferences I have been to and I met some incredible people.”

• “I quite enjoyed the multidisciplinary and friendly atmosphere of this well organized conference and learned much from the excellent presentations and panel discussion. I found it both personally and professionally very enriching to meet with experts of the art community. I thought it was a great success and all the comments I overheard were positive. It has been a pleasure and an honor to participate in this event. I am looking forward to next year edition.”

• “Rooms with better acoustics would be helpful. But you probably already got that comment. Also, it would have been good to know when snacks and food were going to be provided (not talking about paid dinner events). Sometimes I stumbled onto food having just eaten.”

• “Additional Conference made residencies seems less intimidating, more accessible and more possible. Available to articles at different levels. Conference refreshed and rejuvenated me! Special Thanks to Mary Sherman for connecting me with Maria del Valle so we could take advantage of the reduced registration fee since we both live 250 miles outside of Boston.”

• “The conference was excellent. The caliber of artists was excellent. There was a good, friendly feeling despite the BU location. The breadth of international exchange that took place was quite impressive. Everything ran smoothly, as far as I could see flawlessly. Mary’s presence throughout the conference was very positively felt, and communication prior, during and after the event was timely, personable, and clear. Sponsors should have provided her with a personal assistant so she could spread presence even further I suggest. Look forward to
the next conference!

• “It was a fabulous Conference, truly unlike anything I’ve been to – it is something I would not miss in the future.”

2011 Survey Additional Comments
• “I found this conference an exhilarating experience well worth the time and monetary expenditure. The value of international connections cannot be overestimated, and I am still in the process of following through with the wealth of new introductions acquired at this conference.”
• “I would like longer reviews, and more direction.”
• “Overall, the conference was an inspiring event that provided many opportunities for networking.”
• “Loved the fact that the 2011 [Conference] connected visual art, literature, music and architecture.”
• “TCE [TransCultural Exchange] is a great organization and performs a unique role in uniting artists across cultures and disseminating information through a network of international artists interested in cross cultural exchange.”
• “TCE [TransCultural Exchange] opens new worlds to artists: literally and metaphorically.”

2009 Survey Additional Comments
Major themes include general thanks/congratulations, more background information on presenters, matching mentors with attendees more successfully, providing contact information for all attendees and presenters, avoiding overlapping panels, including more presentations that are relevant to the theme of the attendees, including more information on nametags, sponsoring other types of artistic exchange beyond residencies and providing a clearer brochure and clearer directions. Some examples of comments include:

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

• “Thank you very much. I recognize that this conference (something) a huge effort on many people’s part. Congratulations you have given us quite a gift.”

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

• “Overall it was a good experience, but I wish I could have seen more presentations, rather than such long sessions at each one.”
• “This conference would be very beneficial for artists who are just starting out who may not be able to spend so much money. You could perhaps ask local artists to put up attendees who cannot afford to stay in a hotel in exchange for discounted/free admission to the conference. This could also be a great way for young emerging artists from different parts of the world to get to know each other better.”

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

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

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

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

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

• “I was impressed about the various offers and the quality of the residences and the enthusiasm of the artists I saw in the mentoring sessions.”

• “Thanks! Thought this was a great idea and a great start.”
In January 2014 TransCultural Exchange administered a second survey to solicit and update the Conferences' outcomes and collect further data on the economic, cultural, aesthetic and social impacts of both TransCultural Exchange's activities and international arts exchange in general.

The survey was sent to all the Conference attendees and posted on TransCultural Exchange's social media and the Netherlands' based international arts organization Trans Artists' website. In all cases, people also were encouraged to pass the survey on to others as well, which yielded a total 293 returned surveys. Of those, 220 out 289 (or 76.12%) answered that they were familiar with TransCultural Exchange.

### 6.10 GENERAL INFORMATION

#### 6.11 Place of Residence

For the 2014 Supplemental Survey, 290 places of residence were gathered. Those show that 55.86% live in 29 American states. The highest concentration was from Massachusetts (23.10%) followed by New York (8.97%). Additionally, 44.14% of the respondents were from 51 countries or autonomous communities, other than the US, as shown below.

<table>
<thead>
<tr>
<th>2014 SUPPLEMENTAL SURVEY, INTERNATIONAL ARTS PARTICIPATION</th>
<th>% of total attendees</th>
<th>#</th>
<th>% of total attendees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>1</td>
<td>0.34%</td>
<td>Luxembourg</td>
</tr>
<tr>
<td>Australia</td>
<td>9</td>
<td>3.10%</td>
<td>Macedonia</td>
</tr>
<tr>
<td>Barbados</td>
<td>1</td>
<td>0.34%</td>
<td>Malta</td>
</tr>
<tr>
<td>Brazil</td>
<td>2</td>
<td>0.69%</td>
<td>Mexico</td>
</tr>
<tr>
<td>Cambodia</td>
<td>2</td>
<td>0.69%</td>
<td>Nepal</td>
</tr>
<tr>
<td>Chile</td>
<td>2</td>
<td>0.69%</td>
<td>Netherlands</td>
</tr>
<tr>
<td>China</td>
<td>1</td>
<td>0.34%</td>
<td>New Zealand</td>
</tr>
<tr>
<td>Colombia</td>
<td>1</td>
<td>0.34%</td>
<td>Norway</td>
</tr>
<tr>
<td>Costa Rica</td>
<td>1</td>
<td>0.34%</td>
<td>Pakistan</td>
</tr>
<tr>
<td>Cuba</td>
<td>1</td>
<td>0.34%</td>
<td>Philippines</td>
</tr>
<tr>
<td>Denmark</td>
<td>2</td>
<td>0.69%</td>
<td>Poland</td>
</tr>
<tr>
<td>Finland</td>
<td>1</td>
<td>0.34%</td>
<td>Portugal</td>
</tr>
<tr>
<td>France</td>
<td>6</td>
<td>2.07%</td>
<td>Russia</td>
</tr>
<tr>
<td>Georgia</td>
<td>1</td>
<td>0.34%</td>
<td>Serbia</td>
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<tr>
<td>Germany</td>
<td>14</td>
<td>4.83%</td>
<td>Singapore</td>
</tr>
<tr>
<td>Greece</td>
<td>1</td>
<td>0.34%</td>
<td>South Africa</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>2</td>
<td>0.69%</td>
<td>South Korea</td>
</tr>
<tr>
<td>Hungary</td>
<td>2</td>
<td>0.69%</td>
<td>Spain</td>
</tr>
<tr>
<td>India</td>
<td>3</td>
<td>1.03%</td>
<td>Sweden</td>
</tr>
<tr>
<td>Indonesia</td>
<td>2</td>
<td>0.69%</td>
<td>Switzerland</td>
</tr>
<tr>
<td>Iran</td>
<td>2</td>
<td>0.69%</td>
<td>Taiwan</td>
</tr>
</tbody>
</table>
Ireland 3 1.03% Turkey 2 0.69%
Israel 2 0.69% Uganda 1 0.34%
Italy 3 1.03% United Kingdom 6 2.07%
Lebanon 2 0.69% Total 128 44.14%

<table>
<thead>
<tr>
<th>Country</th>
<th>#</th>
<th>% of total attendees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alaska</td>
<td>1</td>
<td>0.34% Massachusetts 67 23.10%</td>
</tr>
<tr>
<td>Arizona</td>
<td>1</td>
<td>0.34% Michigan 1 0.34%</td>
</tr>
<tr>
<td>Arkansas</td>
<td>1</td>
<td>0.34% Minnesota 1 0.34%</td>
</tr>
<tr>
<td>California</td>
<td>7</td>
<td>2.41% Missouri 3 1.03%</td>
</tr>
<tr>
<td>Colorado</td>
<td>1</td>
<td>0.34% New Hampshire 3 1.03%</td>
</tr>
<tr>
<td>Connecticut</td>
<td>5</td>
<td>1.72% New Jersey 2 0.69%</td>
</tr>
<tr>
<td>Florida</td>
<td>2</td>
<td>0.69% New Mexico 1 0.34%</td>
</tr>
<tr>
<td>Georgia</td>
<td>11</td>
<td>3.79% New York 26 8.97%</td>
</tr>
<tr>
<td>Hawaii</td>
<td>1</td>
<td>0.34% Ohio 1 0.34%</td>
</tr>
<tr>
<td>Illinois</td>
<td>3</td>
<td>1.04% Oregon 2 0.69%</td>
</tr>
<tr>
<td>Indiana</td>
<td>1</td>
<td>0.34% Pennsylvania 7 2.41%</td>
</tr>
<tr>
<td>Iowa</td>
<td>1</td>
<td>0.34% Texas 6 2.07%</td>
</tr>
<tr>
<td>Kentucky</td>
<td>1</td>
<td>0.34% Vermont 1 0.34%</td>
</tr>
<tr>
<td>Louisiana</td>
<td>2</td>
<td>0.69% Washington 1 0.34%</td>
</tr>
<tr>
<td>Maine</td>
<td>2</td>
<td>0.69% Total 162 55.86%</td>
</tr>
</tbody>
</table>

### Table 23a

<table>
<thead>
<tr>
<th>2014 SUPPLEMENTAL SURVEY U.S. PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>Alaska</td>
</tr>
<tr>
<td>Arizona</td>
</tr>
<tr>
<td>Arkansas</td>
</tr>
<tr>
<td>California</td>
</tr>
<tr>
<td>Colorado</td>
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<tr>
<td>Connecticut</td>
</tr>
<tr>
<td>Florida</td>
</tr>
<tr>
<td>Georgia</td>
</tr>
<tr>
<td>Hawaii</td>
</tr>
<tr>
<td>Illinois</td>
</tr>
<tr>
<td>Indiana</td>
</tr>
<tr>
<td>Iowa</td>
</tr>
<tr>
<td>Kentucky</td>
</tr>
<tr>
<td>Louisiana</td>
</tr>
<tr>
<td>Maine</td>
</tr>
</tbody>
</table>

### 6.12 Profession

Respondents were asked "Are you an Artist?" Over 90% (93.75%, N=270) answered yes; 6.25% (N=18) answered no.

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

Surveys asked respondents how long they held their current position. 276 respondents answered this question. Nearly half (45.3%) held their position for over 20 years, compared to 30% of the Conference survey respondents in 2013, 47.2% in 2011, 19.7% in 2009 and 23.9% in 2007. More than a quarter (25.4%) held their position for 10-20 years, compared to over thirty percent (32.5%) of the Conference survey respondents in 2013, 22.2% in 2011, 16.7% in 2009 and 26.6% in 2007. 19.6% of the respondents held their position for 5-10 years, compared to 16.3% in 2013, 15.3% in 2011, 30.3% in 2009 and 28.8% in 2007. 9.78% of the respondents held their position for less than 5 years, compared to 21.2% in 2013 15.3% in 2011, 33.3% in 2009 and 20.7% in 2007.

### Table 24

<table>
<thead>
<tr>
<th>2014</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5 years</td>
<td>27</td>
<td>9.8%</td>
</tr>
<tr>
<td>5-10 years</td>
<td>54</td>
<td>19.6%</td>
</tr>
</tbody>
</table>
6.14 Do you support yourself solely as an artist?

Respondents were asked if they support themselves solely as an artist. 276 people responded. Most responded, “no,” (73.6%, N=204) with 198 respondents listing others means of support. These include teaching (N=79), part-time work (N=24, including freelance and consulting work), spouse or family support (N=20), non-arts related, full-time work (N=14, which includes office work, managing rental properties, running a garden service company), investments (N=13, including savings, retirement income and social services income), museum administration (N=12), writing (N=6), graphic design (N=5), engineering (N=4), curator (N=4), technology (N=3), non-profit work (N=3), marketing (N=2), healthcare (N=2), bartending (N=2), web design (N=2), translation (N=1), architect (N=2), commercial photography (N=1) and student (N=1), among others.

<table>
<thead>
<tr>
<th>Table 25</th>
<th>2014</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>204</td>
<td>73.6%</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>73</td>
<td>26.4%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>277</td>
<td>100.0%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 25a</th>
<th>2014</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching</td>
<td></td>
<td>79</td>
<td>39.9%</td>
</tr>
<tr>
<td>Part-time work</td>
<td>24</td>
<td>12.1%</td>
<td></td>
</tr>
<tr>
<td>Full-time work</td>
<td>14</td>
<td>7.1%</td>
<td></td>
</tr>
<tr>
<td>Family or Spouse Support</td>
<td>20</td>
<td>10.1%</td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td></td>
<td>13</td>
<td>6.6%</td>
</tr>
<tr>
<td>Museum Administration</td>
<td>12</td>
<td>6.1%</td>
<td></td>
</tr>
<tr>
<td>Writing</td>
<td></td>
<td>6</td>
<td>3.0%</td>
</tr>
<tr>
<td>Graphic Design</td>
<td>5</td>
<td>2.5%</td>
<td></td>
</tr>
<tr>
<td>Curator</td>
<td></td>
<td>4</td>
<td>2.0%</td>
</tr>
<tr>
<td>(Other - See above paragraph.)</td>
<td>21</td>
<td>10.6%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>198</td>
<td>100%</td>
</tr>
</tbody>
</table>
6.20 ART EVENT ATTENDANCE

6.21 Aside from presentations of your own work, how often do you attend. . ?

Respondents were asked, "Aside from presentations of your own work, how often do you attend gallery exhibitions, museums exhibitions, the cinema, theater performances, dance events, concerts, lectures and ‘other.’” Aside from “other,” less than a fifth of the respondents attend an arts activity once a week; and a quarter or less attend an arts activity twice a month.

Table 26

<table>
<thead>
<tr>
<th>Activity</th>
<th>Weekly</th>
<th>Bi-Monthly</th>
<th>Monthly</th>
<th>Biannually</th>
<th>Annually</th>
<th>Rarely</th>
<th># of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallery Exhibitions</td>
<td>17.1%</td>
<td>25%</td>
<td>39.0%</td>
<td>10.3%</td>
<td>7.2%</td>
<td>1.4%</td>
<td>292</td>
</tr>
<tr>
<td>N=50</td>
<td>N=73</td>
<td>N=114</td>
<td>N=30</td>
<td>N=21</td>
<td>N=4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum Exhibitions</td>
<td>8.5%</td>
<td>17.8%</td>
<td>41.4%</td>
<td>18.0%</td>
<td>8.5%</td>
<td>3.5%</td>
<td>283</td>
</tr>
<tr>
<td>N=24</td>
<td>N=57</td>
<td>N=117</td>
<td>N=51</td>
<td>N=24</td>
<td>N=10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Cinema</td>
<td>8.7%</td>
<td>17.8%</td>
<td>29.5%</td>
<td>21.5%</td>
<td>9.4%</td>
<td>13.1%</td>
<td>275</td>
</tr>
<tr>
<td>N=24</td>
<td>N=49</td>
<td>N=81</td>
<td>N=59</td>
<td>N=26</td>
<td>N=36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Theater</td>
<td>2.5%</td>
<td>6.1%</td>
<td>16.2%</td>
<td>29.6%</td>
<td>22.8%</td>
<td>22.8</td>
<td>277</td>
</tr>
<tr>
<td>N=7</td>
<td>N=17</td>
<td>N=45</td>
<td>N=82</td>
<td>N=63</td>
<td>N=63</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance</td>
<td>1.1%</td>
<td>4.4%</td>
<td>10.5%</td>
<td>26.5%</td>
<td>27.1%</td>
<td>30.4%</td>
<td>271</td>
</tr>
<tr>
<td>N=3</td>
<td>N=12</td>
<td>N=29</td>
<td>N=72</td>
<td>N=73</td>
<td>N=82</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concerts</td>
<td>3.3%</td>
<td>10.2%</td>
<td>21.9%</td>
<td>31.8%</td>
<td>17.5%</td>
<td>15.3%</td>
<td>274</td>
</tr>
<tr>
<td>N=9</td>
<td>N=28</td>
<td>N=60</td>
<td>N=87</td>
<td>N=48</td>
<td>N=42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lectures</td>
<td>7.3%</td>
<td>16.4%</td>
<td>34.4%</td>
<td>20.8%</td>
<td>13.1%</td>
<td>8.0%</td>
<td>274</td>
</tr>
<tr>
<td>N=20</td>
<td>N=45</td>
<td>N=94</td>
<td>N=57</td>
<td>N=36</td>
<td>N=22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>24.4%</td>
<td>6.7%</td>
<td>26.7%</td>
<td>20%</td>
<td>8.9%</td>
<td>13.3%</td>
<td>45</td>
</tr>
<tr>
<td>N=11</td>
<td>N=3</td>
<td>N=12</td>
<td>N=9</td>
<td>N=4</td>
<td>N=6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6.22 What is your primary motivation for attending these events?

Respondents were asked their motivations for attending gallery exhibitions, museums exhibitions, the cinema, theater performances, dance events, concerts, lectures and “other.” They were able to check off more than one response, yielding a total of 887 responses with 281 people responding. "Creative Stimulation" (86.9%, N=240) and "Intellectual Stimulation" (85.5%, N=204) were the most frequently cited, followed by “Knowledge Acquisition” (61.2%, N=172) and “Peer Pressure: (8.2%, N = 23). Other reasons cited in the comment section included “networking: (N=11), “supporting colleagues/arts in general” (N=8), “joy/enjoyment” (N=4), “inspiration” (N=4), “better understanding of what is going on in visual culture” (N=2), “occupational” (N=2; art critic and curator), “habit “(N=1) and “self-forgetting” (N=1).
Table 27

<table>
<thead>
<tr>
<th>2014</th>
<th>Frequency</th>
<th>Percent of aggregate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intellectual Stimulation</td>
<td>241</td>
<td>85.5%</td>
</tr>
<tr>
<td>Knowledge Acquisition</td>
<td>205</td>
<td>72.7%</td>
</tr>
<tr>
<td>Entertainment</td>
<td>173</td>
<td>61.3%</td>
</tr>
<tr>
<td>Creative Stimulation</td>
<td>245</td>
<td>86.9%</td>
</tr>
<tr>
<td>Peer Pressure</td>
<td>23</td>
<td>8.7%</td>
</tr>
</tbody>
</table>

**Total Responses** 887

6.23 Are there obstacles that keep you for attending these events?

Respondents were asked what obstacles keep them for attending more gallery exhibitions, museums exhibitions, the cinema, theater, dance, concerts, lectures and other events. 259 people responded. The main obstacles that kept people from attending events were lack of time (75.4%, N=196) and money (60.8%, N=158), followed by accessibility (33.1%, N= 86) and desire (9.2%, N=24). Other comments included not enough possibilities where they lived (2.5%, N=12), family responsibilities (2.5%, N=12), "physical handicap," "weather" and "social anxieties."

Table 28

<table>
<thead>
<tr>
<th>2014</th>
<th>Frequency</th>
<th>Percent Of Aggregate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>196</td>
<td>75.4%</td>
</tr>
<tr>
<td>Money</td>
<td>158</td>
<td>60.8%</td>
</tr>
<tr>
<td>Desire</td>
<td>24</td>
<td>9.2%</td>
</tr>
<tr>
<td>Accessibility</td>
<td>86</td>
<td>33.1%</td>
</tr>
</tbody>
</table>

**Total Responses** 464
6.30 INTERNATIONAL INVOLVEMENT

6.31 During the course of a year, how often do you travel abroad?

Respondents were asked, "During the course of a year, how often do you travel abroad?"

The highest percentage (46.4%, N=117) traveled abroad at least once a year.\(^{54}\)

<table>
<thead>
<tr>
<th>2014</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than once a week</td>
<td>2</td>
<td>.8%</td>
</tr>
<tr>
<td>Once a week</td>
<td>2</td>
<td>.8%</td>
</tr>
<tr>
<td>Every 2 weeks</td>
<td>2</td>
<td>.8%</td>
</tr>
<tr>
<td>Once a month</td>
<td>6</td>
<td>2.4%</td>
</tr>
<tr>
<td>Six times a year</td>
<td>21</td>
<td>8.3%</td>
</tr>
<tr>
<td>Four times a year</td>
<td>37</td>
<td>14.7%</td>
</tr>
<tr>
<td>Twice a year</td>
<td>65</td>
<td>25.8%</td>
</tr>
<tr>
<td>Once a year</td>
<td>117</td>
<td>46.4%</td>
</tr>
<tr>
<td><strong>Total Respondents</strong></td>
<td><strong>252</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Given that 55.89% of the survey respondents are American and that more than half of Americans have never traveled abroad and less than a third own a passport, these percentages are far higher than the average American. More than half of Americans - 54 percent - have never traveled outside the U.S., and 35 percent admit that they do not even own a passport. According to a survey of 2,105 Americans, conducted by CouponCodes4u, 41 percent of travelers who have never been abroad feel that everything worth visiting is in the U.S. [http://www.dailymail.co.uk/femail/article-2329298/More-half-Americans-NEVER-traveled-outside-country--passport.html#ixzz2w3VHeimx](http://www.dailymail.co.uk/femail/article-2329298/More-half-Americans-NEVER-traveled-outside-country--passport.html#ixzz2w3VHeimx)
6.32 If you have had any other experience working internationally (non-TransCultural Exchange related), what impact did it have on your work?

Respondents were asked if they had any other experiences working internationally (non-TransCultural Exchange related) and, if so, what impact it had on their work. Nearly three-quarters of the survey respondents (73%, N=231) had other, non-TransCultural Exchange international work experience. In most instances, half or more of the respondents indicated that the experience had a tangible effect on their work, especially in terms of "expanded international network" (80.4%, N=172), "increased sales" (63.6%, N = 136), "new collaborations" (62.8%, N=134), "greater confidence" (61.2%, N=131) and "new creative avenues explored" (60.8%, N=130).

Table 30

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>Frequency</th>
<th>Percent of Aggregate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increased Sales</td>
<td>47</td>
<td>22.0%</td>
<td></td>
</tr>
<tr>
<td>Increased Exposure</td>
<td>136</td>
<td>63.5%</td>
<td></td>
</tr>
<tr>
<td>Greater Geographical Exposure</td>
<td>123</td>
<td>57.5%</td>
<td></td>
</tr>
<tr>
<td>More Critical Press</td>
<td>67</td>
<td>31.3%</td>
<td></td>
</tr>
<tr>
<td>Award(s) Received</td>
<td>37</td>
<td>17.3%</td>
<td></td>
</tr>
<tr>
<td>Grant(s) Received</td>
<td>73</td>
<td>34.1%</td>
<td></td>
</tr>
<tr>
<td>Expanded Local Network</td>
<td>61</td>
<td>28.5%</td>
<td></td>
</tr>
<tr>
<td>Expanded International Network</td>
<td>172</td>
<td>80.4%</td>
<td></td>
</tr>
<tr>
<td>New Collaboration(s)</td>
<td>134</td>
<td>62.6%</td>
<td></td>
</tr>
<tr>
<td>New Commissions or Job offer</td>
<td>51</td>
<td>28.8%</td>
<td></td>
</tr>
<tr>
<td>New Skills learned</td>
<td>109</td>
<td>50.9%</td>
<td></td>
</tr>
<tr>
<td>Awareness of New Resources</td>
<td>107</td>
<td>50.0%</td>
<td></td>
</tr>
<tr>
<td>New Creative Avenues Explored</td>
<td>130</td>
<td>60.8%</td>
<td></td>
</tr>
<tr>
<td>Change in Subject Matter or Working Method(s)</td>
<td>99</td>
<td>46.3%</td>
<td></td>
</tr>
<tr>
<td>Greater Interest in International Trends</td>
<td>108</td>
<td>50.8%</td>
<td></td>
</tr>
<tr>
<td>Greater Involvement in your Community</td>
<td>56</td>
<td>26.2%</td>
<td></td>
</tr>
<tr>
<td>Greater Involvement in Outside your Community</td>
<td>88</td>
<td>41.1%</td>
<td></td>
</tr>
<tr>
<td>Greater Self Awareness</td>
<td>117</td>
<td>54.7%</td>
<td></td>
</tr>
<tr>
<td>Greater Confidence</td>
<td>131</td>
<td>61.2%</td>
<td></td>
</tr>
<tr>
<td>Greater Sense of Social Responsibility</td>
<td>101</td>
<td>47.2%</td>
<td></td>
</tr>
<tr>
<td>Total Responses</td>
<td>1947</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In the comments section, a number of artists noted that showing internationally had a multiplier effect – that one exhibition or residency led to another. Additional comments included:

- "Gave me a greater understanding of another culture and way of life - I spent 2 years in Samoa in the Pacific. . . ."
- "Expanded learning opportunities in the visual arts for children who otherwise do not have any art program as part of their education."
- "Intellectual stimulation and challenge."
- "Working internationally showed me systems of artistic development beyond the academic path that the American attitude encourages. The importance of a strong artistic community is crucial and one we can choose rather than be dropped into."
- "Travel opportunities (residencies) have enormously influenced my work in terms of meaningful subject matter."

### 6.33 National vs. International Exposure?

Respondents were asked which was more important to them: greater international, national or both national and international exposure. Only a small and fairly equal percentage cited that neither international or national exposure was more important than both international and national exposure. The majority (84.7%, N=217) claim that international and national exposure of their work is of importance to them.

| Greater Exposure outside your Country? | 28 | 10.9% |
| Greater Exposure Nationally?          | 24 | 9.4%  |
| Both National and International Exposure are of Equal Importance. | 217 | 84.7% |
| **Total Respondents; Total Answers** | 256; 269 | **100%** |
Respondents were asked how they saw their work contributing to the field of art, other fields of study or society in general. The highest percentage of respondents saw their work "stimulating creativity" (70.9%, N=185), "contributing to the contemporary artistic discourse" (70.1%, N=183), "providing alternative ways of accessing and/or understanding the world" (67.8%, N=177) and "encouraging the public's engagement in the arts" (65.1%, N=170).

Table 32

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent of Aggregate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributing to the Contemporary Artistic Discourse</td>
<td>183</td>
<td>70.11%</td>
</tr>
<tr>
<td>Contributing to the General Artistic Discourse</td>
<td>140</td>
<td>53.64%</td>
</tr>
<tr>
<td>Contributing to other Fields of Knowledge</td>
<td>113</td>
<td>43.3%</td>
</tr>
<tr>
<td>Encouraging the Public's Engagement in the Arts</td>
<td>170</td>
<td>65.13%</td>
</tr>
<tr>
<td>Entertaining the Public</td>
<td>75</td>
<td>28.74%</td>
</tr>
<tr>
<td>Expanding Mindsets</td>
<td>158</td>
<td>60.54%</td>
</tr>
<tr>
<td>Provoking New Ideas</td>
<td>167</td>
<td>63.98%</td>
</tr>
<tr>
<td>Stimulating Creativity</td>
<td>185</td>
<td>70.88%</td>
</tr>
<tr>
<td>Providing Respite</td>
<td>48</td>
<td>18.39%</td>
</tr>
<tr>
<td>Creating Political Awareness</td>
<td>78</td>
<td>29.89%</td>
</tr>
<tr>
<td>Addressing Social Concerns</td>
<td>123</td>
<td>47.13%</td>
</tr>
<tr>
<td>Providing Alternative Ways of Accessing and/or Understanding the World</td>
<td>177</td>
<td>67.82%</td>
</tr>
<tr>
<td>Contributing to Creating Tolerance for what is New or Provocative</td>
<td>102</td>
<td>39.08%</td>
</tr>
<tr>
<td>Number of Respondents</td>
<td>261</td>
<td></td>
</tr>
<tr>
<td>Number of Total Answers</td>
<td>1719</td>
<td></td>
</tr>
</tbody>
</table>

Many of the open-ended comments related to creating an awareness and understanding of various cultures, such as those from African and Latin American ("especially Cuba and the embargo"); revealing "connections between people," "breaking down definitions and re-examining them" and contributing to different fields of knowledge - mainly ecology, but also 'addressing food safety and health.'"

Other comments focused on how art can effect social change. For instance, one artist noted, "Using photography and video is a way to both document and expand into new potentiality for social change. . . For example, we can both run an environmental village, clean up or a children's health clinic and, at the same time,
shoot before, during and after images of these efforts as part of an artistic, political, social, environmental, economic and humanitarian function of applied art.” Still others made a plea for art as a vehicle of contemplation and respite. (For instance, “I deplore the focus on entertainment, commercialism, crowd interactions, randomness and sociological studies and would like to further the goal of quiet, one-to-one direct contemplation of something that goes deep between the particular viewer and a particular work of art.” And, “I'm SICK of all the sociological hype and crowd interaction art. I would like to promote . . . something private, silent and timeless.”)

In a somewhat similar vein, most of the respondents wrote that their work promotes “wellbeing,” creates “more beauty,” “stimulates the brain, thus making people smarter and happier,” “helps to engage, calm and uplift people in high stress situations” and contributes “to peace in the world by creating nonviolent products.”

**6.50 What activities, resources or types of connections would be fruitful to your development as an artist?**

Respondents were asked, "What activities, resources or types of connections would be fruitful to your development as an artist?" Nearly 90% of the survey takers (89.1%) answered this question and more than half cited "residencies/collaboration" (86.6%, N=226), "funding" (84.3%, N=220), "networking" (80.1%, N=209) and, to a lesser extent, "mentoring" (50.2%, N=131) as important to their development.

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent of Aggregate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Networking</td>
<td>209</td>
<td>80.08%</td>
</tr>
<tr>
<td>Mentoring</td>
<td>131</td>
<td>50.19%</td>
</tr>
<tr>
<td>Residencies/Collaboration</td>
<td>226</td>
<td>86.59%</td>
</tr>
<tr>
<td>Funding</td>
<td>220</td>
<td>84.29%</td>
</tr>
<tr>
<td><strong>Number of Respondents</strong></td>
<td><strong>261</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Total Answers</strong></td>
<td><strong>786</strong></td>
<td></td>
</tr>
</tbody>
</table>

Many of the same sentiments were echoed in the open-comments section – most particularly, many respondents cited "funding" (including such suggestions as "commissions," "grants," "sales," "teaching or consultancy opportunities" and "fee generating workshops"). Others artists cited "enthusiasm," "exhibitions," "PhD Program" and "studio space."
Appendix A
A.1 – 2016 Survey

Please take a moment to answer the following questions regarding your experiences at the 2016 Conference on International Opportunities in the Arts: Expanding Worlds. Your responses, comments and suggestions will help TransCultural Exchange with funding and the planning of future conferences and programs.

1. In what way did you participate in the conference?
   ___ Attendee    ___ Speaker    ___ Mentor
   ___ Moderator   ___ Volunteer  ___ Other:

2. What is your zip code?________________

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

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

5. How did you find out about the conference?
   ___ College Art Association    ___ Social Media, which social media?
   ___ School of Museum of Fine Arts    ___ Boston University
   ___ Massachusetts Cultural Council    ___ TransCultural Exchange
   ___ A Colleague    ___ Email Notice
   ___ Advertising, which publication? ________________________________
   ___ Other:__________________________________________________

6. The program session and/or conference activity I thought was most valuable was…
7. Overall, how would you rate the following conference related issues? (Please use the scale below to indicate your responses.)

1 - Excellent | 2 - Good | 3 - Fair | 4 - Poor | 5 – Very Poor | 6 – NA

- Advance mailings, publicity, etc. 1 2 3 4 5 6
- Conference facilities 1 2 3 4 5 6
- Overall Programming 1 2 3 4 5 6
- Information material provided (maps, guides, etc) 1 2 3 4 5 6
- Conference brochure 1 2 3 4 5 6
- Hotel Accommodations 1 2 3 4 5 6
- Transportation, or parking accessibility 1 2 3 4 5 6
- Registration process 1 2 3 4 5 6
- Transcultural Exchange Website 1 2 3 4 5 6
- Friday evening reception 1 2 3 4 5 6
- Saturday evening cocktail reception 1 2 3 4 5 6
- Saturday night gala dinner 1 2 3 4 5 6

8. What other activities did you attend during the conference besides the panels and keynote presentation?

- Exhibitions ___
- Mentoring Session ___
- Massachusetts Institute of Technology Tour ___
- Opening Reception ___
- Saturday Cocktail Event ___
- Saturday Concert ___
- Harvard Museums ___
- French Cultural Center ___
- Other:

9. Which of the following best describes you?

- Arts Professional (non-artist) ___
- Academic Advisor ___
- Advising Administrator ___
- Gallerist/Museum Curator or Administrator ___
- Student ___
- Artist affiliated with a college or university ___
- Artist not affiliated with a college or university ___
- Other:

10. How long have you held this position?

- less than 5 years ___
- 5 – 10 years ___
- 10 – 20 years ___
- more than 20 years ___

11. If you are an artist, how would you describe your work? (Please check all that apply)

- Drawing/Mixed Media ___
- Painter ___
- Sculptor ___
- Installation Artist ___
- Sound Artist Performance Artist ___
- Public Artist ___
- Activist ___
- Writer/Critic ___
- Other ___
12. This question is of particular interest to the Conference funders: Approximately how much did you spend during your Conference stay on:

___Travel to/from the Conference: ___Lodging: Food: ___Other activities:

13. If you attended any of TransCultural Exchange's previous Conferences, how did you benefit from the event?

14. What information or topic would you like us to include in our next Conference?

15. What would you suggest to improve your Conference experience?

16. What would be helpful for you to have on TransCultural Exchange’s website?

17. Would you be interested in attending a residency program in the Boston area that included international artists?

___Yes ___No ___Maybe

18. Would you be interested in attending a similar Conference overseas?

___Yes ___No ___Maybe

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

20. How do you think this Conference will benefit your career?

21. Would you be interested in attending a similar conference in 2018?

___Yes ___No ___Maybe

22. Would you be willing to be contacted in the future for follow-up questions? (TransCultural Exchange is interested in determining how our efforts can best suit artists’ needs.)

___Yes ___No ___Maybe

If so, please provide us with your address and/or email contact: ____________________________

23. Any additional comments are greatly appreciated.

Thank you very much for your participation. TransCultural Exchange hopes that you had a truly enjoyable and enlightening experience. We look forward to hearing of any outcomes you receive as a result of our Conferences. Please keep us posted. We’d love to hear from you.
TransCultural Exchange is collecting data to argue for the importance of supporting artists and international art exchanges. This information will be turned into a publication and will be available online for all of us to cite and use.

Thank you in advance. And, thank you for all the work you do!
-TransCultural Exchange.

1. Had you heard of TransCultural Exchange prior to receiving this survey?
   ___ Yes       ___ No

2. What country do you live in?

3. If you live in the US, what state are you from?

4. Are you an artist?
   ___ Yes       ___ No

5. If so, how long have you been working as an artist?
   ___ 1-5 years    ___ 5-10 years    ___ 10-20 years    ___ 20+ years

6. Do you support yourself solely as an artist?
   ___ Yes       ___ No
   If not, how else do you support yourself?    

7. Aside from presentations of your own work, how often do you attend:

<table>
<thead>
<tr>
<th>Gallery Exhibitions</th>
<th>Weekly</th>
<th>Bi-Monthly</th>
<th>Monthly</th>
<th>Biannually</th>
<th>Annually</th>
<th>Rarely/Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum Exhibitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The Cinema</td>
<td></td>
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<tr>
<td>The Theater</td>
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<tr>
<td>Dance</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Concerts</td>
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<tr>
<td>Lectures</td>
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<td></td>
<td></td>
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<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
8. What is your primary motivation for attending these events? Check all that apply.

___ Intellectual Stimulation  ___ Knowledge Acquisition
___ Entertainment  ___ Creative Stimulation
___ Peer Pressure  ___ Other (Please Specify).

Comments also welcomed:

9. Are there obstacles that keep you from attending more such events? Check all that apply.

___ Time  ___ Money
___ Desire  ___ Accessibility
___ Other (Please Specify).

Comments also welcomed:

10. During the course of a year, how often do you travel abroad?

___ More than once a week  ___ Once a week
___ Every 2 weeks  ___ Once a month
___ Six times a year  ___ Four times a year
___ Twice a year  ___ Once a year

11. Have you ever participated in a TransCultural Exchange activity?

___ Yes  ___ No

12. If you answered — Yes to Question 11, which one(s) apply?

___ TransCultural Exchange Art Project  ___ TransCultural Exchange Conference
___ Conference Portfolio Reviews  ___ TransCultural Exchange Press Conference
___ TransCultural Exchange Fundraiser

13. If you attended any of TransCultural Exchange’s Conferences, how did you benefit?

___ Increased Sales of your Work
___ Increased Exposure for your Work
___ Greater Geographical Exposure
___ More Critical Press  ___ Award(s) Received  ___ Grant(s) Received
___ Expanded Local Network
___ Expanded International Network
___ New Collaboration(s)
___ New Commission(s) or Job Offer(s)
___ New Skills Learned
___ Awareness of New Resources
___ New Creative Avenues Explored
___ Change in Subject Matter or Working Methods
___ Greater Interest in International Trends
___ Greater Involvement in your Community
___ Greater Involvement outside your Community
___ Greater Self-Awareness
___ Greater Confidence in your Work
___ Greater Sense of Social Responsibility
___ Other (Please Specify). Comments also welcomed.

14. Is there anything you wish you had known before attending the Conference?
15. Have you participated in any other non-Conference event by TransCultural Exchange or used any other of the organization’s services?

___ Yes ___ No

16. If you answered — Yes for Question 15, which services have you used? Check all that apply.

___ TransCultural Exchange’s Website Resources ___ Facebook Page
___ LinkedIn Discussions or Services ___ Twitter Updates
___ Request for information (via email or phone) ___ Other (Please Specify).

Comments also welcomed:

16. If you did participate in any non-Conference event by TransCultural Exchange or use any of the organization’s other services, how did you benefit?

___ Increased Sales of your Work ___ Increased Exposure for your Work
___ Greater Geographical Exposure ___ More Critical Press
___ Award(s) Received ___ Grant(s) Received
___ Expanded Local Network ___ Expanded International Network
___ New Collaboration(s) ___ New Commission(s) or Job Offer(s)
___ New Skills Learned ___ Awareness of New Resources
___ New Creative Avenues Explored ___ Change in Subject Matter or Working Methods
___ Greater Interest in International Trends ___ Greater Involvement in your Community
___ Greater Involvement outside your Community ___ Greater Self-Awareness
___ Greater Confidence in your Work ___ Greater Sense of Social Responsibility
___ Other (Please Specify).

Comments also welcomed:

17. What other kinds of activities would you like to see TransCultural Exchange do?
18. If you have had any other experience working internationally (non-TransCultural Exchange related), what impact did it have on your work?

___ Increased Sales of your Work
___ Increased Exposure for your Work
___ Greater Geographical Exposure
___ More Critical Press
___ Award(s) Received
___ Grant(s) Received
___ Expanded Local Network
___ Expanded International Network
___ New Collaboration(s)
___ New Commission(s) or Job Offer(s)
___ New Skills Learned
___ Awareness of New Resources
___ New Creative Avenues Explored
___ Change in Subject Matter or Working Methods
___ Greater Interest in International Trends
___ Greater Involvement in your Community
___ Greater Involvement outside your Community
___ Greater Self-Awareness
___ Greater Confidence in your Work
___ Greater Sense of Social Responsibility
___ Other (Please Specify).

Comments also welcomed.

19. Which is more important to you:
___ Greater exposure outside of your country?
___ Greater national exposure?
___ Both national and international exposure are equally important to me.

20. How do you see your work contributing to the field of art, other fields of study or society in general:
___ Contributing to the Contemporary Artistic Discourse
___ Contributing to the General Artistic Discourse
___ Contributing to other Fields of Knowledge
___ Encouraging the Public’s Engagement in the Arts
___ Entertaining the Public
___ Expanding Mindsets
___ Provoking New Ideas ___ Stimulating Creativity ___ Providing Respite
___ Creating Political Awareness
___ Addressing Social Concerns
___ Providing Alternative Ways of Accessing and/or Understanding the World
___ Contributing to Creating Tolerance for what is New or Provocative
___ Other (Please Explain).

Comments also welcomed.

21. What activities, resources or types of connections would be fruitful to your development as an artist?

___ Networking ___ Mentoring
___ Residencies/Collaboration ___ Funding
___ Other (please specify).

Comments also welcomed.
22. If you would like to have your name included in the resulting publication's acknowledgements, please provide it below.
Please take a moment to answer the following questions regarding your experiences at the 2016 Conference on International Opportunities in the Arts: Expanding Worlds. Your responses, comments and suggestions will help TransCultural Exchange with funding and the planning of future conferences and programs.

1. In what way did you participate in the conference?
   ___ Attendee ___ Speaker ___ Mentor
   ___ Moderator ___ Volunteer ___ Other:

2. What is your zip code?________________

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

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

5. How did you find out about the conference?
   ___ College Art Association ___ Social Media, which social media?
   ___ School of Museum of Fine Arts ___ Boston University
   ___ Massachusetts Cultural Council ___ TransCultural Exchange
   ___ A Colleague ___ Email Notice
   ___ Advertising, which publication? ________________________________
   ___ Other: ___________________________________________________

6. The program session and/or conference activity I thought was most valuable was…
7. Overall, how would you rate the following conference related issues? (Please use the scale below to indicate your responses.)

1 - Excellent | 2 - Good | 3 - Fair | 4 - Poor | 5 – Very Poor | 6 – NA

Advance mailings, publicity, etc. 1 2 3 4 5 6
Conference facilities 1 2 3 4 5 6
Overall Programming 1 2 3 4 5 6
Information material provided (maps, guides, etc) 1 2 3 4 5 6
Conference brochure 1 2 3 4 5 6
Hotel Accommodations 1 2 3 4 5 6
Transportation, or parking accessibility 1 2 3 4 5 6
Registration process 1 2 3 4 5 6
Transcultural Exchange Website 1 2 3 4 5 6
Friday evening reception 1 2 3 4 5 6
Saturday evening cocktail reception 1 2 3 4 5 6
Saturday night gala dinner 1 2 3 4 5 6

8. What other activities did you attend during the conference besides the panels and keynote presentation?

___Exhibitions     ___Mentoring Session
___Massachusetts Institute of Technology Tour ___Opening Reception
___Saturday Cocktail Event ___Saturday Concert
___Harvard Museums ___French Cultural Center
___Other:

9. Which of the following best describes you?

___Arts Professional (non-artist)       ___Academic Advisor
___Advising Administrator ___Gallerist/Museum Curator or Administrator
___Student ___Artist affiliated with a college or university
___Artist not affiliated with a college or university ___Other:

10. How long have you held this position?

___less than 5 years ___5 – 10 years
___10 – 20 years ___more than 20 years

11. If you are an artist, how would you describe your work? (Please check all that apply)

___Drawing/Mixed Media ___Painter
___Sculptor ___Installation Artist
___Sound ArtistPerformance Artist ___Public Artist
___Activist ___Writer/Critic
___Other
12. This question is of particular interest to the Conference funders:
   Approximately how much did you spend during your Conference stay on:
   ___Travel to/from the Conference: ___Lodging: Food:
   ___Other activities:

13. If you attended any of TransCultural Exchange's previous Conferences, how did you benefit from the event?

14. What information or topic would you like us to include in our next Conference?

15. What would you suggest to improve your Conference experience?

16. What new skills/knowledge/expertise did you gain from attending the conference?

17. How do you think this conference could better benefit your career?

18. What would be helpful for you to have on TransCultural Exchange's website?

19. Would you be interested in attending a residency program in the Boston area that included international artists?
   ___Yes ___No ___Maybe

20. Would you be interested in attending a similar Conference overseas?
   ___Yes ___No ___Maybe

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

22. How do you think this Conference will benefit your career?

23. Would you be interested in attending a similar conference in 2018?
   ___Yes ___No ___Maybe

24. Would you be willing to be contacted in the future for follow-up questions?
   (TransCultural Exchange is interested in determining how our efforts can best suit artists’ needs.)
   ___Yes ___No ___Maybe
   If so, please provide us with your address and/or email contact: __________________________

25. Any additional comments are greatly appreciated.

Thank you very much for your participation. TransCultural Exchange hopes that you had a truly enjoyable and enlightening experience. We look forward to hearing of any outcomes you receive as a result of our Conferences. Please keep us posted. We'd love to hear from you.
A.4 - 2011 Survey

2011 Conference on International Opportunities in the Arts Evaluation
Organized by TransCultural Exchange

Please take a moment to answer the following questions regarding your experiences at the 2011 Conference on International Opportunities in the Arts. Your responses, comments, and suggestions will help TransCultural Exchange with funding and the planning of future Conferences and programs.

GENERAL INFORMATION

1) What is your zip code? ____

2) What age group do you fall into: Below 30
   31- 40
   41 - 50
   51 - 60
   Over 60

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

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

5) How long have you held this position?
   Less than 5 years
   5 – 10 years
   10 – 20 years
   More than 20 years

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

7) In what way did you participate in the Conference? (Please check the appropriate boxes)
   Attendee
8) How did you find out about the Conference?
   College Art Association     Massachusetts College of Art
   School of Museum of Fine Arts     Artists Foundation
   Massachusetts Cultural Council     TransCultural Exchange
   A Colleague     Direct mail
   Internet search     Art Deadline List
   Art New England     Art Papers
   Res Artis     Other

9) What activities did you attend during the Conference?
   Portfolio Reviews     Boston Institute of Contemporary Art
   Massachusetts College of Art Tour     Northeastern New Music Concert
   Massachusetts Institute of Technology Tour Opening Reception
   Boston Public Library     Panels
   Saturday Conference dinner     Boston Center for the Arts Event
   Boston Public Library Readings     Harvard Paper Picker Press Workshop

10) The program session and/or Conference activity I thought was most valuable was...

11) Overall, how would you rate the quality and efficiency of the following Conference related issues? (Please use the scale below to indicate your responses.)

1 - Excellent | 2 - Good | 3 - Fair | 4 - Poor | 5 - Very Poor | 6 - NA

Advance mailings, publicity, etc.  1  2  3  4  5  6
Conference location  1  2  3  4  5  6
Facilities  1  2  3  4  5  6
Information material provided (maps, guides, etc)  1  2  3  4  5  6
Conference brochure  1  2  3  4  5  6
Hotel accommodations  1  2  3  4  5  6
Transportation, or parking accessibility  1  2  3  4  5  6
Registration process  1  2  3  4  5  6
TransCultural Exchange website  1  2  3  4  5  6
Friday evening reception  1  2  3  4  5  6
Northeastern University Concert  1  2  3  4  5  6
Saturday night gala dinner  1  2  3  4  5  6
Boston Public Library Readings  1  2  3  4  5  6

12) 1= Strongly disagree | 2 | 3= Neither disagree or agree | 4 | 5= Strongly agree
In working with someone from another culture, I gained a greater political awareness of that world region____
In working with someone from another culture, I gained a greater cultural sensitivity
In working with someone from another culture, I gained access to new works
In working with someone from another culture, I learned a new skill

13) Have you participated in any other non-Conference event by TransCultural Exchange?
If you answered yes above, did you benefit from the experience? How?

14) Any additional comments would be greatly appreciated.

15) Would you be willing to be contacted in the future for follow-up questions? If so please provide us with your address or email.

Earlier surveys available upon request.
APPENDIX B – ECONOMIC IMPACT METHODOLOGY

B.1- Arts and Economic Prosperity IV Calculator

The Arts and Economic Prosperity IV Calculator from Americans for the Arts estimates the economic impact of spending by nonprofit arts and culture organizations. Researchers developed a calculator that provides an estimated economic impact per $100,000 of spending by nonprofit arts and culture organizations. These estimates are based on research findings from the 182 study regions that were part of Arts & Economic Prosperity IV, Americans for the Arts’ national economic impact study of nonprofit arts and culture organizations and their audiences.

<table>
<thead>
<tr>
<th></th>
<th>Total Expenditure</th>
<th>FTE Jobs</th>
<th>Household Income</th>
<th>Local Government Revenue</th>
<th>State Government Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonprofit Arts and Culture organizations</td>
<td>$454,198</td>
<td>15.7</td>
<td>$354,564</td>
<td>$17,126</td>
<td>$20,743</td>
</tr>
<tr>
<td>Nonprofit Arts and Culture Audiences</td>
<td>$16,044</td>
<td>0.4</td>
<td>$8041</td>
<td>$798</td>
<td>$776</td>
</tr>
<tr>
<td>Total Industry Impact</td>
<td>$470,242</td>
<td>16.1</td>
<td>$362,605</td>
<td>$17,924</td>
<td>$21,519</td>
</tr>
</tbody>
</table>


**Total Expenditures**: Total dollars spent by non-profit arts and culture organizations and its audiences; event related spending by arts and culture audiences is estimated using the average dollars spent per person by arts event attendees in similarly populated communities.

**FTE Jobs**: The total number of full-time equivalent (FTE) jobs that are supported by the expenditures made by arts and culture organization and/or its audiences. An FTE can be one full-time employee, two half-time employees, four employees who work quarter-time, etc.

**Household Income**: The total dollars paid to community residents as a result of the expenditures made by your arts and culture organizations and/or its audiences. Household income includes salaries, wages, and proprietary income.

**Government Revenue**: The total dollars received by your local and state governments (e.g. license fees, taxes) as a result of the expenditures made by your arts and culture organization and/or its audiences.
B.2 - IMPLAN

Note: IMPLAN was not available to us for 2016; the below results are for the 2013 conference

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

DIRECT, INDIRECT, INDUCED, & TOTAL ECONOMIC IMPACTS: METHODOLOGY

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

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

The summary of the IMPLAN findings for the 2013 Conference are as follows:

<table>
<thead>
<tr>
<th>Impact Type</th>
<th>Employment</th>
<th>Income</th>
<th>Total Value Added</th>
<th>Total Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct Effect</td>
<td>9</td>
<td>$499,417</td>
<td>$375,690.90</td>
<td>$544,109</td>
</tr>
<tr>
<td>Indirect Effect</td>
<td>.9</td>
<td>$80,319.40</td>
<td>$117,383.50</td>
<td>$171,233.80</td>
</tr>
<tr>
<td>Induced Effect</td>
<td>1.7</td>
<td>$108,244</td>
<td>$170,181,90</td>
<td>$248,371.20</td>
</tr>
<tr>
<td>Total Effect</td>
<td>11.5</td>
<td>$687,960.30</td>
<td>$663,256.20</td>
<td>$963,715</td>
</tr>
</tbody>
</table>
B.3 – CultureCount

CultureCount is New England Foundation for the Arts' (NEFA) free creative economy database - a centralized source of descriptive, financial, demographic, and geographic information about cultural nonprofits, businesses, and professionals in New England. CultureCount provides a comprehensive representation of the creative economy of New England that supports the advocacy, fundraising, cultural analysis, and policy development efforts of artists, cultural organizations, researchers, and policy makers. CultureCount users can log on to discover cultural organizations, explore their communities, and analyze economic impact.

30,000 active records are included in the CultureCount directory, together comprising a demonstrative cross-section of the creative economy as defined in the NEFA report, *The Creative Economy: A New Definition*, 2007. Listings come from a variety of data sources, are matched by tax ID number, and cross-coded according to standard federal classification systems of the additional financial, grants, or demographic data.

The Impact Calculator is the interactive cultural economic impact analysis tool built right into CultureCount. It demonstrates the economic impact of the nonprofit cultural sector and then estimates how changes in the sector affect a community or region's employment, income, and property values. Using property tax information combined with IRS and other data from a sample group of communities, creative industry leaders, community members, and policy makers can use this analysis tool to help advocate for investments in community cultural assets.55

The following 2011 data was generated from the CultureCount analytical tool, which was formerly available through this website: http://www.culturecount.org/public/coc.aspx

CultureCount, New England's Cultural Database
Selected Town: BOSTON
Hypothetical Organization: TransCultural Exchange Employment Estimate

The proposed organization will support the following estimated jobs based upon the average weekly wage in the local community: Direct effects are changes in employment in the cultural sector due to the projected change in annual expenditures you entered. For example, when a cultural organization's expenditures increase by $100,000 annually, the organization is spending that money on specific things. It may include new employment at the organization.

Direct Employment Impact: 9.95

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

Indirect Employment Impact: 6.39

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

Induced Employment Impact: 0.66

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

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

Total Local Employment Impact:
17.00

The proposed organization will support the following estimated jobs based upon the average weekly wage in the local community: Direct effects are changes in employment in the cultural sector due to the projected change in annual expenditures you entered. For example, when a cultural organization’s expenditures increase by $100,000 annually, the organization is spending that money on specific things. It may include new employment at the organization.

The same metrics were extrapolated from previous Conferences’ outcomes and used for the 2016 Conference data.
C.1 - 2016 Survey Responses
All responses to previous Surveys are available upon request.

Question 6: The program session and/or conference activity I thought was most valuable was...

1. Thinking Outside the Box: Other Paradigms for Artists
2. Review sessions
3. Stop Making Sense, Finding the Best Fit: Researching and Applying for Artist-in-Residence Programs
4. Residency pecha kucha
5. The panel about residencies
6. Info about residencies
7. I did not attend events other than my speaking engagement
8. Elevator pitch
9. Portfolio review
10. Museum of Fine Arts panel
11. Round tables
12. Images, thoughts and words
13. Portfolio Reviews
14. Thinking outside the Box? and simply networking
15. Panel: Art and Social Activism in Southeast Asia: Stealing Public Space
16. Artists Memoir
17. I was only able to attend the mentoring sessions, so cannot give feedback on this question.
18. Fulbright
19. Kind Aesthetic elevator pitch
20. Elevator speech
21. The networking opportunities
22. Keynote panel with artist Florian D!!!
23. Portfolio Reviews + Roundtable Lunch Discussions
24. Keynote, Petcha Kucha and the SE Asian Art session
25. Public Art/Public Space
26. Pecha Kucha overviews
27. Elevator speech/ marketing w Emily W
28. Those that dealt with the international perspective, plus the socio & political issues that effect artists, curators, directors & academics alike
29. Mentoring
30. Lunch time roundtable discussions
31. Bashed in the head
32. Unfortunately I could only attend my panel due to childcare issues
33. The panel one on Art Criticism
34. Art and Social Activism in Southeast Asia: Stealing Public Space
35. Meeting people from all over the world
36. Opening session on online residencies
37. Arts and medicine
38. Public art keynote
39. The tour of Biomedical Modeling Inc
40. The fast and furious presentations (pecha kucha?)
41. One-on-One session
42. Thinking outside the Box? and simply networking
43. Art and Social Activism in Southeast Asia: Stealing Public Space
44. It was great for me to present about Catalyst Conversations to an international audience. connect
45. Residency Program, Pecha Kucha session on the last day
46. Panel on art in hospitals
47. Informal networking
48. Pecha Kucha
49. Workshop: The Art of Connecting Worlds
50. Art, Artists & Art Criticism: A Cultural Quagmire
51. The Sharja foundation director keynote
52. Closing talk on Sunday
53. The Art of Connecting Worlds: Cultural Technologies and Sustainability
54. Pecha Kucha
55. Thinking Outside the Box
56. Finding the best fit
57. Disability in the arts
58. Sound art
59. One-on-one portfolio reviews
60. Thinking Outside the Box: Other Paradigms for Artists, Pecha Kucha: Session 1 + 2, LUNCH TIME ROUND TABLE DISCUSSIONS (Artists Working in the Medical Field, Envisioning Opportunities for Change: Socially-Engaged Art at International Residencies will discuss strategies for encouraging a socially-engaged art practice in the context of residency programs, A Cup of Tea is an Invitation to Friendship. Receptions and Gala dinner with time for social exchanges.
61. Panel on funding
62. Cancelled
63. International panel (France, Spain, Sweden, Taiwan) - and the one on one portfolio reviews
64. All
65. Tuning Space
66. The Joy of 3D Digital Technology for Artists
67. Lunch sessions - very informative and intimate
68. Pecha Kucha
69. Impossible to name. Everything I attended was excellent
70. Bio medical Tour
71. Elevator Pitch Workshop
72. Lunchtime round table discussion and the pecha kucha sessions
73. Kind Aesthetic and pecha kucha
74. The Art of Connecting Worlds by Azra Aksamija and Janeil Engelstad
75. The Joy of 3D Digital Technology for Artists
76. Pecha Kuchas
77. Brunch at the French Cultural Center
78. The Pecha Kucha sessions
79. Elevator Speech
80. Networking
81. Sound and urban space
82. Meeting other artist
83. Informal discussions
84. Round table and MIT workshop
85. The elevator pitch workshop
86. The whole conference
87. Archival Projects with Rebecca Noone
88. Pecha kucha
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Transforming Practices: New Ways of Approaching Traditional Forms

Lunchtime discussions

MITA

Livia Daza-Paris on Trauma

Short presentations by residencies

Florian Dombois’ work and talk was phenomenal; I also found the panel on Southeast Asian art fascinating, moving and highly informative.

Residencies and meeting people

The Gala when we all met and interacted with each other

Friday keynote

Panel - Cup of Tea

The session on funding for artists who want to travel that was on Saturday

So hard to say . . "Working with Historical and Social Trauma" was a turning point for me.

Trauma roundtable

Opening

Pecha Kucha, review sessions with mentors & Public Art Public Space

Choosing Residency, also Press, and Bashed

Ellen Schon and Pamela Cross

All

Residencies in the US, lunch time conversations

N/A - I only attended the portfolio review as service

Civic Action

ACT session Friday afternoon

Info on residencies

Crafting an Elevator Pitch by Sara Jones & Andrea Wenglowskyj

Gala dinner.

I didn’t really connect with anything.

Art, Artists and Art Criticism

Mingling

Sharmah biannual

Saturday morning panel Public art; public space

All!

I found all the sessions to be valuable; there was something of interest to me in each.

Case study

The second Pecha Kucha

Opportunity to talk about my residency.

Elevator Pitch

Portfolio Review

Ecology and Asian Artists on Saturday

The round table I was part of

Transforming Practices: New Ways of Approaching Traditional Forms

Saturday morning Pecha Kucha.

Technology

Many. Too hard to say.

Discussion of integrating traditional art forms with contemporary art

Seeing Science

The public spaces panel

1) Working with Children and art to Explore Human Activity and the Environment

2) Artist in residence: an exhibition enhancement and more

Workshop: The Art of Connecting Worlds at MIT

Most of the panels were great.
Question 13: If you attended any of TransCultural Exchange’s previous Conferences, how did you benefit from the event?

1. The networking and knowledge are invaluable
2. Networking, information about residency programs, feedback on my work. 3
3. My work was curated into an exhibition in the Netherlands and into an Art Fair in 2015. I have made lasting friendships and made plans to collaborate.
4. Content varied! The panels were new, and my mind needed to be refreshed on many of the residencies that presented. Additionally, I had not participated in the mentoring session at the last conference I attended.
5. Networking, great information gathered
6. First time
7. Didn't, but will in the future
8. International residencies, exhibition opportunities
9. In many ways, both informational and social
10. I have now gone on several artist residencies both domestic and abroad.
11. N/A
12. Met with and shopped residencies, curators, others.
13. Learning, sharing experiences, making contacts
14. 1. Artist Residencies in South Korea, Slovakia, and Austria. 2. Exhibition at UMass Amherst. 3. Panels and discussions very helpful. 4. I was able to bring many ideas and stories back to University students.
15. Have not
17. I could develop a lot of exchanges with artists and also many projects
18. Made great connections
19. Tremendously
20. This was my first TransCultural Exchange Conference. I was overwhelmed by the diversity and depth of the panels and individuals in attendance.
21. Haven't attended prior
22. First Transcultural Exchange conference I have attended.
23. Heard about residencies I didn't know existed and met many interesting people
24. It was very beneficial meeting new people and reconnecting with those I knew.
25. Meeting interesting people from the arts, networking
26. Information about residencies, chance to meet one on one with residency reps, good information on how to best apply for grants, grant opportunities, and portfolio review feedback and referrals. Also time spent with other artists, networking, making new friends.
27. N/A
28. N/a
29. Great connections
30. I was encouraged to be reminded once again of how concerned and professional my colleagues can be.
31. Did not attend previous conferences
32. The previous one 4 years ago had more academic opportunities, here and abroad
33. The $370 on the previous question re: cost in "other" section is the cost of conference plus mentoring session. So for having spent well over $1,000 I found the conference to be sorely lacking, disappointing, and unapologetic when things were cancelled for whatever reason. I did not benefit from the conference, was really only negatively effected. Thank you.

34. Knowledge about opportunities abroad
35. Increased awareness of opportunities and others work. Networking.
36. Absolutely!
37. I have attended all of them. I am always inspired and provoked by what I see and hear, and have made some interesting contacts and partnering possibilities.
38. Yes... This was my third. I thought the programming in the last conference two years ago was outstanding. The programming at this one seemed lighter.
39. Networking, eye opening about international opportunities
40. Network
41. It is always good to see the interaction of people from different countries, fields and across the USA. I think it is especially beneficial for artists!!
42. Networking
43. 4 or 5 years ago as volunteer. Knowledge benefit
44. Networking, learning about programs I did not know about
45. This is the first one I have attended.
46. For me the networking opportunities were the best.
47. New contacts, new knowledge, communicating on my own activities.
48. Great networking opportunities and lots of informative meetings throughout
49. It was my first conference with TCE.
50. The range and diversity of artists and work. There's nothing like it!
51. N/A
52. More confidence in my work - richer view of artists and their work
53. Residency from first one
54. N/a
55. I did not attend a previous conference
56. Attending in 2013, gave me the confidence to apply to give a pechu kucha.
57. This was my first TCE Conference
58. I did not attend any conferences before
59. Networking
60. Did not attend previous conferences.
61. Learned of possibilities I never heard of before.
62. This was my first. loved it.
63. Lots of contacts
64. Nope
65. NA
66. Initiating relationships with curators beyond the US
67. Just great to hear everything. Loved it
68. The conference always leads to new connections & friendships
69. N/a
70. This was my first.
71. Making connections with others in my field
72. Networking, learning about other projects and programs
73. N/A
Enjoyed interaction. Collaboration with one artist is in progress. Also, we gave a few educational presentations at a local school for another artist we met.

N/a

**Question 14: What information or topic would you like us to include in our next conference?**

1. Perhaps track delineation indicating, these events will expose you to artists, while these events will expose you to residency opportunities, while these events will expose you to challenges in the art world?
4. Learning to write about your work for applications - especially for new/young artists that need time and space that is funded, but do not yet have practiced, mature, articulate ways of talking about their work (since it's still developing!)
5. A couple of debates and participative round tables about fundamental matters regarding the art, its production and its promotion / diffusion
6. Diaspora Preferably presented by SUNANDA SANYAL
7. Hard to say. Perhaps more space in the e-book session? There were actually so many workshops that I couldn't attend it's hard for me to think of more.
8. International possibilities/grants
9. Contact list
10. I'm interested in the ethics of accepting grant money. E.G. if I accept a travel grant I will feel bad because I can afford to buy an airplane ticket, etc, and another artist who did not get the grant maybe cannot. But, getting the grant is also prestigious, and may lead to larger grants that will enable me to do bigger projects that I would not otherwise be able to do. So: when should you take the money, and when should you leave it on the table?
11. More international Speakers
12. Art and Design
13. More coverage of how artists are working in the area of information flow and data representation.
14. Travel tips for artists
15. Art and Therapy
16. More on sculpture and public art.
17. How art can educate about science, environment and ourselves
18. Expanded version of the value of artist websites as this is ever changing also, a curatorial panel on artist submissions...do's and don't's
19. Perception of future
20. One of the artists that I was speaking with suggested the addition of a reverse model for portfolio reviews. In this case, when artists register for the conference, they submit a website link. Curators and Directors of art organizations would have the option to informally contact artists that they might want to meet outside of scheduled portfolio reviews.
21. Outside funding sources for residencies with cost to artists.
22. Exploring new models of production and of display. Are there new cross disciplinary collaborations developing and generating new structures and artworks (between curator, artists, critics, directors, academics, etc)
23. More on public art, less on residencies, more on media art
24. Safety, perhaps? Otherwise, great topics in this and past conference, and there are always new things to be said about them
25. Artist as tourist and the traditions and contradictions, strengths and weaknesses of cultural mobility today.
26. I was talking with a colleague about proposing a panel on the economics of residencies.
27. These topics were timely and of strong interest. Liked hearing about global projects
28. More focus on Asia and the subcontinent
29. I want a session on residencies for artists who want to be in beautiful or interesting places and paint them (I have done two National Park residencies) like the Dune Shacks. No "research" no social actions, just making art in response to place.
30. Invite more residencies that are contemplative and geared toward creating work in peaceful environment—not necessarily new media or installation
31. More presentations from artists would be interesting.
32. To invite younger generation of artists/curators, art activists etc
33. Accessiblility, more information about the individual panels (short abstract) as well as more information about the portfolio reviewers, right where you book the review sessions.
34. More Pecha Kucha that doesn't conflict with portfolio reviews and starts earlier, so if you discover a residency you're interested in, you have time to meet up with the rep. Also more specific information (Irene Smith's presentation about book fairs was incredible, detailed, excellent power point, and information that could be applied to other areas. I missed but heard about the excellent marketing workshop and the excellent elevator pitch workshop. At previous conference I appreciated the very specific workshop on researching and applying for grants.
35. A little more about performing arts.
36. Marketing and financially sustaining an art practice
37. Micro-residencies, experimental formats such as roving residencies, and curator residencies
38. Keep public arts engagement and arts advocacy as a core topic
39. More on the use of computer graphic and 3D copiers in making art
40. Curatorial workshops, guide exhibition tours, short small group face-to-face sessions.
41. Academic opportunities, mid career and mid life educational possibilities and think-tanks (artists and writers)
42. Diversity in the art world
43. Public interactive sculptures
44. The majority of your attendees are practicing artists, and the majority of those are painters. I would have liked more practical things presented regarding marketing, different areas of practice, gallery vs no gallery, artists working alone in their own studio and how to connect to others, maybe only one or two sessions of residencies, etc. And there was an overwhelming amount of art +
science presentations. It should be more diverse, I found it to be painfully myopic and boring for the most part. Also, there was a major issue with wanting to go to sessions that were in a different building but it didn't leave enough time to get to and from your mentoring sessions. Every mentoring session came in the middle of a session I would have liked to attend. This was very frustrating. If I am paying for the mentoring sessions and paying for the conference I should be able to attend both without compromise. The mentoring sessions should be before or after the conference, or during a lunch hour when the conference is on break instead of being forced to miss a session or a round table. Final note would be that all sessions and workshops (apart from the evening activities or tours) should be in the same building. I'm sure BU can spare it. Very disappointing experience, coupled with a deep financial sacrifice to attend, left a bad taste in my mouth.

45. How do other countries run calls for art or commission opportunities for international artists.

46. More on Latin America and Political Art.

47. Artists working with unusual media and technology

48. More internet and general marketing for artists

49. Please: Bio Science in art Food in art . . More about nature, and the environment maybe a talk about an artist moving from being a painter into making pubic art . . something about process

50. History of art and science, or history of science as it involves a lot of art as well.

51. Help getting opportunities, applying to residencies, etc

52. Discussions on using the arts as a platform to teach non-arts curriculum subjects, and as a voice for social engagement and enhancement

53. Information about exhibition opportunities for artist. Either traditional or non traditional

54. More on Art Criticism and the evolution of curating in an age of transformation.

55. EQUITY

56. Bio art

57. Residencies and other opportunities for arts professionals

58. More artist speakers

59. Descriptions of each session in the brochure would be helpful. My expectation of what a session would be was often not what they ended up being about. They were still interesting and I am not upset I spent my time in the session, but it would be easier to help select session if we had a better idea of what to expect. Also...You are using the word Trans and yet there is no representation of trans or gender queer artists or art organizations. I understand you are using "trans..." to mean international but if you ignore the fact that Trans is in fact a word with a lived experience that surrounds it, you are being irresponsible and disrespectful to a community who is continually excluded even in the art world.

60. Maybe fundraising. That seems to be a problem for everyone.

61. Longer mentor sessions with 2 minutes in between

62. More pecha kucha - self censorship in residencies (when going to a residency in a country like Iran, Egypt, Vietnam, Russia, where a project done by a visiting artist can affect the hosting institution) - more funders as speakers

63. Art and ecology exchange programs between artists/lecturers
64. I would like there to be a better explanation of the lecture/workshops. While the participants credentials were listed, there were no descriptions of what the lectures/workshops were about – that would have been helpful.
65. Maybe it would be useful to have some workshops on the topics of: self-organization starter kit, how to organize a residency
66. More Research from U.S. Universities (e.g. entrepreneurship, arts & Management, arts & science)
67. Artists presentations about their specific projects, worldwide
68. More about environmental around the world
69. More workshops and roundtables focused on theory, specific questions related to the practice of art in different cultures, many more things that engage the participation of the audience instead of just one lecture after another that is basically a promotion of this residency/program or that. A few of those is fine but I felt I spent the whole weekend being advertised to and talked at instead of given a chance to learn with other artists and actively engage others with discussion and exchange of views and experiences. Daza-Paris’ roundtable on trauma did a great job of that. Everything else was really light on content and I often felt my time and money was being wasted. I got the most benefit from sitting in the lounge and meeting new people and talking to them about their work. Not only that, but the conference program most often didn't include ANY description of what the session would cover, so the title would sound interesting, but when I got to the session it was generally nothing except more promotion.
70. More trends in art.
71. Technique possibly through demonstration
72. More on finding funding for residencies
73. Better online layout would help a lot (the printed programme was magnificent)
74. How to progress as a young artist; best things to do
75. Portfolio development Financial management for arts International art opportunities
76. More from artists and their proposals
77. I thought the nuts and bolts of funding is a topic that should/could be explored further. It was the most often asked question when folks wanted to come to our 'residency’
78. Maybe revisit "Integrating Art and Social Good"
79. I think more roundtable discussions that get into deeper ideas and questions about being an artist in today’s society. I definitely could present on this and would like to submit an idea for the next conference
80. I’d like more attention paid to how artists can break through to the next level- whether that be showing internationally, selling to new galleries, corporate connections. Many of the panels discussed the artist giving the speech’s experience but not much "how to" practical advice or leads on others doing so.
81. How the museum/ gallery scene is changing
82. Residencies discussions about what people can do/actions that need taking some structured networking situations? Not sure
83. It was too much concentration on residencies and how to apply - i believe we can figure out this through their sites. Perhaps lists of residencies could be better and have some critical discussions, more artists participating and bringing their concerns in handling their professional business
84. More interactive art
85. Issues of reciprocity between countries, museums, artists
86. Entering and inhabiting virtual space: challenges and opportunities
87. Practical information is more valuable than scholarly lectures. The workshops were excellent.
88. How can local non-university affiliated artists find local gallery representation? How can they participate best in the Boston art scene?
89. Cultural politics.
90. Sound and its relationship to public space. How music can be immediately relevant with access to the internet instead of creating pieces years, months, or days after an event.
91. Would have loved a little tour of the Harvard collection, the history of it and the high points.
92. Maybe more about artists' mobility, visa issues to come to US
93. Support for organizations with low resources
94. Enjoyed medical-art interaction discussion and presentations.
95. Art therapy/mental disabilities
96. Hybrid art forms, mechanisms of community engagement, social practice

Question 15: What would you suggest to improve your conference experience

1. All of the panel rooms should have the capacity to present panels with internet and presentation capability above the area where the panelists are to be seated. Presenters should be able to present from the table and not be limited to the podium.
2. A more comprehensive system for registering to the mentoring sessions on the website-- for example, the bio of the mentor next to her/his name in the form/schedule. One mentor suggested a registration system where the mentor could also access the attendees/artists bio and work, so that mentors can also book session with attendees, some sort of a match making system. The venue for the opening reception is beautiful but it is very challenging to hear a public lecture/presentation in that space. Perhaps the presentation could be given elsewhere and everyone gather to the reception then. Main keynote at the same location than the rest of the conference.
3. Have a separate day for off campus events. The programs are to good to miss with off campus, but would also like to attend those.
4. As far as volunteer logistics go – a paid volunteer coordinator overseeing the other volunteers could be very beneficial - this would relieve some stress for Mary, hopefully, as they could be the main point person and handle details. - A/V help seemed to be needed, as well as smoother communication between presenters and volunteers about how the presentation process will go (ex - supplying computer/projector/adaptor, and delegating set up tasks to a specific volunteer and/or speaker)
5. Being able to access exclusive events for networking purposes without having to additional money
6. Larger space for breakout sessions
7. 808 comm[onwealth] ave isn't a great space for a reception--too big and boomy. Also the lunch sessions were really great but there often wasn’t enough space in the rooms. Perhaps bigger rooms?
8. The conferences felt a little long, they could be shorter and maybe create more small groups meetings under specific topics.
9. Nothing, it was terrific
10. Clearer signage and maps.
11. Better parking directions
12. I suggest that mentoring sessions be scheduled at the beginning or end of the day (or both) so attendees can still attend the panel presentations. There was too much overlap, so it was impossible to do both. Also, scheduling sessions at the same time in two different locations is prohibitive, given travel time between the buildings. Last, the website needs a serious overhaul - it is confusing to navigate and looks amateur. The event itself is a wonderful resource, and needs a more cohesive digital presence than the current site.
13. First of all, I was wholly displeased with registration. There was no option to buy a gala ticket when I signed up and paid. There were no meetings like the tours to sign up for, and I was never notified when they became available. Mentoring sessions were not on the web site, yet, either. I wasted my time on this conference, as I mainly go to rub elbows with people who might want my art to fit the niche of their organizations. This is related to a problem I had the previous time I registered. I signed up before the web site had updated information and got it wrong... Not enjoying this at all, lately. Which is too bad because I am traveling more than ever and doing more art.
14. Conference rooms were too small for some of the popular seminars and there were not enough seats. It would be greatly improved by providing better accommodation.
16. My only regret was missing the Sharjah Biennale curator's talk at MIT. I didn't realize the date/venue had changed.
17. Of the 8 reviewers I signed up for, 5 did not show up for the slot. It worked out okay as I was flexible and met other people but I had spent a significant amount of time researching the ones that I had wanted to meet with and carefully selecting them. In one case, I did finally get to meet with the person I selected after our scheduled review but he said that he didn't know about the reviews so I spent a decent part of our impromptu session explaining why he was there. While I eventually did get to meet him – and that was great – I could have been at a panel during the time I spent waiting for him the first time. In two cases, I was contacted before the conference with the message that my reviewer couldn't make it. Not a problem – I chose to go with the substitute rather than be reimbursed. Neither of the substitutes showed up, either, though, so that was frustrating as I could have either selected someone else before the conference that was appropriate for my work or spent that time at a panel. I was pointed to people in the room who didn't have people scheduled at that moment (which shortened that slot + I didn't know who they were when I sat down, etc.). So, I believe that there could be major improvements in this area. Perhaps the reviewers have to check in in some way before their slots to ensure that they were going to be there? Perhaps they could be more informed as to why they are there? I'll add that this is my
favorite part of the whole conference and I have benefited tremendously from it. I’ll also add that I recognize that I could have been refunded for my slots when people didn’t show. Something is wrong, however, when 5/8 people aren't there on time and no one knows about it until I’m searching for the table. Maybe there is a better way? The assistants/volunteers were great--they were doing their best to make things go smoothly. Nonetheless, it was a bit frustrating.

18. More developed and specific panel topics, more artist voice, Perhaps some shorter 30-40 min sessions that are individual papers/presentations (instead of all panels)

19. Vet some session room assignments for size; keep the morning coffee available!

20. I should have come a day earlier.

21. A third pecha kucha

22. I think some of the descriptions of the talks were not quite accurate.

23. Less talk about residencies that are not open to application, and less presentation of artists’ work under the guise of talking about the residency (even if the host country pays for them to do so!)

24. Maybe shorter presentations on the panels in favor of more time for in-depth discussions.

25. I think that this conference was perfect this year

26. N/A 3

27. Use a smaller venue, more intimate and welcoming, with no stage but more workshop like working group sessions to go deeper into subjects and discussions.

28. For the panels, please have presenters learn presentation skills and not read from prepared scripts.


30. Easier to navigate facilities

31. I thought some of the moderating needed to be reigned in to ensure speakers were on time and on subject. Be great to obtain key slides or websites mentioned in sessions from the website or Facebook page

32. Nothing that needs improvement comes to my mind

33. I finally found the "abstracts" under presenter bios. It was really hard to tell what the presentations were about from their titles, they need more explanation on the program.

34. Less overlap in activities

35. The conference was brilliant but I do have some reflections on ways it could have been even better... One microphone per speaker would mean the panel would have more flow. There seemed to be a lot of awkward negotiations around who should speak. Time to get dressed up if the Gala is meant to be a formal affair. Clarity about the expectations for our presentations at least 3 months ahead. Make sure the Keynote panel at the very beginning is going to be especially captivating as it sets the tone for the whole conference. The volunteers who were supporting powerpoints didn't seem to care much when things went wrong. I noticed on several occasions they did not intervene to right simple mistakes. This resulted in speakers being flustered and less confident.
36. The topics and speakers were not that attractive to younger generation, the presentations seemed a bit outdated.
37. More information about the individual events, like panels and reviewers, to give a better idea about the content / expertise of the delegates for each conference event.
38. Lunchtime meetings were frustrating and disappointing. No time to get lunch and get there on time, no chairs, couldn't hear the speakers, and two of the 3 I tried to attend weren't prepared with a real presentation and were a total waste of time, I walked out to go eat lunch in peace. Couldn't see or hear well, topics not suitable for large turnout (please don't ask 35 people attending to each introduce themselves, say what they do and what they hope to get out of this 1-hour lunch meeting!!!!) Also, I am a painter and while I'm interested in science and 3D and digital, I would very much like to hear about some good traditional or new painting residency opportunities!!!!! I'm not so interested in installations, video, digital, political, green, feminist, etc. My interest is in the deep personal experience that can happen between the viewer who slows down and takes the time to commune with a single work of art (specifically painting, drawing, collage) and I would appreciate some focus on this, venues for this, champions for this.
39. Just sorting out wifi for people coming from abroad in advance, as I had to go to IT services myself and ask them to fix it for me.
40. More time to commute to presentations.
41. The conference would improve with a greater focus and refinement of the conference topic, the issue addressed. And a better balance between presentations and panel discussions. There are amazing people and projects but not enough opportunity to hear about them. Short presentations full length papers as well as panels would be better balanced.
42. I would have to clone myself to attend more than I could have.
43. Perhaps tighter adherence to the time schedule of events.
44. Perhaps fewer offerings. It was difficult to choose. And smaller rooms that are more congenial to conversation.
45. BU was an excellent venue. Some of the workshops had similar subjects at the same time which caused scheduling conflicts. All lunchtime workshops were overcrowded and often had no technology support, like projection screen.
46. Less talks happening simultaneously.
47. More time for conversation exchanges with other participants between the sessions the same amount but spread over an extra day.
48. The majority of your attendees are practicing artists, and the majority of those are painters. I would have liked more practical things presented regarding marketing, different areas of practice, gallery vs no gallery, artists working alone in their own studio and how to connect to others, maybe only one or two sessions of residencies, etc. And there was an overwhelming amount of art + science presentations. It should be more diverse. I found it to be painfully myopic and boring for the most part. Also, there was a major issue with wanting to go to sessions that were in a different building but it didn't leave enough time to get to and from your mentoring sessions. Every mentoring session came in the middle of a session I would have liked to attend. This was very frustrating. If I am paying for the mentoring sessions and paying for the conference I should be able to attend both without compromise. The
mentoring sessions should be before or after the conference, or during a lunch hour when the conference is on break instead of being forced to miss a session or a round table. Final note would be that all sessions and workshops (apart from the evening activities or tours) should be in the same building. I’m sure BU can spare it. Very disappointing experience, coupled with a deep financial sacrifice to attend, left a bad taste in my mouth.

49. More round table discussions or more time for networking and mingling. I didn't feel like I had time to meet or visit with anyone because it went from session to session.

50. Better location for talks about sound and some of the workshops were uncomfortable as well due to noise.

51. Better maps (include detail of where buildings are where entrances are). Better directions on using public transit.

52. A much clearer calendar – more people and earlier access to names doing portfolio review/doctor hours – do NOT have international AND national residency info programs at same time!!

53. It would be great if the tours could be available at different times.. not all at the same time..

54. The hall for the main presentations is too large; smaller presentation spaces in general. The lunchtime round tables were excellent, but too short. Maybe add 30 minutes to them

55. Bigger space and longer time-frames for the practical roundtable discussions.

56. I’ve would have preferred a PDF of the schedule. The website was a little hard to read, and I wanted to plan my workshop schedule before hand.

57. A facility that is more conducive to meet people and informally talk. The student union cafeteria is noisy and not a good place to talk.

58. Paid travel and other expenses

59. More centralized location.

60. The only disappointment was that it often felt like the residency folks were advertising their programs instead of sharing expertise or offering insight into what they have learned in hosting artists.

61. Think about intentions of using Trans over "International Cultural Exchange" or "Cross Cultural Exchange"

62. Better advance conference info....format not very clear....

63. I thought it provided everything I wanted.

64. more information on the panel discussions, less information about the panelists

65. Maps or signs, you Mary, introducing the conference] and giving an overview of activities.

66. Having the conference schedule like in the brochure directly online (with blocks) - a few lines in the brochure about each session to figure out which part to attend (taking out some of the information about the speakers to gain space ?)

67. Thought it was very good

68. Better maps to locate workshops. better descriptions of the lectures in the brochure

69. Slicker web presence to entice sponsors with sponsors' information from previous years to showcase growth
70. Overall it was a great experience and I learned a lot. I would see a place of improvements in the area of knowing: who is who. Starting with the name badges. Here it would be great to add some keywords or name of the organization once is representing. Also a wall for mail to participants - speakers would be great. A place where you can just slide in a short note to the person you would like to speak with.

71. More Research

72. As I came from abroad I had to deal with time-shift. I was 2 of three times too exhausted to stay until the last panels/receptions I really regret. But that's my personal experience.

73. The name tags should say what country someone is from

74. Smaller groups, more alteration of size and interaction possibilities.

75. See question 14.

76. Perfect location- just need a little more time between sessions


78. Less overlap so I can go to all presentations if choose. More interaction between presenters instead of each just talking about their individual program.

79. Room temperatures a little cooler if you had a mentor session or tour, you were forced to miss some other good things!

80. Clear description of each session, better description in overall conference info online on where to go and what each session will entail. Assistants didn't always know answer- nowhere in info did it say to bring or buy lunch - for price I expected lunch to be provided.

81. Food

82. More time lunch. If we are all in the same space all day, then make sure that the lunch break out rooms have enough space and tables to put food on. I enjoyed the 2013 Conference where it was warmer and we had time to walk to buildings and then sit outside with new friends and eat and talk. Felt crowded this year.

83. Recording the sessions and offering participants the option to purchase … there were so many interesting topics covered during the same time slots, it would be nice to be able to hear what was going on in other rooms

84. Facilitated discussions

85. Better organization and explanation- for example - who are the mentors? It was left up to us to google every person mentoring ... a laborious task. Also was not clear on bringing lunch etc. or where the event was ... could be better organized.

86. Have at least some evening event in the same venue at the daytime conference.

87. Teach speakers how to speak into a microphone. Some lecturers need to focus on their message—not ramble....

88. Clarify that lunch was not provided Also - the wording was confusing that an event was called "keynote" but was help in parallel with 2 other activities. that was odd - usually keynote is for everybody, then choices start. I appreciated having fruit snacks in vendor hall. Would love to have hot water for tea - not just coffee.

89. More artists and meetings more dynamic

90. Nothing
Presenters involved directly with artists and community, (Sheikha Hoor Al Qasimi was fabulous), as opposed to academics who tended to be pretty boring. Some people were falling asleep and I would have too if I hadn’t left and gone for a walk!

An application that, in addition to clearly laying out the activities, locations and schedule, would help people find each other before, during, and after the conference.

Higher level engagements
More round tables
Some talks on similar topics could be condensed into a single longer talk. I.e. there were a lot of talks about residencies and a few of them could have been combined.
Editing of subjects, clearer program, fewer parallel sessions, clearer info on museum exhibitions
Nothing
Larger rooms for lunch sessions
A more interactive website (with links to the artists & speaker's organizations), more roundtable discussions/workshops/offsite visits, and for panels to be much more discussion-based, and less about presenting each organization (which could happen online)
Not sure you can, I had a fabulous time at the Conference, very, very positive and waiting to see what unfold following many interesting conversations.
Logistics could be improved. There were time discrepancies in the catalogue, multiple room changes for lectures, insufficient travel time between programs, and lack of way finding at events.
It is too spread out around town. hard to get to things. better to have it all in one venue, including the receptions, etc.
Music at reception was TOO LOUD. People want to talk and I got hoarse after an hour. It was particularly hard for people to talk and understand non-native languages or accents, but that is one of the main purposes of TCE. Maybe have music in part of the area, but also quiet areas for conversation? Or something much quieter - string quartet or harp or something calmer.
Food
Better directions to attendees, open conference with a welcome that includes logistics of who what when where how, felt lost quite often during the conference, better signage, a map of the conference facility that is posted in the main gathering areas
This is often the case with conferences but it occasionally felt like there was too much to keep track of, in terms of quality programs.

Question 16: What would be helpful for you to have on Transcultural Exchange’s Website?

1. Opportunity to submit late presenter bios.
2. The content is great and very informative but would be easier to access with a more comprehensive/simple/cleaner design.
3. Resources to collaborate with others.
4. Links to the related Facebook events
5. It's pretty comprehensive as it is. Can't think of anything.
6. A chat room?
7. Amazon.com style reviews (not hand-picked quotes). Videos of the presentations!
8. Parking directions
9. Clear navigation - users have to click down too many layers to get at needed info.
10. Updated information BEFORE offering registration.
11. It was very useful for someone unfamiliar to Boston and the conference. thank you.
12. The website was perfect, I have found all the information I needed
13. Good question. Hm. I think that the website is very helpful.
15. Maybe a way to access the speakers contact details (dependent on privacy, etc.)
16. There might be some improvements that could be envisaged for the design of
   the website for easier navigation :-)
17. The website has good and clear
18. I think is perfect as it is
19. Perhaps a "News" section to keep content fresh - updates of interest from
   presenters of the 2016 conference.
20. Seems good. I referred to it quite a bit.
21. Didn't get the full significance of the high quality, leading thinkers who were
   speakers early on.
22. A more substantial resources section.
23. Conference attendees
24. Not sure...
25. Easier navigation. Was very difficult to get the picture of the schedule
26. I know that BU is generous in giving you space, but i find the size of the halls
   much too big, would be great to have smaller venue spaces.
27. More accessible program information for conference delegates with disabilities.
28. Bios on EVERY portfolio reviewer. Better format for downloading of bios (they
   didn't download well and printing them out so I could make notes was a
   nightmare). Links from each Portfolio Reviewer in the signup section to their
   individual bios (going back and forth trying to see who they were was a
   tedious and frustrating timewaster). Better format for program download (pdf
   of chart like the one in the printed program) and better formatting design for
   the program notes, so that scanning for day and time would be easier. I spent
   literally hours trying to figure out which sessions I didn't want to miss and
   coordinate with portfolio review times that I needed. I know this is a lot to ask
   but it really makes a difference to be able to study the program and bios
   ahead of time and figure out what your priorities are. Downloading and
   printing allows you to make notes, trying to scroll thru cell phone while you're
   there is not good. ALSO my phone kept saying it had internet connectivity but
   it was never strong enough to get email, contact a URL or google anything.
   Stronger internet needed when this many people are trying to be online.
29. N/A
30. Information about the future conference as soon as it is available AM
31. Documentation of the sessions such as recordings
32. Speaker bios; I don't believe I noticed them in advance.
33. Chat rooms
34. Perhaps less information on each page
35. Travel times between venues
36. Have a directory of residencies with indexing by descriptive tags. Also an explanation of how best to use the site.
37. Artist and organization web sites
38. Better parking info better info regarding food distance to venues in walking time contact information for those who you had a mentoring session with better information on accommodations and there should be deals worked out with local hotels
39. Map
40. Attachments/links with Powerpoints & contact lists with information given during presentations.
41. Site is already quite good
42. Easier search-ability and we should be able to print out the calendar larger if we choose
43. Some related events...Well by chance we happened to go the Contemporary Museum of Art and by chance happened to be there to see Wahlid Raad do a performance which was so fabulous. Unforgettable. That was a magic moment.
44. I haven't used the web site that much
45. I thought that the content was sufficient
46. Everything is there, just better organized info and schedules, different design
47. To have schedule in PDF format that one could print easily or "print mode". It take so much paper to print and the font is very small otherwise.
48. Not sure.
49. Conference blocks - after the conference: link to presentations / websites / contact info of speakers (when made available)
50. Links to small galleries
51. Documentation of the conference. Photo and some short video experts.
52. Everything was fine and well done.
53. No improvements needed
54. No suggestions.
55. List of attending artists with links to websites
56. Schedules which one could easily print out day by day; better layout about presenters (with clear images of their art work alongside, or even in place of, their portraits) and more information about what the panel discussions would be centered on.
57. Clearer info and ways to search artist in residences
58. Ideas
59. I know it is hard to put up the booklet early, but I don't have a smart phone and relied upon a print-out of the early website listings.
60. It seems very comprehensive
61. I am having a hard time finding links to videos or powerpoint of the presentations.
62. Break down on funded and non-funded residencies
63. You had brief descriptions of some, but not all choices- it was hard to choose without any description. the linkage could have been better, more consistent - to go form broad view page, to specifics
64. Information, list of residencies, deadlines, practical info
65. More pictures
66. See previous
67. Clearer mission statement, aim, edited sections
68. It would be very useful at least abstracts of the sessions, or information, texts...
69. Nothing
70. A clearer program (in terms of graphic design, there are many information and it is not always user friendly to navigate on the website to see the program --> sections by days, hours ...)
71. It really is all there already.
72. Easier navigation (the way tabs are grouped and the names of them)
73. Meh
74. Maps, links to speaker's websites

**Question 19: What other kinds of activities would you like to see Transcultural Exchange do?**

1. Keep up what you already do!
2. The next step for artists to connect/collaborate. Putting people together.
3. More workshops throughout the year! perhaps an online space to follow up with groups met at the conference, or a place to deposit presentations and handouts that were used
4. Perhaps workshops around one of the topics that we had a roundtable on, eg water or archives in art. That way people get together more regularly and there is a better chance of sustained connections. International participants could skype in.
5. Conferences in Europe, exhibitions overseas
6. Create a contact list website
7. Ongoing seminars
8. Host parties! One of the great things TCE does is allow for networking. Between conferences TCE could host a handful of parties around the world (and charge for tix) to help people stay connected.
9. Portfolio review
10. More small group networking, more activities where people had to work together to accomplish something
11. I’ll think about that. The conferences are great! I'm looking forward to the next one!
12. Perhaps some sessions that did involve other researchers. There was a panel with a policy maker and it deepened the conversation. Further it would be good to perhaps enable further visitation to local museums or galleries. There was a bit of it this year, but it conflicted with the other components of the program. Further, I’d have put that MIT keynote earlier in the program to kick things off a bit more dynamically.
13. I can't think of any further activities
14. More programs on how to connect with international galleries and museums.
15. The schedule for this and the last conference was strong
16. More hands on workshops
17. I would like to see TCE work with the City of Boston to assist development and funding of TransCultural residencies or events/collaborations with international arts institutions or artists in an ongoing way.

18. Can't think of anything.

19. Work w professional established and early career artists to learn about and connect with the incredible global activities and thinkers.

20. Maybe address some of the cultural issues around appropriation.

21. Connect individual artists across countries.

22. Perhaps artists who have been to the residencies in their peach Kulcha sessions.

23. Tête–à–tête networking between speakers - speed-dating style devise ways for panelists to have more robust discussions, perhaps creating more specific topics or even debates. Facilitate international exchange and networks more actively, perhaps with a membership so that if you’re visiting another country, you can easily reach out to a likeminded professional associated with TransCultural Exchange.

24. Suggestions to have occasional small gatherings of Boston area artists and curators.

25. To include contemporary art venues such as ICA...

26. Continue to opening up to an increasingly diversifying community of artistic creators including and accommodating those with disabilities.

27. Better representation of major residencies so we can have portfolio reviews with them: Jentel, Brush Creek, Ucross, Yaddo, McDowell, and more European residencies (Iceland in particular).

28. Create a forum on website that conference participants and presenters can access in order to further conversations and post opportunities, etc.


30. Just expand its existing programs.

31. Interactive workshops.

32. I think improving your presence as a clearing house would be great.

33. Arrange purpose-oriented public events. Art get together with focus on social impact, i.e. Art residencies, workshops with accompanying exhibition.

34. More workshops.

35. Could there be booths or tables for presenters too? There were only tables for college art programs, but my organization would have benefited from a booth or table in the main gathering hall.

36. Posting opportunities on web site each month similar in style to CAA employment listings.

37. More possibilities for conversations and dialogues and more artists.

38. More frequent conferences alternate years overseas and in Boston. Sorry, you asked. :)

39. Resources listserv.

40. Workshops with artists talking about process.

41. I think you've pretty much thought of all of them…more would be overwhelming in my opinion. One can only do/take in SO much!

42. More networking opportunities.

43. Cross-cultural projects and exhibitions.

44. More interesting workshops.
45. Include trans artists and trans artist organizations.
46. Broader exhibition programme
47. Pecha kucha - phd Thesis in arts & culture in three minutes
48. I would appreciate if there would be a second emphasis on artists experiences in their daily life: communicating with galleries, museums; exhibiting in difficult circumstances, sales of work yes or no etc
49. Keep doing what you're doing
50. Actual interaction between artists of different cultures that engages our creativity and practice in relation to each other instead of just being talked at by administrative or marketing staff of a bunch of residencies. That's not a cultural exchange, it's just advertising and generally it was done very badly or carelessly. Presenters should have put a lot more work into making their sessions engaging and information- or activity-dense instead of just reading off a power point that I can already read for myself and a program that offers no descriptions of the sessions. I would like to see interactive, engaging, and creative sessions and not just one phoned-in presentation after another of information I could easily get by visiting that organization's web site. I got up and walked out of at least four sessions because I felt my time was being wasted. Unimaginative, off-putting, and lacking in diligence or concern for giving attendees value for their money and time. As best as I could tell it was a junket for people who run residency programs. You guys have some work to do. I am usually very tolerant and flexible, and easy-going, and have been offset of enough conferences to know what hard work it is to put them together, but you dropped the ball hard. I felt a bit cheated and am willing to tell you why, from a working artist's point of view. Hopefully you can improve.
51. Studio visits with international artists - perhaps during the interim between conferences
52. Not sure
53. It would have been nice to have participatory projects going on at the opening and closing receptions, like adding to a group art work, or all leaving best thoughts from the conference on post it notes. Something to create together and keep us interested.
54. Listing of residencies presented with info.
55. Not sure
56. More from Latin America
57. More of what you are doing.
58. Maybe a few more physical/spatial events, even some onsite yoga sessions. I found all the sitting to be a little uncomfortable.
59. Socially engaged experiences that had depth
60. More practical information for working artists.
61. The conference was perfect. The lunch-time confabs could bloom...do they need any assistance?
62. Apply its knowledge to practical solutions
63. Local chapters? meetups? networking pages? pages of activities to get involved in? ways to connect with other artists, projects, activities
64. More situations for participants to meet each other
65. Exhibitions
66. Demonstrations of different techniques used by artists.
67. Ongoing match making between artists and venues
68. More meet and greet type events.
69. More concerts!
70. More interactive sessions, less panel, lecture format
71. Not sure. 3
72. More free events, the extra charge deterred me from going.
73. Audience engagement components, intentional networking events that construct specific engagement between attendees that do not know each other

**Question 20: How do you think this Conference will benefit your career?**

1. I learn so much at each conference and meet many new people. I find both very beneficial to my career because I am able to apply what I learn immediately.
2. The conference creates wonderful opportunities to work and present my work internationally, as well as opportunities to meet super interesting people I can invite at my institution and/or exchange with.
3. It already has given me opportunities to exhibit and collaborate with others overseas and enabled me to connect with other similar minded artists, gallerists and curators.
4. Knowing what's out there - understanding how the players in the art world interact with one another helps one see how they may fit into it.
5. Yes!
6. We will have wait and to see what develops
7. Through connections with others. More than my career, it has already benefited me by exposing me to many, many ideas, programs, organizations.
8. Expanding my professional relations
9. Networks made during the conference will prove invaluable in the future.
10. Contacts
11. Expand my network and know about different career possibilities.
12. in publishing my book, and in providing valuable contacts
13. This time around I didn't get the same feeling of having learned about some great secrets, but I did meet a lot of great people.
14. For tenure
15. Not yet sure - we'll see if anything comes out of the contacts made there.
16. This one is a loss.
17. It provided some networking opportunities, information on 3D printing that I might use, and info on marketing my artwork.
18. Meeting talented people!
19. Overall, it was interesting and inspiring.
20. It already has changed my career in many ways. I am hoping that I will be offered one of the residency and/or exhibition opportunities as a result of the portfolio sessions. I am also looking forward to staying in contact with artists and writers that I met in one of the round-table lunch discussions in particular. That was a great group!!! They expanded my ideas about art and historic/personal/social trauma! Phenomenal!! I also learned a lot from the panels ~ new information, artists, and ideas that I will weave into my own teaching and practice. Thank you!
21. Through the networks and connections developed there
22. I intend to follow up on pursuing international exchanges abroad to expand my artwork and communication with others.
23. My mentor had good suggestions and I will follow through.
24. In expanding my awareness of art production and debates. Through meeting a wide range of speakers and visitors - contacts for the future. (I already got to meet up with a few attendees afterwards at the Armoury show in New York)
25. I think I will move forward in applying for residencies.
26. Great chance to meet people of influence. I think it will have a direct impact.
27. By broadening my network and international know-how exchange. Also as an inspiration through sharing and exchanging the various strategies in diverse cultural and political environments.
28. New connections
29. Is a great step forwards for myself and the promotion of the projects I am involved on as well as to create the perfect environment to establish new connections.
30. The networking and learning possibilities are unmistakably beneficial to anyone’s career. Similarly, what I learn and who is doing what, I relate to others, along with the email addresses, so the information and possibilities spread beyond the conference event.
31. Expanded network
32. Doesn’t further my career as I’m already established but provided valuable access to practices taking place internationally.
33. There were some great subjects covered that I will use in my own job.
34. It has given me the opportunity to work with Biomedical Modeling and that will be a major benefit for my art career.
35. Not sure yet, had one very good mentoring session that might help with something I have been trying to solve for years. Also met some of the people behind some residencies and realized the residency was not right for me!
36. Really not sure yet
37. As an artist I am more aware of various international opportunities to explore. As a Curator, I’m more connected to an international perspective and have gained more confidence in my field. I have created more networks for future international projects.
38. It has connected me to professionals outside of Boston.
39. I can give some of the interesting information to my colleagues and my students, also personally, I am interested in some of the residence programs.
40. It helped create visibility for issues and topics I care about.
41. Helped me put portfolio together and got very positive feedback, may lead to residency acceptances and possibly representation with a publicist. Next time I will make many more portfolio review appointments, but not during pecha kucha, please!!!
42. I have made some very interesting contacts, which hopefully will lead to future collaborations and further reach of my current projects.
43. It globally broadens my scope of the arts
44. Networking opportunity through in person meetings, learning about methods and projects
45. Enormously in terms of moving from what I was already doing for arts advocacy; also connecting with the overall conf. talent was a boost.
46. It has increased contacts and my own breadth of vision
47. I hope to connect with a residency and to incorporate global awareness/collaboration/research into curriculum where I teach.
48. Quality of exchange, depth of ideas, possibilities for future projects.
49. Curriculum connections for youth
50. Further it
51. TCE to me was such a rich and rewarding experience. It gave many new contacts, interesting perspectives, thoughts, inspiration, benchmarking opportunity and valuable memories. I see TCE as a most valuable art platform, "one of its kind", which can be a flagship for other initiatives that is aiming to promote dialogues and collaborations that will sow seeds for new endeavors and positive social impact. I am sure participating at TCE will have a great positive effect on my career, it somehow feels that it already has, via the many new connections whom I had opportunity to meet with, and the new perspectives it has given me. Valuable outcomes to build on. Not at least, it has shown opportunities for collaborations with other artists who just as I, want to make the world a better place to live in. It has also given me a new inner experience to build on. During one of my mentoring sessions, I was invited to a residency, which again means opportunity to meet with even more art colleagues that want to create experiences for others, and seek new exchanges and endeavors via the Art scene. I also hope that other opportunities, which I yet do not know of will develop out of this, hence togetherness and collaboration, which TCE offers, is key to "moving mountains". And if I can be part of that, that means to me a benefit to my career.
52. Hmmm. I was pretty unimpressed with the conference and what it offered.
53. I think presenting was a good way to reach a lot of artists.
54. I hope to apply for opportunities abroad.
55. Contacts and stimulus to continue
56. Taking opportunities that I would not have known of.
57. It has already taken me a level up! and made me happier in my career... It's important to see what's happening in the art world - seeing what other individuals or other groups are doing all compacted into one place is so beneficial. Making contacts is wonderful as well. Getting a view of cutting edge work around the world is good as well. THANK YOU!
58. It was inspiring to be in the space with other artists talking about art and artist exchanges. I was informed of a few residencies that would be perfect or me.
59. It is always very provocative, always inspiring to me, that helps.
60. I think that I'm more inspired than ever to seek out new opportunities
61. International connections and ideas for future projects and research
62. Thru networking. I met really interesting people. I am hoping that it will move me towards getting a teaching job.
63. Networking opportunities
64. Greater knowledge of opportunities available, and a greater chance of meeting the people one needs to know.
65. I met all sorts of artists, residency directors, and gallery owners from all over. The connections I was able to make were great, but obviously all the information is indispensable for how I move forward with my work and how I navigate residency programs.
66. Networking with other art professionals, learning of international opps, excellent basic info seminars
67. Helps make contacts to come to my residency.
68. Extremely positively!
69. Meeting and connecting with like minded people who share my vocation. Stretched boundaries and ideas.
70. Yes, without a doubt! As a speaker, it's a great added value to the activities of my organization. And having the possibility to attend other sessions expands my horizons and makes me think of what priorities I need to set for my work.
71. I would like to return to Boston to exhibit and to have time to pursue my doctoral research there and avail of the opportunities a big city offers
72. Networking with other artists and curators/ art advisors..
73. During the conference I was able to meet my peer group - the old friends and making a new once. Through the conversation some ideas for future cooperation originated.
74. A few contacts
75. The conference has widened my horizon. I got know many organisations/art institutions that I did not know before. I hope to start new art projects with some of the contacts I made at the conference.
76. It has benefited my career by significantly broadening my understanding of our practice nationally and internationally
77. By giving me a space to network with other artists in between or instead of attending sessions. That was my best experience this time, at least.
78. Networking and getting to know colleague artists and other art related people.
79. Burst open new ideas and help develop more working connections with other artists.
80. I now have am keyed in to overseas residencies.
81. I made several amazing connections, met in person someone who had recently interviewed me (via skype) for an important position, and even did an interview for www.mvtjournal.com with someone I met there. Very much looking forward to keeping in touch with some of the persons I met, even though most of the artists were much older and much more established. In fact, it was a true privilege to get to meet and speak to them.
82. Ideas of residencies and grants
83. International gallery info
84. Not sure it will - info I learned was interesting but not always useful - one lunch discussion was very unhelpful to me
85. I don't know yet
86. We had several artists interested in our 'residency' in Senegal. PM
87. Contacts made and ideas planted are already creating a paradigm shift in my thinking about future work and collaborations
88. It was important in that it got me to be around other artists and involved in topics of discussion
89. Expansion into an international market
90. It has given me a real boost by expanding my ideas and seeing that we all face similar challenges. I was very pleased with my mentor review sessions and with meeting so many people with whom I made solid contacts.
91. Not sure
92. Motivation to do residencies, which I am really eager to do; increased confidence and sense of myself as part of this larger community; appreciated all the programming about activities around the globe.

93. Lots of contacts
94. It is too soon to tell but learning anything new is always a positive step forward.
95. I am not entirely sure - I am still wondering if it was beneficial for me specifically
96. Inspiration, motivation,
97. I did meet someone that will be a good connection in the future
98. Possible residency in China, possible connection with an artist and her house in New Mexico
99. It was informative.
100. Minimally.
101. It open your mind, eyes, ears... is always great get out of your desk in my case and get to know new colleagues, artists, programs...
102. Hard to tell
103. Not sure yet but has me thinking
104. Although I was not able to attend for the entire Conference, I believe that following up on the many resources mentioned during the sessions I attended might be helpful in pursuing additional opportunities for exhibitions, collaboration, and developing my work.
105. Primarily the inspiration and energy. We all need a little lift along the way and this did exactly that.
106. Many new contacts
107. Good contacts, some really interesting programs.
108. Exchange of knowledge
109. May lead to one or two more collaborations. Already had meeting with a participant from Australia on Monday before she returned.
110. I made great connections, was inspired, learned about the career of an artists and what is expected.
111. Don't know
112. Meeting people with similar interests and hearing their perspectives and experiences
113. Excellent opportunity for networking.
114. It was a great opportunity to network and meet and connect with new peers.
115. Residencies and perhaps exhibitions

**Question 23: Any additional comments are appreciated**

1. Thank you!!!
2. This is important work. The international connection brings people together and especially in today's climate, we need to work together.
3. Thank you for all of your hard work!
4. Keep on going!! great work
5. THANK YOU for doing this!
6. Many many thanks
7. TCE rules A#1
8. Mary Sherman is a fabulous leader
9. The "gala" was not so great. It was too expensive at $85 for those who did pay (like me) and it seemed that most attendees did not have to pay (ie. the presenters). Also, one drink ticket was not enough. Ridiculous to have to pay extra for soda after the ticket was used. The DJ played good music.

10. Congratulations on a successful event!

11. Excellent conference. Looking forward to the next one.

12. I’m so glad I attended for even one day; I will make sure to arrange for full participation next time.

13. No, thank you

14. Really appreciated and enjoyed attending the conference, it was a generous and enlightening space. Has given me real food for thought.

15. Thanks again for yet another inspiring conference!

16. I think that this conference was perfectly organized with a wide range of interesting people, even more than the previous editions. perfect timing for each events and a perfect choice for all the panel (subject and speakers)

17. BU is a strong location. Mary did a tremendous job, as always. The volunteers were excellent

18. Wonderful work.

19. I would love to present at the next conference! I was very impressed and hope to keep in touch with everyone I met. I think the concept of being a multi national practice artist/arts professional could be fascinating to discuss.

20. I understand that your mission focuses on students and young artists but I would encourage you to reach out to a broader New England and US audience

21. I think I covered it all. Thanks for all your hard work!

22. Thank you for organizing such a rich and varied conference. It was a great pleasure to be involved and I look forward to attending more conferences in the future.

23. Thank you Mary for inviting me to participate!

24. The exchange between the attendees and some of the speakers was great-the mentoring sessions should be only available for professional artists.

25. Thank you so much for the enormous effort you made to make this conference a success. I really look forward to this conference, this was my third and I hope to attend many more.

26. N/a

27. Generally in academic conferences people arrive, present, then disappear. I found myself with a lot to walk away with, not just conf slam dunk & gone. I expect to cultivate a number of encounters THX to the format.

28. It's getting better and better, and the energy is building

29. Other presentations I appreciated: Sharjah Art Foundation Pecha Kucha (though I was only able to attend one)

30. Mary Sherman did a great job

31. Thank you!

32. One thing that was very noticeable and appreciated was the employees and the volunteers of TCE had great attitudes, were very helpful and sweet, and very pleasant to interact with. Everyone had a great attitude and it was a very nice place to spend three days. I like it being held in the Boston area, but I think it would be great if the location rotated. For instance, East Coast - Middle America - West Coast, and so on. Everyone was professional and largely open to conversations and ideas.
33. Offer art exhibition on various global topics periodically
34. I thought it was a bit expensive, but I come from a country with serious exchange control and I was just in Boston by chance, so it was a good opportunity. Perhaps more younger artists would attend if it were not so high in price.
35. Good conference, only sad I didn't have enough time to spend there
36. Many people commented that it would be desirable to spread the conference over 4 days to have fewer conflicts between simultaneous events.
37. It’s a very difficult undertaking to have a conference that encompasses so many fields of art and I personally appreciate the hard work of Mary Sherman and her staff as well as all the volunteers! BRAVO!
38. To be honest, I am grateful I attended. It was great... But for me, the last conference was stronger regarding programing and content. This conference seemed weaker.
39. The presentation spaces are not that great, the lounge is good, people can meet and socialize, but the rooms where presentations take place are very dull and too big.
40. I was a little confused if the conference was for artists or academics. I kind of found my niche, but it took a bit. I don't think that I was alone in that confusion.
41. I think Mary Sherman has done a wonderful job in pulling this conference together. It is amazing that she is able to do what she does accomplish on a limited budget and staff. Hats off to Mary!!!
42. Great job Mary Sherman!
43. No comments
44. It would be helpful for reviewers to have artists names a few days in advance for portfolio reviews.
45. Really good experience! Thank you!
46. Needs more actual trans artists and trans artist organizations that don't just use the word Trans improperly to mean international.
47. Thoroughly enjoyed the stimulating atmosphere and would prepare better if I attend in future to take advantage of the things I found most valuable
48. Thank you for an amazing opportunity to interact with others with similar interests.
49. SE Asian session was the most organized, informative and professional but not of putting. Iola was excellent.
50. Thank you for the organization of this conference, with so many speakers and attendees. It's great to see we are a big group interested in these topics!
51. Thanks to all involved for a wonderful conference especially Mary Sherman
52. Wonderful work ;)
53. Thanks for the hard work in preparation of the conference and execution. It was a really cool impulse for me to go out from Europe and see what is new out there.
54. I will write the additional comments in an additional Email. Question 12 was not clear to me. So I answered it with the total amount of hours during the three days conference but I do find it not precise enough.
55. Please continue these conferences!
56. I thought it was a fantastic conference. As a young artist there is absolutely no way I would be able to afford the conference; I was so privileged to get the
chance to attend, and indeed it was much better and much more valuable than I could have imagined. I hope to attend again in the future very much! (And maybe one day far in the future to speak!)

57. Overall, I thought the conference was excellent—just the few comments I made. Also, the first day, the auditoriums could have been marked on doors

58. I really enjoyed the conference! I do not have any suggestions at the moment. I wasn't sure what to expect so I'm still reflecting on the process. Thank you.


60. I LOVED doing the portfolio reviews. Was nervous that I wouldn't have anything to offer, but found that I really did have 'fresh' ideas for my participants.

61. This conference was a provocative intellectual adventure and a delightful opportunity to reboot my art practice with fresh approaches and new acquaintances.

62. The other presentation I liked was the panel discussion on Marketing. I am doing my own research in that area, so it was good to here critics addressing that issue of marketing and criticism. And again my favorite event was the roundtable on discussion. We entered in a very personal space about what it means to be an artist and touch on difficult ideas in the arts. Again I would like to submit a proposal for the next transcultural event

63. What a great conference. It was so well run. I was only sorry that I could not go to every presentation. And I got to speak with the accessible new director of the MFA.

64. Thanks! loved it! only found out about it completely by accident. Not sure why i didn't know about it. On some level, the name is not self-revealing. Maybe have a long tag after the org/conference name like (just on the spur of the moment as an example) "an international conference for artists in all disciplines to learn and exchange ideas, make contacts, expand their horizons" etc. So that anybody seeing a reference to the conference would have some generic idea if that's the sort of thing they'd be interested in.

65. There were a couple of residencies in foreign countries which were presented, but which didn't accept anyone from outside their region. I wondered why they would be promoting their residencies to an audience that couldn't qualify for admission. A minor thing but it struck me as strange. I really enjoyed the lunch-time round table discussions. I realize this is a challenge but the rooms were packed with people standing all the way out into the hallway, in some cases. It would be great if there were larger rooms to accommodate more people. Overall I thought the choices of presentations were great and allowed for the ability to find something of interest in each block of time. It was also nice to be able to leave a presentation if it wasn't resonating and try a different one. There was however a problem, on more than one occasion, when people would enter a presentation half way through or even toward the end and then start asking questions which the presenter had already addressed earlier. It was rather annoying to those of us who were there from the beginning. I wonder if there is any way to promote good etiquette amongst the attendees? They should be advised to wait until the very end of the presentation and approach the presenter on their own with questions, if they've arrived late. Thanks for a memorable and interesting couple of days.
66. I found that the speakers and presenters were top quality. And the topics discussed current and of interest to me. What I felt lacking was the audience and I am not sure that the right people were in attendance, if they were sophisticated enough as artists.

67. I found the level of attendees and some of the presenters to be surprisingly non-professional. It seemed like the majority of attendees were just starting out, and I had hoped that there would be more interesting curators there. This made it not such a great match for my expectations as a mid career artist, but I'm sure it was great for those at the beginning stages of their careers.

68. Thank you
69. THANKS!
70. Thank you for a wonderful Conference! I look forward to attending the next one, as well as learning about other activities and opportunities offered by TransCultural Exchange.

71. The thing that really needs to be said is thank you.

72. I loved the conference. The sharing of ideas and interaction with people from all over. It was a blast! Thank you, Mary!

73. I had a great time! Would love to go again. Also, the geographically challenged two for one special was great!
C.2: 2016 POST CONFERENCE COMMENTS (through e-mail with TCE office)

- I just want to reiterate what so many have already said: What you have achieved with the Transcultural Exchange is extraordinary! You have managed to create a such a stimulating event that acts as a magnet for the most stimulating individuals working within residencies and the art scene internationally. My compliments to you on a flawless job!

- Wonderful! Thank you.

- I have been in touch with x and thought she'd be a great fit for an artist-in-residence at x (even though my connections are somewhat old I'll try to connect her).

- On my webpage, I listed some of my discovery highlights of each day (you can see that here): these included Florian Dombois, Josephine Turalba, Iola Lenzi, and Ingo Vetter. I was able to interview Benoit Maubrey for MVT, a new journal I recently started devoted to landscape art and architecture, and have made warm contacts with Cecile Vulliemin (of Hors Pistes and Swissnex Boston) and Yannick Franck. I also ran into someone who had recently interviewed me for a PhD (Sandeep Bhagwati) in person, which was great and helpful for both of us. The conference already had, and will continue to have, a great impact on me both in terms of the contacts I made but also simply in terms of new ideas, ways of making, and kinds of thinking that were opened up to me there.

- Also have been in correspondence with x in x to work on ways to connect Boston artists and social movers with Asian artists/activists. This may take some time. :)

- I was able to create some interest at City of Boston with the "Circus without Borders" tour. The CoB Arts and Culture people think the ICA would be worth trying to engage on that front...The CwB project originated locally but as it developed, it connected troubled young people from an Inuit tribe in NW Ontario to street orphans in Guinea through the art of acrobatics. The talent, as well as the story, is quite amazing.

- Things are going so fast, I think I didn't thank you for this amazing conference. It was maybe the best!!! I connected with many interested people this year. Just to let you know, one of the artist who came to the portfolio review), came to see me last week. I was very interested by her work and we are going to do a project. She is going to do a project with the prison nearby and we are also going to present the result of this collaboration in our gallery in 2017. I'm still in touch with x and x who were in my panel (we became very good friends in fact) and I wish I'll be able to work also with them.

- The speakers and attendees were so passionate and interesting.

- It seemed like a 'mini Davos' of the arts with lots of generosity and positive artist energy!
• So far, there might be some positive outcomes and projects from the contacts I have made during these few days at BU.

• I’m in the process of joining a local art museum or foundation to participate in the development field.

• I have met with a couple of people from conference to discuss possible projects, so we shall see if something emerges.

• We recently designed some models for one of the 3D printing industry giants and they used a picture of one on the cover of their brochure!

• I hope you felt happy with the conference and will be doing it again, I look forward to the next one.

• Each conference is a bit different, which makes it interesting!

• I’m currently at x. I was suddenly invited for a month-long artist residency fellowship here and am loving it!

• I hope at the next conference there will be more US residencies presenting. Foreign travel is so problematic these days, much prized for us here, but expensive, usually not funded, so not easy. There are hundreds of good residencies here in the US.

• My own priority is learning of residencies that would possibly accept my kind of work (traditional, not science, environmental or community-interactive). Having the chance to meet the directors or reps in person is a major priority for me, it always helps with acceptances.

• So I also wish the Pecha Kucha (where we can find out about the residencies) could be scheduled at times that wouldn't conflict with the one-on-one sessions. To leave Pecha Kucha till the last, when it's totally too late to meet the rep, is frustrating and seems to be a lost connection opportunity for both artists and directors/reps.

• Thank you again for all the work you do to make the conference possible for us all!

• And, if you need me for portfolio reviews in the future, I'm happy to do that. Out of the 6 people I met with, I offered them all something at x (a gallery talk or groups show... one guy from England I offered to bring him to the U.S. and have him talk...). One artist will be included in a group portraiture show in September.

• One of our speakers, x got these gigs as a result of participating in the Conference:..., (list)
• Except I would take the opportunity to thank you again for everything, it was just great being there with you, meeting and talking to that wonderful selection or art exchange activists around the world.

• I made several connections that might be interested in partnering in Artist exchanges.

• It was a wonderful experience, I will look forward to the next one in two years, I intend to tell others of this conference.

• I got an invitation to Montreal this autumn, lot' of business cards, Goethe wants to do something with me, non-events as well..

• X already sold a painting of an artist she met at the Conference, set up a studio visit and has been in touch with all the artists she reviewed.

• This is a marvelous conference. It seems, increasingly, that more and more interesting international curators and certainly residency directors attend. The networking possibilities are extraordinary, and while there are "academic" intervals, nothing is at all tedious or overly theory laden. The combination of real world experience and broad knowledge of the global art world that attendees possess is striking, and all participants I met were happy to be present, whether participating in sessions, meeting in corridors, or visiting sites in Cambridge.

• I'm glad to hear the conference was a success! I really enjoyed my session, "Marketing Isn't a Dirty Word" and have been getting a lot of positive feedback too. I sold out of my books (brought 30 to the conference), the room was packed with people crammed into the corners, and many people have been asking for a copy of my presentation. The only negative feedback I heard was, "you needed a bigger room and more time" - good problems to have!

• You should be proud of your hard work and all your dutiful volunteers. They were wonderful and the attendees were quite lovely too. Thank you for letting me participate!

• I wanted to write you for the incredible opportunity to attend the Transcultural Exchange conference this year. When I saw the online posting for the scholarship, I had little idea of what an immense, diverse, and rich experience it would be (there's no way a list of prestigious names can capture quite how amazing it is to have all of those people next to one another talking).

• I would be happy at any point to write about my experience at Transcultural Exchange in any way that might be of help to you and funders. I am exceptionally grateful for the opportunity and give my warmest thanks.

• Thank you for the kind, supportive words! I will keep you posted on how things develop. :)

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• Thank you again for such a fabulous conference - truly an impressive undertaking.

• I am happy to add some ideas to this already so well thought conference. In fact all the attendees in my rtd haven't been abroad so most of the time I answered their questions and shared my experiences. Following your suggestion I expected more of a discussion and people already in a process of preparing something abroad but it turned out to be more like a seed planting... successful though I hope.

• You do very well and each person getting a new direction from the conference in their life is a success! But I do understand very well that you want to reach hundreds of them and not just a few.

• TCE 2016 was a blast!

• Thank you again for including me in the TCE. It was lovely to see you and to enjoy some of the proceedings.

• Thank you so much for inviting me as a presenter to the conference. I am still assimilating all the new input I got from the conference.

• I made very interesting new contacts. For example I was spontaneously invited to give a small presentation at the Boston University Academy. There is even interest for me giving a workshop one time which I would love to do. We will see....

• I hope you can enjoy your success and are looking forward to organize the next conference!

• I’m working on some story ideas about follow-ups I’ve made with several artists and connecting them to some venues here. Just the very beginnings of ideas but I’ll share them soon.

• Thank you for all the hard work, late nights and time you put into this conference. It was great to meet so many new faces and I appreciated all the support of yourself and your staff. So many lovely projects on across the world -- thank you for bringing us together!

• Thank you for the conference!

• I felt that the importance of the mixture in the program rose to another level this year! What earlier has seemed a bit of a confusion, to invite so diverse speakers etc. made sense in a new way.

• I began to think about it as real cultural diplomacy in times when it is needed quite acutely for many reasons. The multiculturalism is relevant as ever!
• I had a great time, lots of discussions and inputs.

• It was a great pleasure to be part of the TCE. Such an amazing and really necessary event! I want to congratulate you for all the work done. To be part of the conference was a unique opportunity for all of us to get to know each other, talk about possible collaborations and indeed develop trans cultural exchanges, so again Thanks for everything.

• I connected with an artist that I met during the crits....actually, I’ve heard from all of the artists i met. they were all so nice and so anxious to talk about how to get there work out in the world. it was a great experience for me. again, thanks for including me.

• Thanks so much for asking me to participate - I was so pleased to be part of it!

• You did an amazing job putting it together and gathering such a varied and interesting group of folks from around the globe!

• Congratulations on the smashing success of the conference. It was wonderful to meet so many passionate people from across the world and a pleasure to be involved.

• I hope you have some time to rest after such a mammoth effort.... I also hope you come and visit us in Australia some time soon!

• Thank you very much for the opportunity to get networked with people from different countries and cultures. You alone are a force to drive the typhoon away or to create an energy having its own channels to move in right direction of positive approach. Thanks again for everything you did for me.

• It was a pleasure to meet you during the conference. Volunteering was especially rewarding - meeting so many like-minded art intellectuals was indeed a superb experience at a first-rate event!

• Thank You for such an enlightening, engaging and well organized event. In addition, a note of gratitude for the mentoring session.

• It was a great pleasure to be part of the TCE. Such an amazing and really necessary event! I want to congratulate you for all the work done. To be part of the conference was a unique opportunity for all of us to get to know each other, talk about possible collaborations and indeed develop trans cultural exchanges, so again Thanks for everything.

• Thanks for your email and Information! And once again: Thank you so much for organizing this conference!

• As you predicted your email box surely will be full of letters expressing thanks for the value of the Transcultural Exchange 2016 conference. This is one of those
emails. I found this first ever Transcultural Exchange conference I have attended a very satisfying experience. I ran a roundtable on artists working with medicine on the first day and it was such a good way to get to meet thirty plus attendees interested in the same sort of area that I am. All of the attendees at the roundtable gave clear and short input so that could become a great opportunity to share experiences and thoughts on the process, how to get started and what other people were doing. It wouldn't have worked as well as it did without this generosity and willingness to allow others to speak. I made a great contact at that first roundtable followed up by doing the Biomedical Imaging tour on the next day and started work with them on the Monday following the conference. All in all I suspect that may be the fastest confirmation of action resulting from the conference.

• Once again thanks. This conference allows walls built between artist, scientists and engineers to be bridged and that is no small feat. You should be very proud of the achievements of this conference.

• I am a student in Transart that was a participant in Transcultural Exchange-Boston, and wanted you to know that I thought your facilitation and organization of the conference was outstanding!

• Congratulations to a job well done!

• The TCE 2016 has been a wonderful, inspiring and eye-opening experience for me. The way you designed this conference to be a true meeting place of different actors in the artistic world really worked. I do not recall any other conference where I have had so many meaningful meetings and conversations that really went deep into live matter of what it is to be an artist today.

• And I would like to reiterate my offer to be of any help for the next TCEX. ...if you are still interested in a collaboration with the Haus der Kulturen der Welt, we should have a longer conversation about it. Also, Montréal might offer some good facilities, and support could be found here, too. I am currently co-director of the Hexagram Network and this would be a good place to start thinking about it.

• But most of all I would like to offer up a subject that I believe could be potentially interesting to the conference, especially if our socio-political world continues in the direction it seems to be heading: Resistance as Art, Art as Resistance - it would be an invitation to all the grassroots arts, the non-socially competent "hermits" of the art world, the disnovation vs. innovation movement, the anti-career and anti-academia impulse of making art etc. - the role of art as a counter-model to discourses of efficiency, innovation, standardization, homogenisation and corporatization of our lives. This is nothing new, of course, but I think, from my many conversations with younger artists and and my grad students, that it is something the coming generation feels very strongly about and is enacting in an immense variety of formats, actions, projects and communities, going far beyond the ultimately aimless revolutionary furor that a part of my generation experimented with as a motivating force for art. A focus on
such current resistive practices and discourses might be draw very interesting people to the conference.

- It was a pleasure to meet you during the conference. Volunteering was especially rewarding - meeting so many like-minded art intellectuals was indeed a superb experience at a first-rate event!

- Thank You for such an enlightening, engaging and well organized event. In addition, a note of gratitude for the mentoring session.

- It was a great honor for me to meet you and to be part of your wonderful project.

- I add my thanks to the chorus of gratitude for bringing together such a rich array of people, places and ideas.

- The round table I led on water was a wonderful, diverse assemblage of passions and means: sculpture, installation, performance, photography, painting, activism, poetry, architecture, ecology, to name a few of the means cited. There were around 30 people from all over the country.

- We created an email list and a google document for sharing resources, so hopefully this nascent network will yield many future connections. It’s hard to imagine so easily pulling together such a group in any other context.

- Thank you for your encouragement and creativity in suggesting I do something on water. It was heartening for us all to find like-minded spirits.

- I would in turn encourage you to add more such round tables to the conference, more ways for people to find common ground and conversation in addition to the more “vertical” relationships of the mentors and the talks.

- Congratulations and best wishes. May TCE burgeon!

- The conference was wonderful and I’m so glad we were able to participate!

- Thanks so much Mary – it is a terrific conference and I enjoyed speaking with everyone I met!

- I met Mischa in Boston and heard about his projects in our Transcultural exchange conference where he is also the selected artist for intervention project into the city! I feel there is a strong link to many of our efforts by our artists in Taiwan, seeking presence in political activism in the public realm. if there is any way to connect you two let me know! and if our studio can be of support also let us plan ahead.

- It was great to experience TransCultural Exchange another time. You should be proud of how respected it is and you are. I definitely think that it’s something
needed by artists in general, but in particular it's a special contribution to the city of Boston. I know that it's helped me give shape to the logistics of having a career as an artist, as well as shown that living as an artist (obviously) doesn't mean one thing. Congrats on another awesome conference! You should be proud.

- Many thanks for the opportunity to attend and to moderate the Far Flung Residencies Panel. I appreciate all of the hard work that you and your team dedicated to the event.

- Our panel promised to disseminate some of the slides and info that audience members wanted to spend more time with. Please point me in the right direction as to where I ought to send materials so that they can be available for any attendees who might want them. I will inquire with my panel if they would prefer for me to collect them and then distribute, or if they would prefer to send them directly to you or to another contact. Of course, please let me know if you have any questions regarding this request.

- Once again, thank you for the opportunity! I look forward to crossing paths with you again, whether at the next TransCultural Arts conference or another arts event.

- Thank you for a stimulating and beautifully organised TransCultural Exchange. It was a pleasure to be involved and share a few aspects of Southeast Asian art with attendees.

- Thanks too for pairing me up with x and x. Getting to know them both was a conference bonus and we have become friends!

- If you plan to move the event in Québec, I can help you find partners, places and even subventions. I really believe TCE will bloom by traveling around the World….I think, this could also be a good place to hosting TCE. Québec is full of art resources (artists centre, art school, Laval University, etc.). I will guide you if you want.

- I looked forward be at TCE again. It'll be a real pleasure to collaborate with you in future.

- Just a short message to thank you again for the great conference and for inviting me to participate. I think everybody got a lot out of it and certainly for me it was a productive and positive experience.

- I very much enjoyed the conference, as did my copanelists. Thanks for making it happen, and I hope you enjoy a few good days off and some cocktails!

- Just a quick message to tell you that we all arrived well at home. Thank you very much for everything, we had a great time at the conference.

- Just wanted to say thank you for the amazing opportunity to volunteer at your
conference this weekend. You did an incredible job, and I think it was a stunning success in everyone’s opinion. I really appreciate the chance to be a part of that. Please feel free to reach out to me if you ever need help on future endeavors.

- Thank you both so much for firstly inviting me to the conference and then making me so welcome when I was there. I am very grateful for your support in travelling and your most generous hosting. It was great to meet so many interested and interesting artists. (I ran out of business cards by midday on Friday!) I really enjoyed the conference and meeting you both – and of course Boston (and Cambridge).

- And I want to thank you for including me in the conference. It really is an amazing opportunity to network.

- I just wanted to thank you for a really stimulating and fantastically organized conference.

- You and the other delegates were extremely welcoming and I had some very stimulating conversations, with people who I hope to stay in contact with.

- I had a great time I really enjoyed my panel and we both made some great contacts at Mass, SMFA and Harvard, not to mention residency contacts.

- I just wanted to write and thank you for organizing such a great conference, I found it a very rewarding experience and I got to hear and meet lots of great people, many of which I hope to keep in contact with.

- I will definitely try and come back to the next Transcultural Exchange, and I will tell anyone who listens to come too. Thank you again.

- Congratulations on a fabulous conference!

- I am very inspired to take what I learned and think about how art-making can be made more accessible to people who need it, wherever they might be.

- I hope you’ve had a chance to relax and do nothing much after all your work on the Conference! We had very enjoyable and stimulating time... It looks as if many good things will come of it.

- Thank you for the opportunity to participate - many wonderful connections made and new ideas learned!

- Congratulations on such a dynamite conference! Thank you so much for the opportunity to participate-- it was an incredible event!

- You MADE the conference. Your fingerprints were on every aspect and every tweak that needed to be made.
So enjoyed the experience as a pecha kucha presenter and as a portfolio reviewer. Very valuable experiences! Looking forward to your next escapade and being part of it, if possible!

With many thanks for this generous and inspiring initiative of yours.

Thanks for having me, it was indeed a great conference, I’m very glad I attended.

The new media industry is undergoing so many changes, that it can get hard to keep pace with what’s going on besides what you are thinking and doing in your creative media field. In such a time as this, the Transcultural exchange conference is hugely enriching and exciting because it allows you to keep pace with changing times in the arts and media industry instead of getting swept by its seismic tides.

I am currently working on extending my literary and musical knowledge beyond its fixed parameters and there couldn’t have been a better place than this conference. Can’t thank you enough Mary Sherman for making this happen for all of us in your most unassuming, warm and heartfelt way. This conference is more than just a niche of opportunities. This is indeed a library of sorts where the mind feels elevated and inspired. In the words of Maurice Saatchi..."Creative people can take three humble tools at their disposal-words, pictures and music and carve from them weapons that will change the world." I believe that the conference is a media armory of sorts and I can’t wait for the next one.

I would like to thank you for the opportunity to volunteer! It has been an incredible and valuable experience.

Thank you for all your effort in creating the conference. Quite a mighty feat and a labor of love. The gift of your spending yourself so all of us have the opportunity of the conference is large. Thank you!

The TCE was a most amazing gathering of creative minds. It was both an honor and a pleasure to be a contributing part of it. I did enjoy it immensely - meeting and connecting with new people. I hope you receive good feedbacks on our panel too.

Congratulations! From all I’ve heard, the conference was a resounding success, with many neurons sparked and new connections made. It is a tremendous gift that you give to all of us, and to the engaged social, cultural and political spheres that we’re all so invested in activating and enlivening.

With gratitude and commendation for a job magnificently well done!

Just thought you might be interested to know of ...I suppose there are many...but of one success from the conferences. I got an email last week from x, one of the people in the “Working with Historical and Social Trauma” group, trying to reconnect people, wondering if we were interested in starting some sort of sharing forum.
C.3 - 2014 Survey Responses

NOTE: The 2014 Survey Response are also included for reference and comparison purposes.

Question 6: Do you support yourself solely as an artist? If not, how else do you support yourself?

Teaching
1. Healthcare industry
2. Part time work
3. My husband supports me
4. At the moment I can't econômica just as an artist
5. Also teaching the arts
6. Freelance work
7. Savings
8. Retired pension, disability
9. Teaching artistry
10. Art & teaching
11. In collaboration with fellow art students
12. Educator
13. I have to work... regular job in an office (unfortunately)
14. Working at museums, event organizations
15. Customer service job
16. Writing, teaching
17. Working 3 days a week
18. Architect
19. Job in a bar which sucks out most of my creative energy and time
20. Work in bars
21. Freelance curator, writer
22. Teacher
23. Work
24. Jobs, scholarships
25. Side jobs
26. Commercial photography
27. I worked as an art teacher for 30 years and continued my art practice
28. Cultural management
29. Engaging, promoting
30. Spouse
31. Teaching
32. In arts management and as a grant writer for arts orgs
33. Social subsidies
34. Family
35. I do some works for money... working like an artist because of art gangs is hard is hard.
36. Family support
37. Work for an arts organization (npo)
38. Commercial jobs as still photographer + video
39. Teaching/artist
40. I am an administrator at a global museum.
41. Teaching
42. As a graphic designer
43. Variety
44. Teaching in university
45. Investments
46. Adjunct professor
47. My partner supports us
48. IT
49. Teaching
50. Art critic, journalist, illustrator
51. Arts administration
52. Teaching and with supportive spouse
53. Engineering
54. Consulting
55. Spouse supports me
56. Jobs and other sources of income
57. Teaching, Social Security
58. Science, anything
59. Welfare
60. Working at family business
61. Teaching
62. Husband’s assistance
63. Teach art
64. Professor
65. Part time engineering job
66. Out of thin air…
67. I am a prof
68. Work at family business
69. Organic smallholding, teaching and shared income with my partner
70. Lecturer at art academy
71. Consulting
72. Myself + funding
73. Teacher
74. Spouse
75. Freelance work
76. Teaching art, tutoring art
77. Teacher/travel guide
78. College professor, grants
79. Teaching
80. University arts administration
81. Bartend
82. Part-time work
83. Day job and/or freelancing
84. Dream therapy
85. Teaching
86. Teaching
87. Lecturing, arts writer, curating, teaching, being a best friend
88. Also teach
89. I fundraise for nonprofits
90. Pick up jobs like babysitting and bartending
91. Teaching
92. Alimony
93. Teaching and art therapy
94. Odd income: licensing photo images, shooting artwork, teaching, pollworker on Election Days
95. Arts administration and private apartment rental business
96. Higher education, curator, writing
97. Teaching
98. Managing rental properties
99. Own a gardening service company
100. Office job
101. I started a creative agency.
102. Teaching art
103. FT work in higher education or nonprofit organizations
104. Freelance work
105. Family help
106. Have tenants
107. Director of an art gallery, teaching at the university level
108. Rentals
109. Small investments in fixed deposits and mutual funds
110. Working in another field
111. PhD Student Grant
112. Fulltime professor at Faculty of Fine Arts
113. My husband
114. Freelance photography
115. Project management, curating
116. Graphic design, and creative process facilitation
117. Adjunct teaching multiple jobs, grant writing, educational program development for nonprofits, when there is no work then dog and baby sitting
118. Teach Art College
119. I am a curator/writer whose primary salary is from university teaching
120. Spouse income
121. Adjunct teaching (if it could be called supporting myself)
122. Engineering
123. Founder of a non-profit Fold Music org.
124. Production, translation
125. Investments
126. Teacher
127. Retired
128. Spouse
129. Web design
130. Teach
131. Marketing
132. College art professor
133. B&B
134. Administrative assistant to an art dept at a small college – best job ever, with benefits!
Husband
Teaching and my spouse
I'm a ski teacher.
Spouse, inheritance
Teaching
Teaching
Educator/consultant
Arts admin
Technology development
All I do is part of my artwork
Educator
As faculty member of school of arts and design
Art Curator
Odd jobs, lecture, exhibitions
Do other work
I apply for grants
Investments
Teaching at a college level
Professor
Independent income and husband’s salary
Teaching performance studies
Web design, teaching skating, teaching skiing
Teaching
Education
Through my own company
Supply Chain Planning
Teaching
IT and Business Consultant
Teaching
Teaching
Teaching
Teaching
Engineering jobs
Teaching
Family company
Graphics and digital work of any kind
Retired educator, Social Security and retirement
Consulting in healthcare
Higher Ed Educator
Inheritance/house sale
Graphic Design
Teaching
Selling licensing of photos, freelance office work and poll worker for Board of Elections, teaching art
Teaching full-time at a university
Teacher, Fabricator
Husband
Marketing director at art center
Hair and makeup art
Teaching
183. Teaching
184. Art Administration
185. Professor of Art
186. Therapist
187. Professor of Art
188. I have a private psychotherapy practice.
189. Teaching
190. Teaching
191. Various design jobs primarily interior focus
192. Teach
193. Teaching, writing, editing
194. Arts administrator
195. Teaching
196. As an administrator
197. Teaching

Question 8: What is your primary motivation for attending these events [gallery exhibitions, museum exhibitions, the cinema, the theater, dance, concerts, lectures, other]? Comments also welcomed.

1. Inspiration & challenge
2. Joy
3. Excuse for drinking and having fun...
4. Inspiration, motivation
5. Supporting colleagues
6. Enjoyment
7. Being an art critic
8. Networking
9. In the art world, it's very important to show up
10. Make social/business connections
11. Lecturer
12. Offspaces, Artists spaces, Workshops, Conferences / P.S: That I do not attend Cinema Theater etc is mainly because of lack of money
13. Community and creative agency
14. To better understand what is going on in visual culture.
15. Enjoyment
16. Support of the arts in general
17. Support budding artists, gain other perspectives on the world
18. Getting new ideas for my work; seeing my work in a new way
19. Occupational – curating
20. Support other artists
21. Networking
22. See other artists’ work
23. Networking
24. Feeds my own work visually
25. Special interest in transcultural aesthetics
26. HABIT
27. Date night
28. To support fellow artists
29. Excitement of looking at work  
30. Networking  
31. All of the above  
32. Support of peers  
33. Supporting other artist friends  
34. Seeing friends  
35. Networking for future projects  
36. "Occasionally" could also be an option, as one may go to exhibits and other occasions in a spurt and then lay low for a while  
37. I'm interested in lectures and dance from a performance aspect. Gallery and museum exhibitions are essential for a visual artist to see anyway. And the theater - I'd go to more plays if it weren't so expensive (since I don't live in a big city, time and transportation add to the costs)  
38. Networking  
39. Personal promotion (to be seen and to make connections)  
40. Supporting other artists by attending their events  
41. Support for other artists and colleagues  
42. Associate with other artists  
43. Opportunities  
44. Self-forgetting  

**Question 9: Are there obstacles that keep you from attending more such events? Comments also welcomed.**  

1. Not enough events in my country  
2. Don't live nearby  
3. Mostly I go way less often that I would like to because of lack of money.  
4. I live 50km outside of a small town.  
5. Change of country  
6. Being a mother  
7. Baby  
8. Location/distance  
9. Physical handicap  
10. Money is the main problem...  
11. Weather  
12. Moved distance from Boston to save $  
13. We do not have many museums in Lebanon.  
14. Small child  
15. Family obligations  
16. Parenting responsibilities  
17. I'm cutting down as resources (time and money) are tight  
18. Social anxieties  
19. Having to drive so far to attend more than one in a day or evening  
20. Stress of commuting from North (where I live) to South Mumbai, where most art related events take place  
21. Family  
22. Management  
23. I live in a town where there are no conferences or trade shows on arts, and that is too far away from the main places these events occur. This in turn
raises the question of finances.
24. Working long hours cuts into free time
25. Family responsibilities
26. My husband doesn’t like to go out much
27. My travel schedule
28. Baby!
29. Not child friendly...
30. Lack of intellectually stimulating events
31. Geography
32. Time is too short, I rarely get to paint.
33. Arranging child care for my toddler can be challeng[ing]
34. Convenience
35. Memory
36. Time and competition for time with other arts. Need a babysitter for everything I do, too

**Question 13: If you attended any of TransCultural Exchange’s Conferences, how did you benefit? Comments also welcomed.**

1. I met other wonderful people (artists & curators) & was invited to an artists’ residency.
2. Participate in international exhibitions.
3. I found an international artist residency which I attended and took part in an international artist symposium.
4. Gallery shows.
5. The TCE conference opened a whole new world for me – creatively and otherwise: I realized I am not the only person working the way I do. Plus it took me to an entirely new continent (The Americas) that otherwise I probably would not have had a chance to explore.
6. Residency.
7. I have met curators and have gotten shows from the contacts I have made at the conferences.
8. Artist residencies.
9. I wish I had had more collaboration opportunities. Time interfered with my follow-up since I was on my way to do a Cuba multimedia project and I have lost the name of a key installation woman, perhaps at BU or SMFA. Help!
10. I would like to get the chance for participation.
11. Connect with artists outside of my community.
12. Greater confidence about attending such conferences.
13. The transartists residency program will do a workshop at transart institute’s summer residency, we had a dozen conversations in the mentoring sessions with international artists, at least three of which will also join the program next summer. we also got a whole new perspective on residencies, what’s out there and will apply to a few in the year ahead.
15. Not having checked more on the list is not a negative reflection of the project but rather my lack of follow through.
16. I don’t always get notified of some of the events listed.
17. I have been accepted into three exhibitions and two artist-in-residence
programs based on people that I met at the conference. I learned a LOT about residencies in general.

18. Unfortunately, though I have immensely enjoyed the conferences and I’ve been to three of them, none of them have helped me (or gave me information I didn’t know of) except for what Laurie Anderson said at the last one, "if you want to accomplish something, do it yourself, no one is going to help you."
That actually helped me a lot.
19. Greater understanding of how people work in the world of art, elsewhere.
20. Awarded residencies

Question 14: Is there anything you wish you had known before attending the Conference?

1. Learned from colleagues that real benefit is signing up for mentoring session - but the programs are also worth the time so it's a conflict.
2. Better if schedule came out earlier. Time is tough to carve out. Focus was so great on residencies and that day one was aimed more at basic skills, like grant writing. I also would have taken advantage of applying for partial scholarship.
3. You never seem to be able to meet all the people you hope to. How about a (micro)-network page for artists seeking international contacts.
4. That the paid extra "lunches with gallery directors and curators" had no curators or gallery directors. It was a lousy lunch and not worth the extra cash.
5. How to meet more easily with specific panel people
6. Accessibility to communicate with speakers
7. How to connect with other attendees who were there--maybe i missed that mechanism.
8. Which key people I should have connected with. However, when I find the time to review my notes and cards--though it's easy for this act to be pushed back further--I hope to locate these people, especially regarding how to do a multimedia installation. ALSO, funding through NYFA is still not clear to me...I missed the handouts, which ran out, and emailed to request a copy but haven't received it yet (would love to have that...maybe from Melissa Potter, at Columbia College, Chicago).
9. No.
10. No.
11. No.
12. Which speakers would be representing which residencies in the one-to-one consultations! Bios were unclear.
13. No.
14. I wish so many opportunities were not self-funded. Its incredible value. I would have scheduled to be in attendance for the entire conference. The beginning cross sectioned with another engagement I had to attend.
15. Having more experience on how to successfully have a portfolio review.
16. No.
17. No it was extremely well organized and communicated.
18. I have been twice so I am now familiar with the format.
19. If I were going I would like to know more about it.
20. I think that the conference was well described.
21. I was primarily interested in connecting with residencies, but the biographies online were very difficult to wade through, dense, hard to read, just a long list of accomplishments (MFAs, Directorships, Doctorates, but no indication of who they were as people, their interests, or what they felt might offer to us as conferees in the one-on-one sessions. I also couldn't tell which people had actual influence in accepting applicants, or which residencies they were connected with. The actual conference 3-minute presentations were far too valuable for figuring out which residencies I'd want to apply to, but they were too late in the conference, way too late to sign up with the right people (which had to be done weeks before the actual conference), and I missed some important presentations because they were scheduled to speak at exactly the time as the one-on-one meeting, (which I had signed up for blindly and not too effectively). VERY FRUSTRATING. A separate section on the website naming the residencies and specific connected speakers would be an enormous help!!! Also, the bios felt like impersonal armor (Doctorates, Directorships, etc, somewhat intimidating to a non-degreed, independent artist) whereas I wanted a feeling for what the people are like and why I would want to talk with certain individuals about my work. Matching my needs with availability was like a roulette wheel...
22. That most of the residencies offered were paid residencies versus free ones.
23. Hotel accommodations in Boston.
24. How to do two events in the same time slot....only possible if they are happening next to each other....
25. More specific details about the schedule and locations
26. Where to park.
27. That seating would be limited in some presentations
28. Not that I can think of.

Question 16: If you answered yes for Question #15 (have you participated in any other non-Conference event by TransCultural Exchange or used any other of the organization’s services”, which services have you used? Comments also welcomed.

1. I participated in the —Here There and Everywhere collaboration.
2. TCE competition
3. N.E. Pow-Wow’s
4. Advice from founder and director Mary Sherman
5. Re-title.com
6. Two wonderful opportunities to collaborate with other artists and to participate and exhibit at a conference in South Korea.
7. I participated in “Here, There and Everywhere” as a curator.
8. Have participated in global exhibitions
9. International projects inspired by TCE – coaster
10. Proposal to participate in one project
11. I supplied small works for your stall in Canada.

Question 17: If you did participate in any non-Conference event by TransCultural Exchange or use any of the organization’s other
services, how did you benefit?

1. I was accepted into the major initiative 'Here, There and Everywhere' as an Australian curator. This project was highly rewarding and built up my experience considerably. The project involved artists from 3 different countries and toured to 3 different venues. This project built my confidence immensely and has led me to pursue even more ambitious projects; I am now working towards a major touring exhibition of 10 artists to various venues throughout Asia. Mary Sherman also provided a brilliant foreword for a publication I developed in collaboration with another creative professional. I was delighted by her receptiveness to the idea of her contributing. I remain in awe of Mary's professionalism, efficiency and leadership. Her generosity and friendly demeanor is refreshing and a vital energy much needed in the arts sector.

2. Publication of collaborative work in TransCultural Exchange catalogue (Here, There and Everywhere: the art of collaboration).


Question 18: What other kinds of activities would you like to see TransCultural Exchange do?

1. Art Project, Cultural exchange, Conference
2. Create a way for participants and attendees to stay in touch - maybe too complicated
3. Creating international art exhibitions in all over the world by different artists
4. Collaboration
5. Contact with museums or foundation in any countries to build long time collaborations
6. Perhaps interactive webinars so that people could interact online.
7. Exhibition opportunities abroad.
8. Pre and post conference workshops
9. 2013 I did my first mentoring session (after 2007, 2009 and 2011) regarding literature, plus there was this wonderful dance performance at the gala: I would love to have more fields of the arts covered. And I am ready to actively help with it.

11. Professional development workshops
12. Have conferences hosted at different art colonies and residency programs
13. Have more foreign exchanges available and small group discussions
14. Art projects, not necessarily involving lots of artists, maybe from different countries in order to have a cultural and artistic exchange.
15. More cross-genre collaborations
16. I think, considering the costs of the conferences it would be good if the range of issues covered was much broader and not just presentations of residencies in other places in the world. It feels as if, once one has been to a number of conferences that it might not be necessary to go again.
17. Artist lectures, gallery tours, mailing list or blog with announcements about international artists' opportunities.
18. It is already amazing. Just keep going!
19. Conferences outside the US.
20. More contact with curators
21. Promote TransCultural Exchange in a program that unifies local, regional, national and international art through a diaspora of a refugee population, for example, with Tibetan thangka painters and artists.
22. Small workshops that will create groups of discussion around commune thematic or problematic in artwork
23. Traveling to international Studios of different artist. I am a paper artist (example) I would love to meet other paper artist and exchange designs, work, skills and resources.
24. Fundraising hands-on workshop with limited size to about 6-8 people.
25. I think organizing lectures/info-events for professionals in the art&culture field would be useful – for instance monthly presentations/talks about fundraising, networking, inspirational talks by successful artists/curators/other professionals...
26. Open online platform information sharing/discussion...forums/webinars
27. Possibly increase collaborative projects, national and international by developing satellites in other cities to run and coordinate activities with the head office in Boston.
28. More ways to personally meet Directors of Residencies (national and international)
29. Collaboration projects
30. More online access to grants opportunities Info about residencies I can't attend every conference and if I do one can't see every session
31. Bring the conference to other cities around the USA and around the world
32. Grant writing workshop Public art workshop
33. Offer international art project participation opportunities annually at least, set up travel and research grants and international residencies for artists and invite collaborative proposals which can be carried out by the artist in the US and her own country.
34. My website: www.poli-art.de would be glad to get a possibility for presentation my art. I am not talented to manage myself.
35. Conferences and art projects in provinces.
36. Collaborations - artist mash ups -web based
37. Suggests and work with each states Art commission to establish international exchange funding for artists to exhibit, travel, be in residence etc. Many European communities have set up residenciesor their artist at Yaddo and other places.
38. I need to think about this
39. At the Graduate level, artists are looking for new venues, new connections, new networks, it would be nice that TransCultural Exchange could get more involve with this community specially within the MA area. It would be nice also to have an ongoing exhibition of work during the year by the TransCultural Exchange.
40. I guess more intercultural collaborations.
41. We would love to see low-residency MFA/PhD portfolio day. There is a real need for this. There is a very successful MFA portfolio day organization which brings together American, full residency undergraduate and graduate art programs for potential applicants to get feedback on their work and ask questions, see: http://portfolioday.net/graduate-events transart used to
attend but then they changed the rules to exclude "foreign" schools. Further transart was the only low-residency program that attended. We think there would be a lot of interest in an international portfolio day organization for international and low-residency mfa/phd art programs. I can provide a list of schools that would be interested.

42. Facilitating more networking across distance via online avenues.
43. Collaborate and be engaged in contemporary public art project.
44. It would be nice and practical, in my opinion, parallel to the conference, to have cooperative exhibitions of artists that are interested to show their projects, in the space of the conference, or near by, possible to use the artists' get together from so many different places, to see what others do. Exhibitions that groups or party of artists will prepare to be exhibited there, maybe in the evenings. At the last conference there was one exhibition and it had great exposure. The exhibitions could be drawn by raffle, only several, let say, and all the organization of that event will be the responsibility of the participants party involved. It would be nice to have images and reviews about those exhibition to be link to the TCE site. This will give some exposure to the artists work, to be seen and discussed by the other artists. It would be in a way nice PR for their work.

45. Exhibition exchange
46. More help in funding
47. Easier access for the younger artists coming out of school. It seems like there isn't the opportunity for them to attend the groups and learn about possibilities.
48. From what I see listed, TCE does a lot of great activities.
49. Have resources to archive their activity and create a database of information.
50. Creatives associated works in the States with American artists. Contest, Challenges Collaboration with international artists for joint projects.
51. Sponsoring more talks and lectures, bringing artists in from other countries to present panels on a wide range of topics in the arts and multidisciplinary exchanges.
52. More links and networking, international commissions and exhibitions.
53. I think your activities are right on target. I just wish I could afford to attend your conferences.
54. I'm really pleased with the work you already do. Due to other conflicts I have been unable to attend recent conferences but have vowed (with three other artist friends) to attend the next one together. You are already offering more than I am able to take advantage of! Keep it up, please!
55. More outreach to education.
56. I liked the networking cocktail hour before the dinner and would like other opportunities like this. I also liked to hear short presentations on residencies (5 minutes) and the chance afterwards to meet the speakers.
57. I'm not sure if this would work or not--or how it might work (or not) -- but there was interest this year in having a platform for artists to network with other artists who are interested in collaborations.
58. Conferences in Europe
59. More personal development workshops on the side.. more talks on specifics like science and art... and ecology/environment and art. The two
talks were scheduled at the same time. Classical music and more interaction with the embassies for foreign networking
60. Universities that offer Visiting Artists or Professorships
61. More social events during Conference; more international projects in between conferences 1/15/2014 4:07 AM
62. An event in NYC where I live.... 1/14/2014 8:40 PM
63. Develop a platform for creative economy and actual employment networking especially for those of us that need help re entering the job market. I did love the talks attended but so many were geared toward fellowships and grants. Which are of course very important but I desperately need help finding a job in the arts. Please think of those of us who are almost ready to throw in the towel... We are looking for a live line.
64. Juried Exhibits, hands on workshops
65. I'd like to see it stick to its original purpose, to expose artists to a broad spectrum of art center directors, curators and the like, let the bosses shop for talent and let the talent present itself.
66. Not sure, maybe more networking outside of conference

Question 19: If you have had any other experience working internationally (non-TransCultural Exchange related), what impact did it have on your work? Comments also welcomed.

1. I didn't have any international experience.
2. When I travel, it's for long periods of time.
3. Haven't had the opportunity to work internationally. In fact, I ran into some serious hardships in NYC and even had some political problems resulting in my career being damaged by it... so it's been a while since my work has been exhibited. The more I think about it, the more I think I need to expand internationally.
4. Gave me a greater understanding of another culture and way of life - I spent 2 years in Samoa in the pacific. Also worked in the late 60s on the west side of Chicago in a back community creating murals and sculpture with a group of people.
5. Getting to know foreign artists and working with them in other projects.
6. Friends
7. Work with colleagues online and abroad for decades
8. Expanded learning opportunities in the visual arts for children who otherwise do not have art programs as part of their education. Medium: Photography, Videography.
9. Intellectual stimulation and challenge
10. The above are only anticipated, since my show experience in a work-in-progress with invitations from two international visual artists connecting me to major institutions in their country. Still, I NEED HELP WITH FUNDING MY PROJECT. INTERNATIONAL ISSUES OF PREPARING, SENDING, PROTECTING, INSURING MY WORK, TRANSPORTING AND RETURNING MY WORK....SENDING OR TAKING IT ON PLANE WITH ME???
11. Working internationally showed me systems of artistic development beyond the academic path that the American attitude encourages. The importance of a strong artistic community is crucial and one we can choose rather than be
12. Travel opportunities (residencies) have enormously influenced my work in terms of meaningful subject matter.
13. N/A
14. From one exhibition – invitation to other exhibitions
15. This survey sucks... because it understands little and allows little room for experiences outside of your little world.
16. Was invited to a residency in Poland.

**Question 21: How do you see your work contributed to the field of art, other fields of study or society in general:**

1. Connecting the African Cultural arts skills to the rest of the world in participating community events.
2. Creating new collaborative opportunities
3. Contributing to different fields of knowledge addressing artistic and scientific research processes addressing environmental concerns addressing raw materials and use of addressing food safety and health addressing biodiversity.
5. Showing connections between people, sewing common human threads, breaking down definitions and reexamining them.
6. Using photography and video is a way to both document and expand into new potentiality for social change. This functional creativity has always compelled me. For example, we can both run an environmental village clean up or a children's health clinic, and at the same time, shoot before, during and after images of these efforts as part of an artistic, political, social, environmental, economic, and humanitarian function of applied art.
7. Latin American, especially Cuba and the embargo, the varying value of artists in various countries.
8. I am founding the —Center for Art and Mindfulness— in the Fairfield, CT area.
9. I deplore the focus on entertainment, commercialism, crowd interactions, randomness, and sociological studies, and would like to further the goal of quiet, one-to-one direct contemplation of something that goes deep between the particular viewer and a particular work of art.
10. Promoting wellbeing through the arts.
11. Contributing to peace in the world by creating nonviolent products through art.
12. Since much of my recent work is installed medical facilities: clinics, hospitals, insurance corporate settings, my work helps to engage, calm and uplift people in high stress situations.
13. Tapping into fields such as science and ecology.
14. Giving my experience in knowledge gained to other artists. I have been able to do so in my community.
15. Hahaaa it's all mine mine mine...
16. Addressing environmental concerns
17. Dealing with ecological issues, community energy and special places, public art opportunities
18. Enhancing body and sensory awareness contributing to scientific inquiry...
19. I’m SICK of all the sociological hype and crowd interaction art. I would like to promote personal, meaningful, connection between the viewer and a single piece of art or single body of work that connects to beauty, to something that already exists in the viewer, perhaps forgotten, a place that needs connecting to in the over-media-ated society. Something private, silent and timeless.

20. Creating more Beauty

21. My work stimulates the brain, thus making people smarter and happier.

**Question 22: What activities, resources or types of connections would be fruitful to your development as an artist? Comments also welcomed.**

1. Enthusiasm
2. I checked all four, but all four are truly equally important for me as a starting artist.
3. Especially funding
4. Especially funding
5. Funding is missing for artistic research projects outside academia, addressing freelancing artists
6. By networking, I including deeper complicity between artists also.
7. Teaching or consultancy opportunities for others.
8. I worked in Rio de Janiero and couldn't find studio space!
9. Funding travel to broaden my experience, so that more depth can go into my art.
10. Commissions, grants, collaborations, fee generating workshops and education programs, organizational partnerships, and other revenue generating means are most important as sustaining artistic production of difficult to market, non-object based work that addresses public sphere is most important to my practice.
11. Traveling exhibitions
12. Exhibiting/publishing
13. PhD program
14. Sales

**C.4 2013 Survey Responses**

**Question 6: The program session and/or conference activity you thought was most valuable was...?**

1. Mentoring sessions
2. Laurie Anderson
3. “Funding Your Dreams, Mira Bartok,” “Starting a Residency,” “Words and Images”
4. All the general networking
5. "Food as Art"
6. Keynote talk: Laurie Anderson
7. stimulated my mind
8. Panel moderated by Mira Bartok with her excellent comments
9. Actually, I was fully inspired after sitting in on Laurie Anderson's performance
Thursday evening.
10. All panels that I attended were very valuable.
11. Residency and grants
12. Friday, October 11 programs
13. Residencies Pecha Kucha
14. "The Art of Sound"
15. The first morning panel on science and art may have been one of the best panels I've seen.
16. Breaks in between
17. The individual sessions
18. Environmental projects
19. Plenary sessions and panel discussions (Friday at BU)
20. Meeting other speakers at events
21. The plenary sessions
22. Networking (Artmorpheus) was fabulous and helpful.
23. "How to Make it all Happen: Travel, Produce Art and Fund Your Dreams!"
24. Grant writing
25. Quick 3 min presentations
26. "Food as Form of Art"
27. "Networking, Marketing and Social Media:
28. Plenary Sessions
29. International Association of Art Critics (AICA) Panel “The Arts as Tools for Life”. Location: MIT’s Bartos Theater sponsored in part by the Institut Français and French Consulate
30. Mentoring sessions, Artist Statements, Grant Writing, Applying for Artist-in-Residence programs
31. Conference talks on science
32. The side conversations, at dinner and in between sessions as well as the beautiful dance performance.
33. Networking
34. Social media
35. Melissa Potter's panel on funding for artists, cocktail networking night
36. 1st day presentations – artist statement, and resources
37. I was only able to attend the session in which I spoke
38. Grant Writing workshop
39. The panels on science and art
40. Social media session
41. The international art critiques panel
42. Lots of networking opportunities
43. Smell
44. Trans Artists overview of residencies
45. Pecha kucha and mentoring sessions
46. Laurie Anderson's keynote
47. The session monitored by Helen Larsson
48. Panel on Science and the Arts
49. Short Intro to residences
50. I enjoyed the entire conference, but especially enjoyed lecture by Reif Larsen.
51. Artist Statement; the Nuts and Bolts; Do's and Don'ts
52. The one on one sessions
53. *Marketing, networking, promoting yourself through social media* all the
panel discussions on art and science
54. Social engagement
55. The one on one mentoring
56. Grant Writing Workshop
57. Mentoring sessions, panels on art and science
58. LOVED ALL OF IT. Melissa Potter was excellent The science & art panel with
Crispin and CERN was fantastic Harvard panel was great as well
59. Meeting with the mentors and networking with attendees
60. Session on grants and residencies that opened the conference
61. Artist statement panel was incredible
62. Sat morning science and the arts
63. The Art & Science talks were fascinating and incredibly inspiring. I also
really appreciated for my own career the discussions about grant writing
and artist statements. The rapid discussions on Saturday and Sunday from
residency programs was also really enlightening - I gathered several
contacts and info
64. Presentations by residency people, Fulbright person, travel gray lady
65. Meeting the speakers
66. Keynote speaker
67. Can't choose, several
68. Too many to list but Pecha Kucha is very helpful
69. All + variable
70. The art tools for life at MIT
71. Grant Writing Residency Pecha Kucha
72. Mentoring, Pecha Kucha
73. How to make it happen Friday session travel produce art fund dreams
74. One on one programs Thursday and Friday programs
75. 1. Pecha Kucha and ability to connect with residency directors and
presenter. 2. Panels were great. 3. Cocktail Reception, Fri (Fun and
good networking spot)
76. Pecha Kucha presentations. One mentor session was more useful than the
other! Laurie Anderson's talk/performance was great!

**Question 7: Other panels/programs that you thought were beneficial/of
particular interest:**

1. Social media, plenary sessions on science and art, olfactory arts
2. Art and Science: Not Quite Parallel Realities
3. The fashion one, it surprised me how interesting it was!
4. The laser light and banquet/barbeque was wonderful
5. Artist embracing scientific exploration
6. The work with new media, performances, the residence programs, lectures
about Social Engagement, the lecture of Reif Larsen!
7. Talk/performance by Laurie Anderson, excellent meeting with Susanne
Mueller Baji (I signed up for only one session and will do more next time)
8. Mentoring sessions
9. Grant Writing Starting a Residency
10. Art of Fashion/Fashion of Art
11. Banquet, keynote
12. MIT panel
13. Loved the performances and the Florian Dombois piece.
15. Reif Larsen was fascinating, Laurie Anderson is always great seemed.
16. Laurie Anderson talk Trans Artists Workshop: Finding the Best Fit: Researching and Applying for Artist-in-Residence Programs National Residencies: A Selection of Programs
17. How to make it happen, fueling your creative dreams
18. Oversee opportunities
19. Sustainability
20. Words and Images Laurie Anderson The Arts as Tools for Life
21. Social receptions
22. Word and Image and the talk by Reif Larsen also the talk by Laurie Anderson
23. Reif Larsen's presentation, National Residencies, Who is the Alliance for Artists Communities
24. Curators talk at MIT
25. Each of the panels on art and science
26. Using social media
27. Grant writing, panel moderated by Randi Hopkins
28. Individual lectures cannot remember the specific titles – one about Klee and his works
29. The panel on – How to Fund Your Dreams
30. Seeing the Moongeese video
31. Laurie Anderson
32. The art of sound
33. Engaging Minds, Entrees into New Worlds, Smell
34. Words and images panel
35. We weren't able to attend the others
36. Fashion panel
37. Those that allowed for the exchange of ideas, gave us the opportunity to meet artists and arts administrators
38. The session moderated by Jean-Baptiste Jolie Pecha Kucha sessions to present residencies are good – the panels have more time to discuss their topic
39. Pecha kucha, panel on smell, gala dinner
40. Mentoring
41. Always enjoy Laurie Anderson and in light of recent events even more so.
42. National Residencies: A Selection of Programs and The Art of Fashion/The Fashion of Art
43. Art and science
44. Pecha Kucha sessions, portfolio reviews, and Reif Larsen’s talk
45. All the panels were interesting
46. Finding the Best Fit, How to Make it All Happen, National Residencies, both Pecha Kucha sessions, and Reif Larsen’s presentation.
47. MIT art critic discussion
48. The seminars on science and the arts were interesting and applicable.
49. Laurie Anderson’s keynote address/performance is still resonating.
50. Socially engaged practices
51. Sunday smell and art, novelist presentation Sunday
52. Boston Architectural College tour

Question 9: Did you find these activities added to your Conference experience? If so, in what way?

1. Good to meet panelists at the reception
2. Yes, I had a great time.
3. Helped broaden my perspective
5. I liked staying at the Hyatt and meeting with people, including presenters at breakfast
6. Always excited by the expertise, diversity, and energy brought together by Mary Sherman for this conference.
7. I found conference very valuable in opening minds and fostering collaborations.
8. Yes, expanding horizons
9. Yes social time to network
10. Absolutely. Networking was better than the meetings.
11. The social receptions were excellent.
12. Yes. Nice facilities improved the experience. Ease of registrations was helpful.
13. Yes, the dinners, gala and art work give me more time for networking; and the performance and artworks were as memorable as the information given.
14. Yes, it was easy to get around, panels were not hard to find. There was food nearby. Everything was well marked.
15. The cocktail event was a nice social mixer.
16. Need to add a program on residency artists who had attended so you get a first hand experienced comment rather than the directors speaking about their program.
17. General sense of artistic community.
18. Networking and visibility
19. The best part of the conference was hearing about all the international opportunities and meeting people from around the world.
20. Meeting and talking to others attending and in the Conference in in a relaxed atmosphere, was rewarding and valuable.
21. Nice to learn of other fields of study and how they relate to my work.
22. Interesting entertainment at gala dinner
23. Yes. A chance to mix and mingle.
24. Yes, I’m sure the Saturday night activities would have been fun...
25. Gave a better understanding of residencies in general.
26. I wasn’t able to go to the receptions and dinner, but I heard they were great.
27. I attended four years ago. The conference was much more professional, better location, and much more engaging and interesting with subjects and themes to panels. Good for you Mary Sherman.
28. These activities were perfect for networking.
29. The receptions and dinners provided great opportunities to meet and interact with individual artists.
30. Yes they would have but we weren’t able to attend them this year.
31. Absolutely, they were — unstructured! and gave people a chance to mingle.
32. Every opportunity to re-cross paths with other participants was valuable.
33. Networking
34. I did not attend any of the extra activities so cannot comment.
35. Yes...meeting and talking with a variety of people in an informal setting gave me the opportunity to learn about their work, their dreams and their environments.
36. I felt that the dinners, etc. added another level of networking and it helped to keep seeing new faces, although sometimes the days felt a bit long after attending all of the panels.
37. I networked and have some real contacts to follow up, and I learned of several very exciting potential residencies. The grant writing and Fund It Yourself presentations were inspiring and encouraging. I missed Laurie Anderson and was just sick about missing her but I miscalculated and had made another commitment. Also I really, really wanted to come to the Artist Statement session, but it was so early the first day I would have had to arrive the night before, and it would have cost another hotel night, so I couldn’t afford it. Please repeat this at an easier time!
38. Activities? I am not sure which you are referring to. The Friday evening reception was wonderful, time to catch up with old friends and network with new.
39. I appreciated the sessions more than the mixers.
40. It was hard to get to the receptions because of travel time to other exhibitions and events.
41. I enjoyed Friday night networking, I couldn’t hear the introductions, the room was too noisy, and the sound did not travel.
42. The networking opportunities in the evenings between attendees and presenters were very valuable. The poor acoustics, lack of overhead projector (or handouts) and uncomfortable chairs and lack of seating in the 808 building made those sessions a terrible experience - made it difficult to see, hear or enjoy anything staged there. My main criticism is that space - if you could utilize another BU venue space, like the Sherman Union facilities, it will improved the experience dramatically.
43. Information and connections.

Question 15: If you attended any of TransCultural Exchange’s previous Conferences, how did you benefit from the event?

1. Participating in residencies nationally and internationally
2. N/A
3. The most important benefit is to meet many new artists and curators and to discuss about new possibilities in the arts and to get new possibilities for cooperation projects.
4. Attending 2013 was better for me than 2011 because my goals and preparation were more focused. The meeting with Susanne Mueller-Baji
was excellent.
5. Most specifically, the other two Conferences led directly to residency applications and invitations.
6. Collaborations and improved appreciation of modern art.
7. 2011, involved n A.I.R. programs
8. Networking, info to plan future travel and direction for applying to various residencies when it's time.
9. N/A
10. N/a
11. Clears my mind from professional development offered through the school system. Affirms my beliefs as an artist. Helps me network, etc.
12. I have been invited to a number of residencies and met people that led to exhibitions.
13. Missed it
14. The mentoring sessions are the absolute best part of the event. Both times I have gone I have connected with galleries.
15. Connections and for my teaching materials.
16. Basically, the positive energy. Meeting new people.
17. N/a
18. Being made aware of the opportunities in the Art World, and how to go about participating in them.
19. N/a
20. I gained extensive knowledge of residencies around the world by gaining an idea of what they are about.
21. This was my first.
22. All the artists we — mentored were extraordinary artists. It was a pleasure. The pecha kucha is a great format for this. We got to know a lot of residency programs. We made fruitful connections with other artists and residency programs.
23. Connecting with colleagues from many parts of the world – meeting artists and seeing new work.
25. Professionally encouraging, understanding opportunities, gained interesting contacts
26. Led to residencies
27. Marketing and networking information is excellent, overall exhibitions/panels are extremely interesting to me and my work.
28. N/A
29. Networking and a feeling of community that developed as a result of several days spent together with people I hadn't previously been close to.
30. I found out about 2 different residencies that I have since attended, and met some wonderful people.
31. Most benefit was the artist statement panel, and the Laurie Anderson lecture. She was incredible!
32. Not sure I understand the question. I've found all the conferences I've attended (2 at Northeastern, 1 at Parker House) very interesting. This one was the best!
33. N/a
34. N/a
35. Visibility and recognition of my organization networking meeting new partner organizations.
36. Innumerable ways
37. Very useful for networking meeting different artists/critics
38. Contacts led to other residency.
39. I went to an international artist’s residency.
40. Not as much as this event. First went when I was trying to figure out how to navigate the people and opportunities. This time I understood how to better use resources.
41. Attended 2009 conference that ultimately scored me a Bogliasco Residency. I also later created my own residencies and got grants in Kyoto and Europe.

Question 16: What information or topic would you like us to include in our next Conference?

1. International and national funding courting commissions performance.
2. More on problems and issues of residencies in non-art places such as space agencies, physics labs, biomedical facilities.
3. More media artist and experimental filmmaking.
4. I like the theme *Engaging Minds* and I am sure that it would be good to follow the projects we heard about at the conference and to discuss about the result of the projects.
5. Make it easier to get information on mentoring session providers. Ask Eventbrite to include better links to their websites.
6. Would love to hear panelists discuss realistic ways for artists to approach galleries and museums.
7. Circuit bending
8. I think the Conference has provided a very diverse experience just in the panel talks alone.
10. More artist-directed sessions on Saturday and Sunday perhaps repeated sessions from Thursday and Friday on residencies, funding, getting your work shown, meeting curators etc.
11. Philosophical panel on significance of international art projects. What do these art projects represent?
12. Education … complete with the NAEA, which has become very bureaucratic.
13. You could have a time and place where those of us who have gone to many residencies could be available to talk to those who haven't – have a nametag with where we've been and how often. It seems to me that the experience of the attendees is underutilized.
14. I missed the social media talk it would be great if the more popular talks did not overlap. So grant writing, how to make it happen and social media.
15. Presentation by artists who had attended residencies.
16. A means for all participants to have their work projected to an audience.
17. Panel by philosophers/critics about greater significance of the kind of practices showcased at conference.
19. A larger focus on cross-cultural practices.
20. How to get grants.
22. More of the same – there was a strong range of information this year.
23. Maybe more panels on art writing (Big, Red & Shiny, ArtsFuse) and presentations by local galleries/art spaces in Boston (like the quick residency presentations this year.)
24. More panels on science and art and the environment.
25. Maybe a panel on video art, filmmaking and/or generative art?
26. Low-residency programs, MFA programs and international schools, and other arts initiatives, professional development maybe? More curator portfolio reviews.
27. Issues around audience and the arts. How do we connect to a broader community.
29. Alternatives to art fairs, insularity of artists in universities, how to make a living as an artist who doesn’t.
30. More on art education...I am a high school art teacher and would love to hear more from artists regarding this huge yet undervalued area.
31. Include more topics concerning textiles: weaving, felting; the old and new; its role in the world of art.
32. Art and science
33. Possibly extending the Pecha Kucha sessions and a panel relating more to museums, or career possibilities in the arts, and interactive panels/workshops for writing and/or curating.
34. Strategies for older artists to get exposure, be considered for grants, residencies, travel opportunities.
35. Residencies for public school teachers – so availability from July-August maybe short-term following school breaks.
36. Maybe more about symposia vs. residencies, and hear more about how different residencies were started, and how to connect in other countries and beyond the residency experience...galleries, etc.
37. Workshop a grant... take something at a draft level to a higher level.
38. More information on proposal generation, and budget outlining.
39. Discussions with artists at , why are you here for the conference. What are you looking for?
40. More studio/gallery/museum tours (Copley Society of Art?), longer review sessions (even 15 minutes per), more panel discussions from fellowship/residency participants. (The inspiring work being done by people like: Marko Peljhan, Merav Opher, Ariane Koek, Jane Ingram Allen...for example)
41. Better wifi access
42. Opportunities for designers (landscape, architecture, interiors)
43. I believe there was only one presenter from Latin America. Not sure if any from Africa. Some representation from that area.
44. Collaborative spaces artists collectives group of artists that develop activities in a common space.
45. I enjoyed the subjects in both. I felt the panels were better this time.
46. More about performance possibilities or venues that like to show performance of video art. Perhaps a panel of artists that have had several
residencies and how they went about it. I know Mira does that, but I know
that not everyone can get to her or the transartist presentation, especially
when those workshops are on weekdays.

Question 17: What would you suggest to improve your conference
experience?

1. Better way to communicate last-minute info, like cancellations and room
   changes (via app, message board, etc).
2. Regular non-conference hangout such as a local bar or coffee shop included
   as recommended place to meet each other.
3. Have more opportunities to meet other artists and curators. Create a
   program/publication to buy or to give away in order to have a memory of
   the particular conference. Improve the audiovisual advertising of the
   conference. Held live streaming conferences, connect more with other
   universities in Boston. Invite more media artist and have screenings.
4. No suggestions or see #16.
5. Have the Residency Pecha Kucha earlier for networking.
6. Better walking directions to and from buildings. I noticed that some of the
   attendees got lost for hours until they found a particular room they were
   looking for.
7. I would like meetings to be more centrally located.
8. Again a wider variety of events on the weekend for the business side of
   being an artist.
9. Have the conference in different cities.
10. Lower entry cost; smaller conference venues; more social time to mix with
    participants; shorter time; more involvement with student artists/general
    students.
11. Food at the VIP reception. Nice idea though to have BBQ!
12. See above.
13. It was fabulous.
14. A reminder when it is about to happen for people who registered months in
    advance.
15. Popular talks not overlapping. More interesting talks. The pecha kucha of
    residencies was nice.
16. Would be nice to have all the events in one building.
17. As an art conference, the two most important items are sight and sound.
    Therefore: Find venues that are acoustically viable. Make sure that any
    projected material is large and clear. Open enrollment to the special events
    to anyone with a certain deadline.
18. Invite speakers with more explicit common ground, in order to facilitate
    meaningful discussion.
19. The venue was too large. Smaller rooms would have made the panels feel
    less well attended.
20. The venues could be held in a place closer together and with better
    auditoriums. It was often hard to hear in these spaces.
21. More intimate seating – the halls were too big, didn’t promote getting to
    know other attendees.
22. Perhaps have smaller discussion groups focused on solving specific
problems in the residency field.

23. A list of attendees with their contact information and (very) brief bio.

24. More organized lunches for networking.

25. Do not have residencies make sales pitches.

26. Boston University is a very convenient venue, but Gallery 808 has sound issues. I would suggest a different building, if possible.

27. Better acoustics

28. Trying not to overlap… by not doing an environmental panel at the same time as science and art… the same people interested in the science theme usually are interested in the environment.

29. Shorter conference and fewer overlapping sessions.

30. Improving the information how to get to the sites of the conference from the conference hotel. With a zoom in to the sight (entrance) better information and details where at BU things happen. (Which floor) which stairs to take if there is an elevator to get there.

31. Maybe have coffee in the afternoon, not just the morning.

32. Leave BU for a less corporate environment. BU looks and feels like a shopping mall, the scale feels out of proportion to the event and unfriendly for mingling. Hold the event in an arts initiative perhaps. Hold it in another city that has less hotels. Add student hotels and hostels to your accommodation listings. Hold it in Berkeley or San Francisco. More portfolio sessions?

33. Great connectivity with students.

34. Generate more informal activities for the participants to engage in that will provide an opportunity to talk to one another.

35. To have a central point where you can register and news/changes to the programme can be posted and be read where people can put up notes if they want to contact somebody or simply have the chance to meet somebody – the last two days the room with the information served partly this purpose.

36. Spaces more suited to the number of attendees, tighter scheduling

37. Contact list ahead of time for those who are mentors, presenters, moderators so we can contact each other to meet up etc.

38. More on education in general.

39. I'd like to see the conference in one main location (I must have walked two miles a day…I like to walk!) Have tables where you could sign up to show your art work...have art hung on walls... have a gallery show of participants’ work.

40. More signs or a map of campus to direct participants to sessions/lectures.

41. I missed having the conference venue and the hotel together. Last time you could easily get from one talk to another if you wanted to switch, and just sitting you met new connections as they passed through or rested. This didn't happen this year, the hotel was not a fertile meeting place, and at night or in the rain it involved an expensive cab ride.

42. Better coordination for mentoring sessions. Events starting on time. Despite the logistical and technical difficulties, it was a great conference!

43. Facebook page for discussions.

44. Not much really. The brochure (that I printed from the internet) could be a little difficult to read. Also there was a session at MIT that I would have
liked to attend but there was not enough time between panels to get there. I hear later that there was a bus, but didn't know about that until after the session.

45. Smaller grant working sessions
46. Better acoustics in the lecture space
48. Ditch the 808 facility and instead host all sessions at the Metcalf Halls, or similar. The acoustics in the old dealership were terrible – I missed 90% of what was said during the opening reception with Michael Dukakis, but it was impossible to see the small tv screen or hear many session speakers as well. Seating was very uncomfortable for the 1-2hr sessions as well. There was no toilet paper twice in the bathrooms or water available (even for sale if need be) to attendees at any time. Those basics matter a lot to the overall experience.
49. Pecha kucha earlier so it would be easier to approach interesting venues.
50. Try to get more students in and beyond arts, like science, research other target groups in general.
51. More workshops
52. Start events on time
53. More opportunities to meet with presenters
54. Tables with presenters to talk directly with individuals like when you go to a college and want to learn about clubs. Make it easier to meet people.
55. I think the website address for each residency should be included in the brochure and that the pecha kucha should happen on the first day.
56. Try not to let the speakers read from their writing. Where are the local artist reps? More attendees from outside New England.
57. BU was not the best venue.

**Question 18: What would be helpful for you to have on TransCultural Exchange's website?**

1. *Good* maps people's bios immediately linked to each mentoring session ways to connect prior to meeting, like an interests page.
2. Links to all the participants' websites
3. More audiovisual media of previous conferences.
4. Helpful would be a link to our website and a summary or our lecture and to post our news about activities of our association.
5. Provide links to information on speakers and mentoring session people.
6. Sitemap
7. Directions to the venue
8. Updated info as soon as possible. Both last times I registered, the website was not updated before I registered, people I would have been interested in were not listed yet on the site for portfolio reviews...
9. The description of who each mentor is nearby to registering for their open hours.
10. Categorize types of links so that exchange programs can be easily found.
11. More in-depth coverage of residencies; opportunity to communicate with residencies.
12. I found it to be extremely clear and concise.
13. Nothing, it's great.
14. Website was done well. I have no changes.
15. An interactive calendar
17. Many things were sold out – I hadn't attended before and wasn't aware we needed to sign up in advance.
18. A cleaner design and easier access to important information (schedule, map)
19. Can't think of anything.
20. Panelists' information that they offered during specific sessions. Their powerpoints, references, handouts... could be accessed only by attendees or free after the fact.
21. I had a hard time seeing where the exact location was as it was easier for me to get to and less expensive. But I could not tell from the website...where I needed to be?
22. A schedule with links to the content or abstract of the panels/talks. (making each panel an importable event for calendars, with links to google maps, etc.
23. To be able to click on websites and other links in the bios and throughout, (they should open in another window). i don't think this gives the viewer info that leads to their not coming, it increases the chance people will come, its frustrating trying to glean who is of interest, even with keywords and it quickly gets overwhelming and too time consuming doing the google searches yourself so at least for me, i picked it up and put it down a few times and didn't ultimately finish signing up for sessions as i'd hoped to. same with the "schedule at a glance" if you could click on these items and get info about the event this way it would be great. lots of information was helpful and it was well organized. could be a more a work with wordpress for better google results. you can change the skin every year. more contemporary looking too.
24. Current events box
25. Resource lists etc. Links to all the places the people who are presenting, advising etc on
26. I feel that the conference was very well explained on the website.
27. I don't know.
29. Biographies were hard to read and seemed like armor - a list of accomplishments that scared me into feeling I have no connection with these people. I would have preferred to see a statement about how the person intended to contribute, what their focus is, and what their connection is to specific "now" residencies, institutions, so I could make mentoring selections ahead of time that mattered to me.
30. An easier way to register to mentoring sessions (bios and transactions on the same page)
31. A place to network with other artists.
32. Links to profiles of people coming and those presenting! Great work!
33. Links to external organizations associated with the conference.
34. Emails for participants and presenters.
35. Links to the discussed programs and speakers in their write-ups/descriptions. Success stories.
36. Links to other arts/design sites, blogs from residencies.
37. Website was informative.
38. Parking maps
39. Links to all presenters’ sites.

**Question 21: How do you think this Conference will benefit your career?**

1. I made excellent connections; was invited to participate in a project that is benefiting me. Also met other artists and potentially will collaborate.
2. N/A Too old to think about career anymore!
3. Broadened my perspective.
4. It has already broadened my connections with people involved with the arts.
5. I got a lot of inspirations, new connections, new cooperation partners, it opened
6. Networking is excellent at the conference.
7. Potentially, by meeting professionals in the arts community. So far, it has benefited me by teaching me more about the global reach and usefulness of art, plus of course by actually attending residencies out of the country and exhibiting work there.
8. Making me more creative in own research
9. Contacts and tips
10. Great insight into future residencies
11. The networks I have established will truly help me after I graduate. Swapping information with the people I talked to and establishing a friendship with an international group of peers will help me in many ways.
12. There was a lot of great information and conversations about the communication of art and science.
13. This one, not. The meetings were not very interactive, talks were not conducive to integration.
14. Not sure
15. I think that it can help with plans that I am developing for a symposium in China, but I don't think that it will benefit my career as an artist since I have had many exchange opportunities and am not looking for others.
16. Introduced possibilities of starting residency program; networking
17. Connections
18. My career is pretty much established, however, it helps me to keep informed.
19. I will gain more exposure for my work both in the US and abroad, which will help secure my teaching positions.
20. Not sure. I've already been to many colonies and residencies. I'm hoping a new residency will emerge as a result of going to the conference.
21. Keeping up with the gallery connections could provide me a gallery in Boston. There is a possibility of a residency.
22. An ego booster, idea generator
23. More Opportunities
24. I made many contacts and I believe I will have opportunities to collaborate
and attend residencies that will further my work and my career.

25. It expanded me.
26. It was a wonderful networking opportunity and learning experience.
27. Give my NGO more exposure.
28. It all depends on what one does with the information. As with anything, one must be proactive. I could apply to grants/residencies that I learned about. Continue or begin correspondence with other arts professionals that I met...
29. Not clear
30. It’s great to be affiliated with this respected conference, as a speaker. Also, it was great to meet other speakers and artists.
31. I learned about the general concerns of already practicing artists (so soon-to-be my concerns) and how they can be manageable.
32. By meeting directors of residencies and bonding with them so when I am ready to go they will know who I am and about my work.
33. Networking (medium term impact)
34. May lead to cooperative projects with artists. Results so far have been a lunch meeting, giving a presentation at a local school and e-mail exchanges with a couple of artists, so who knows what will develop?
35. I met a great mix of people.
36. I am far more likely to get a residency because I actually understand what they are from the people involved. It also gave me a perspective on the kinds of things that artists and arts scholars in academia think about, which I would not have otherwise had.
37. Connections to curators, and international arts organizations including residencies.
38. It allows me to do a better job knowing what’s going on in the world of art and artist residencies.
39. Give perspective to the profession, encouragement to the practice, and wide range.
40. A lot
41. I am an artist/teacher and benefit from anything (this conference) that increases my knowledge of what is happening in the art world.
42. Actually, not much. However..I was motivated to contact galleries where I might show my work...I am going to write to an accomplished weaver in Paris and plan on visiting her studio..so, I did get some ideas
43. I made several connections with international artists with whom I am currently collaborating. The conference opened this opportunity
44. It opened my eyes to the wealth of residency opportunities, the possibility of actually doing one, and new art-related careers and ways of thinking about art making.
45. I will apply to residencies - having time to concentrate on my work, and nothing else will push the work to another level.
46. If I could afford to go, I would like to experience the cultural differences, have a chance to perhaps meet and visit studios of foreign artists, possibly create studio exchanges, and have a chance to visit museums.
47. Networking and information about residency programs.
48. Planning for residency when my son is in college (4 years from now) got a lot of great info, great networking, FOOD for my brain and soul
49. Give me more opportunities beyond Boston.
50. It gave me a new perspective on residencies.
51. Not that much...but I enjoyed the meeting many of the other attendees.
52. I made good connections with artists and curators.
53. I felt I made a few connections both abroad for future residencies as well as programs and fellow artists locally in the Boston area to pursue further networking/exchange. Example - I've connected with Sarah Barry at The Art Connection to donate work soon, hosting a 'collection' at the Gardner Museum in December through the tour/meeting with Tiffany York.
54. Energize my confidence in ability to apply and get residencies which is prestigious.
55. Helped me find international residency opportunities for faculty at my school...expanded their professional development choices.
56. Not really
57. Artist studio visits
58. Artist information exchange event
59. Networking
60. I think it will help me take some new steps in new areas, great commentary.
61. It would also be good to get more racially diverse group of artists and presentations there...

Question 22: How do you think this Conference could better benefit your career?

1. Having a way for artists and funders to meet who are involved in the same media/issues.
2. N/A
3. If it had more artists involved in the area I'm most interested: performance, media arts, experimental filmmaking.
4. See 26 below
5. Collaborations
6. Networking, insight into application/grant process
7. The possibility to contact people who I did not want to overburden with questions at the time, when they looked busy.
8. Networking with people who want artists to come to their residency programs would be the point.
9. A wider variety of mentors...from outside the Boston area.
10. More roundtable discussions that include active participation of paying customers.
11. More on education
12. It does already.
13. A place to exchange or put business cards? Some way to be listed as an already established artist?
14. Residency opportunities and opportunities to show overseas.
15. Find a way to target people who are interested in promoting my art.
16. To have small follow up groups that keep in touch during the course of time in-between the conferences. To participate in the conference.
17. Allow more time for smaller group meetings.
18. Not sure
19. Same as above
20. Not clear
21. Mentoring sessions/networking
22. By having a hands on workshop on grant writing and /budgets...
23. For portfolio sessions it would be interesting to better know for artists in advance about the focus of the different residency presenters (what genre, medium, art practices theses residencies support)
24. Challenging me to think differently.
25. Alternate conference locations every year, one in the U.S. San Fran, Los Angeles, Chicago, Miami, or New York and one in Europe.
26. Allow more time for people to get to know one another.
27. With luck, it might result in strong, abiding friendships.
28. No comment
29. I don't know.
30. Maybe including more grant providers who could give advice or better, grants for residency participation.
31. If I had been able to really figure out which mentors to sign up for and prepare for them specifically it would have helped. As it was, I got bogged down in the bios and gave up. It was only after hearing some of them present in Pecha Kucha that I knew who I wanted to meet, but by then it was too late for many of them. I wish the Pecha Kucha could be done a day before the mentoring sessions, so that we didn't miss a speaker because we were waiting for our turn at mentoring. I would have signed up for more mentoring if the bios had been clearer and if I could have seen presentations first.
32. Maybe connections to other public school teachers/working artists
33. More opportunities hopefully will mean more shows...
34. Workshop on application to a residency would have helped!
35. Not sure....better/more/different opportunities to meet with curators....perhaps an artist pecha kucha, by lottery? so curators could talk to artist that are of interest to them, not just viase versa?
36. Doing the cocktail hour, have small groups of artists and curators around little tables. Awkward talking during presentations, and many people left after/during presentations.
37. As much hands on workshops, inspired talks and networking with others as possible... it was overall great!!
38. Grant/application writing mentors
39. More emphasis on funding opportunities...maybe someone from the Fulbright organization (I didn't find them if they were there).
40. Connections-info-oppss
41. Avenue to residencies – connection with other local arts professionals connection to other young artists
42. Greatly
43. It was very good. Thanks Mary.
44. I will be applying to a variety of residencies as a result of the conference.
45. Inspiring presentations good networking.

Question 26: Any additional comments are greatly appreciated.

1. Rooms with better acoustics would be helpful. But you probably already got
that comment. Also, it would have been good to know when snacks and food were going to be provided (not talking about paid dinner events). Sometimes I stumbled onto food having just eaten.

2. Additional Conference made residencies seem less intimidating, more accessible and more possible. Available to articles at different levels. Conference refreshed and rejuvenated me! Special Thanks to Mary Sherman for connecting me with Maria del Valle so we could take advantage of the reduced registration fee since we both live 250 miles outside of Boston. . .

3. I had a great time during the rest of my stay in Boston and a lot of people came to my MIT talk. I also had some good meetings with people I met at the conference. I would have liked to meet you once more but I appreciate you must have been exhausted. Thank you very much for inviting me and being so straightforward with all the arrangements. I had a totally smooth and great conference experience. I just filled out your survey and found it difficult to think of things to improve. It was one of the most stimulating conferences I have been to and I met some incredible people.

4. The conference was so interesting for me - it broadened my perspective and appreciation of art as well as how I view myself.

5. The level of the TCE Conference was very high, informative and well organized! Many thanks to Mary Sherman that she brought all those wonderful people together. She did a great job!! Thank you also to all mentors and volunteers for their perfect and friendly assistance!

6. I attended the 2013 conference with a group from the NY Artists Circle, led by Barbara Ermann. We prepared as a group, we met every evening in the hotel following conference events and discussed what we gained and how to benefit from the meetings and presentations. That was a definite benefit for each of us and could be duplicated by others who come attend as a group or network during the conference.

7. For me, this Conference is a way to feel a part of the art community and to meet other artists, a real pleasure.

8. I quite enjoyed the multidisciplinary and friendly atmosphere of this well organized conference and learned much from the excellent presentations and panel discussion. I found it both personally and professionally very enriching to meet with experts of the art community. I thought it was a great success and all the comments I overheard were positive. It has been a pleasure and an honour to participate in this event. I am looking forward to next year edition.

9. Thanks, it was great.

10. Almost all of every meeting I attended during this conference, contrary to other years, was a bust. Discussions were not on topic, but were a parade of people talking about themselves with little to offer the topic of conversation, except maybe to say they're the king of their field.

11. The conference seems to miss the real value of bringing people from around the world. It should be run less like a trade fair and more like a symposium of global art projects that go beyond gallery/museum/studio practice. More students should be included, not only art students, in order to show the potential of art/creative practice to contribute to solving problems in all sectors of society. Cost is prohibitive. Its sad, because the
gathering of people is amazing. Its a missed opportunity for something much more significant in my opinion. The exhibitor space seemed like a flop too.

12. I was and have been very impressed with Mary Sherman’s work. Her grace and openness really make this conference. Gives it a face!

13. It was a fabulous Conference, truly unlike anything I’ve been to – it is something I would not miss in the future.

14. I found out about conference on social media and email months before and registered. Would have really appreciated it if you had reminded me as date approached as I missed it entirely and the money i invested was lost. More follow up is necessary and good management for people registered!

15. Thank you for all your efforts in making this possible.

16. It was a truly enriching experience. Thank you.

17. Some of the speakers offered to put their talk online – that would be a real plus.

18. I know that the ticket cost doesn't pay for the conference but I have heard that the cost seemed a little high. perhaps there could be a pro-rated amount for some people. You might have more attendees that way. I also think the student rate is too expensive for them. Perhaps a 2 for one with a regular ticket? Incentive for students to come.

19. Well done!

20. I thought it was so much better than 4 years ago. I learned alot and it was informative and inspiring. I loved that bio medical guy Crespin.. I thought that the cocktail party was wonderful, a great bonding moment. I just wish the residency people had a few more minutes since they came so far. Although the space was large, I must say that the lighting for Michael D was really poor and the visuals were too small. No one could see anything. You must have a large visual screen for the future.

21. I enjoyed the conference immensely. Particularly enjoyable were the many opportunities to meet and network. Thank you, Mary, and all the TCE staff & volunteers!

22. The conference was excellent. the caliber of artists was excellent. there was a good, friendly feeling despite the BU location. the breadth of international exchange that took place was quite impressive. everything ran smoothly, as far as i could see flawlessly. mary's presence throughout the conference was very positively felt, and communication prior, during and after the event was timely, personable, and clear. sponsors should have provided her with a personal assistant so she could spread presence even further i suggest. look forward to the next conference!

23. I am not an artist but I work with artists and this type of conference is a life line for any artists and it is a perfect platform for connecting many different aspects of the city to each other and to the greater world. we often operate in silos and this is a way out of that attitude.

24. I have to say that my experience getting around Boston was a nightmare. Traffic was atrocious, parking was non-existent, the location of the conference at BU couldn’t have been worse. I suggest you find a less urban-snarl to conduct this conference that will allow the attendees to interact more with one another. I spent most of my time trying to navigate from the hotel to BU and it was very expensive being in the city. I probably
won't attend another conference in Boston.

25. The Conference is a great event to which the Europeans bring class and the Asians bring enormous energy. Only thing lacking is American ingenuity.

26. YOU DO A GREAT JOB!

27. With the new Mayor in Boston- next step is to see how the city of Boston can be involved. I can be the point person for that and it is on his radar.

28. I realize that the conference is geared toward artists and not so much education but I would really like to see that area increased. I am coming from two areas-myself as an artist but also as a teacher. There really is not a lot provided along the lines of professional development for artist/teachers.

29. I would have liked to know more about the mentors. I needed someone who knew something about textiles..I didn't know who to choose, so I just picked one..It turned out that he knew nothing about textile art. We both felt a little awkward. I paid $35 to talk about the mentor's work! I was not pleased.

30. This was a great experience. I found the conference to be well organized. The sessions/panel discussions were varied enough to have always found a discussion that was of interest.

31. The only panel where I noticed some negative reactions was the AICA panel on Friday at MIT-- I enjoyed the panel, however many artists in the audience were frustrated that the panel wasn't as geared towards practical considerations for artists, specifically how they could make better connections with critics and curators who they felt failed to understand their practice. The moderator, Joao Ribas also talked over the audience and rejected some questions, going off on tangents somewhat unrelated to what the audience understood to be the overall topic of the panel.

32. Please schedule Pecha Kucha earlier and make it possible to pay for last minute mentoring sessions with a credit card! Also please talk about artist statements later, don't schedule a hot topic for first thing on the opening day, as it necessitates a very expensive hotel night if one wants to hear it. And THANK YOU for all the things that you did to make this an incredibly worthwhile investment of my time and money. Thank you also for the partial scholarship, which was the determining factor that allowed me to say YES to what I wanted to do but felt I shouldn't/couldn't afford. Much appreciated.

33. I wish some of the sessions were closer together…it felt a little hodge lodge that some were in one location one day, another the next.

34. Thanks.

35. Wonderful conference!

36. Thank you for a fantastic conference. The quality of presenters and ideas will keep me engaged and following up on leads and new ideas for months to come!

37. Great conference.

38. Thank you, Mary!!!

39. Thanks Mary!

40. The social practice panel was inspiring. Mary Sherman is amazing!

C.5 - 2011 OPEN-ENDED RESPONSES
1. Which activity/activities, panel or speaker was the valuable to you?

1. Exchanging views
2. John Busbee!!!!!
3. Portfolio review with Katherine French
4. David Adams on Grant Writing, and presentation on ResArtis website; and portfolio review with with Kathy Black and
5. All, especially international residencies
6. Meeting a portfolio reviewer personally
7. Art and Social Action
8. John Bisbee and the woman from Trans Artists were the best for me.
9. Maiken Derno, Head of Culture and Information Department, Royal Danish Consulate General.
10. I attended many evening events and as many lectures as I could. I found everything to be enriching and valuable even if it was not me specific.
11. Panel discussions, artists presentation
12. Panels at MassArt, panels at MIT
13. The three I attended were all excellent (the CAA should take lessons from you)
14. Art for Social Good
15. There were many, all of equal value. Those speakers discussing and introducing artists international residencies were of most value.
16. The panel on TransCultural Exchange
17. Sat. morn: what do we mean by TransCultural Exchange
18. Art and social action panel,
19. I collaborated with an artist from Italy for the conference, in the spirit of cultural exchange and collaboration.
20. Portfolio reviews and talks on specific residencies
21. Residencies and advocacy opportunities
22. The most important for me was the panel with Ute Meta Bauer at MIT.
23. Portfolio Reviews
24. The entire conference was valuable
25. National Residencies: Regional Aspirations, Location: Tower Auditorium, How to Start A Residency Program, Location: Tower Auditorium,
26. Towards a global transcultural university, Sunday afternoon
27. I loved the panels- the Fulbright scholars, and speaking with those who are both administrators and artists were especially helpful to me.
28. Yeb Wiersma, applying for artist in residence programs on Friday morning.
29. I got useful information out of almost every panel, session [and other] personal encounter[s]
30. MIT / high quality panel
31. I sat in on several panel discussions, which were all helpful to me as an artist. For my institution, however, the panel Academic Partners: Towards a Global University was most helpful.
32. International speakers/panelists
33. Portfolio reviews
34. NA
35. How you can start a residence programme
36. John Bisbee, George Fifield, Jessica Ferguson
37. Interdisciplinary artist collaborations
38. Digital portfolio talk
39. Portfolio reviews with Esther Bourdages & Alison Ferris, sat session - funding the priceless
40. McDowell Colony John Bisbee artist talk
41. All proved very valuable to me
42. The most Valuable panel was "Achieving Star Power, The Mechanisms that Launch an Artist's Career" and the most valuable speaker was Elaine King, moderator and presenter. In addition the mentoring sessions were excellent, as was the grant writing lecture with David Adams.
43. /panels/ exhibitions
44. The survival kit for electronic music composers, among a few others, but this was the best really!
45. All

2. What new skills/knowledge/expertise did you gain from attending the Conference?

1. Networking
2. Networking
3. Feedback - dos and don'ts on grant writing, residency applications
4. How to apply for residencies
5. Learned a lot about residencies.
6. New collaborations, Awareness of new resources
7. Confirmed what I already knew, more or less
8. The how to apply sessions were useful.
9. I learned about many programs
10. Understanding better the hope of young artists for a professional career.
11. Exposure to many new opportunities outside of the US
12. The meeting of many very good professional people!
13. Not sure. Inspired by the art for social good workshop
14. Networking skills were improved upon and effectively employed during the conference.
15. Lots of new colleagues
16. More of a sense of my place in the international community
17. Improved self-confidence: next time I'll be able to share my own experience
18. Some insights about transcultural exchange in the panel Friday morning
19. The sessions were provocative, they got me thinking, opened up new and interesting possibilities... this is all good
20. Great networking, new friends, speaking experience.
21. Learned about several residencies and made new connections.
22. Understanding there are many more residencies than I knew
23. There is a lot out there in the arts to share your talents with the world.
24. Making connections with people who I otherwise would not have met.
25. Met other arts professionals and learned about different residency models and management practice in the USA.
26. Insights into the possibility of networking with other artists and with art organizations
27. Concrete knowledge of arts programming around the world and the basic opportunity to network.

28. I now know more about residencies in the EU, which I'm very interested in applying to.

29. New ideas for proceeding with my international projects

30. Creating connection

31. New ways to communicate

32. DIRECT COMMUNICATION IS IMPORTANT -

33. I learned about aligning all social media and what digital tools I need to best market myself as an artist. Each person I met was a wealth of information and willing to share ideas.

34. Transcultural Conference culture, meeting with new artists and academics

35. That there is a demand for artist/writers residencies and that residency programs are serving to fill this need.

36. Additional networking

37. It was great to interact with so many artists and arts professions from Boston and abroad.

38. Better insight to the application review process.

39. Critical skills

40. Networking with various artists

41. Knowledge of different programs around the world.

42. More info on residencies & grant possibilities

43. Networking residency opportunities

44. Simply making many, many new contacts!

45. Information and possibilities

46. I learned a great deal about international residencies, some of which are very different from those in the US. I got some good tips about how to apply and what to expect. I met some very interesting people.

47. Meeting new artists/critics/curators and broaden the artistic circle

48. Mainly networking opportunities.

49. Met more people

50. I have gained a good overall sense of the current situation in the art field.

51. Many

52. Speaking about my work with a range of curators

3. If you attended the 2007 or 2009 Conference, how did you benefit from that event - Any concrete or specific examples related to your responses above would be greatly appreciated:

1. I would have appreciated a bit more critique in reviews.

2. How to make the most of the conference turned out to be how to improve your web presence. Many presentations praised the "coming" PhD for studio art.

3. Was not able to attend either

4. I did not attend these conferences.

5. I have received numerous invitations to exhibit in other countries as I continue to participate in one residency to another.

6. I knew artists of same and other disciplines and started prolificous collaborations
7. The questions are geared to artists and not to residencies, n.a. answer is missing
8. Participated in art education outreach with children while on international residencies. Also donated art to charities. Have traveled a lot due to TCE. Expanding international networks are the biggest benefit of the conference.
9. Learning about more opportunities abroad was important. Also, I collaborated with an artist from Italy who I met at the conference in 2009 for a project in 2011.
10. I receive a job offer through people I met at the conference.
11. Mostly I think the panels were nice because they were intimate to host the personal interactions afterwards . . . Perhaps more interactive activities . . .
12. I made some new connections with artists.
13. I have started three international art projects since
14. Exhibitions abroad and artists for my residencies
15. N/A
16. I met artists in 2009 when I was a speaker that later sent applications for international art projects I curated in Taiwan.
17. Greater understanding of how to manage an artists career
18. One new Boston art biennale
19. Made contact with possible education partners
20. New connections resulted in introducing eastern european artists to MA university audiences, subsequent exchange exhibitions occurred.
21. Contacts with students from other countries, related to the project.
22. It is breathtaking in the scope and range of the contacts

4. Have you participated in any other non-Conference event by TransCultural Exchange? No (N=32)

1. Yes (N=5)
2. Meetings of the advisory board
3. I participated in a number of the collaborative projects.
5. Here There and Everywhere
6. The Tile Project, collaborative exhibitions
7. Yes, in the Tile Project and We and Everybody
8. Shimmer Here, there, everywhere . . .
9. 2009
10. Several projects
11. I participated as an artist and curator to do the One World - Many Papers project as part of the TCE Here There and Everywhere project.
12. Projects
13. Some of the collaborative shows
14. Participated in The Tile project

5. If you answer yes, did you benefit from that experience? How?

1. N/A= 2
2. Rethinking my international activities
3. My work has taken off in new directions and gained greater exposure.
4. New skills great exposure
5. New friends, international group exhibitions, residencies
6. I got a lot of new international connections.
7. A whole new world opened up for me
8. Learning from other participants to have more courage and self-confidence
9. Local networking
10. Yes. Expanded skills, great networking, travel, future exhibits.
11. Yes, this put me in direct contact with 42 artists from 37 countries who collaborated with me to do this artwork that has been exhibited in USA, Taiwan, Korea, Thailand, England, France and Spain and will be shown in the Philippines and Bulgaria this year.
12. Networking; and as a volunteer by practicing my skills
13. Professional Development. Networking, Friendships
14. Information to follow up on
15. Yes, broad my collaborate work and network
16. Yes, expanded contacts, new skills.
17. I wish I could see the wall in Beijing where my tile is installed . . .
18. Shared experience builds community, especially important across cultures

6. How would you improve the TransCultural Exchange Conference?

1. Many of the topics were interesting but the panelists were off topic frequently, which was very frustrating
2. Single location for events, better updated communication for sign-ups for portfolio reviews, more readable program, didn't like the outrageous prices for open bar reception; panelists almost never discussed the topic presented, no interaction, only presented their own programs in too much detail.
3. More targeted information, more specific information, more organized opportunities to speak with residency directors and representatives
4. I need to think about this.
5. Communication needs to be drastically improved.
6. More workshop and seminar possibilities
7. Better panelists, having panelists stick to topic, more directed to the actual attendees, most of whom were mid career women artists. This seemed overly skewed, like everything else in the art world, to the younger artist
8. Definitely would appreciate a listing of names and contact information for people who attend the conference.
9. I know it is hard to schedule everything but there were some lectures or events that I could not attend because they were at the same time. If there was a way to film lectures so we could reference them after that could be helpful.
10. Less conferences and panels running simultaneously
11. I think more open networking sessions for artists and professionals could be built in
12. Have fewer conflicting panels
13. Gear it to more than visual artists. More for "renegade" artists and less on academia
14. As this is my first experience, I think that the general structure of the Conference is quite good; I would like to see more representation from Indian art residencies.

15. More days

16. Sharing my skills

17. Mentoring session not in parallel with panels . . . parallel panels is already an obstacle because you always loose a chance and the mentoring session add to it; vary panels with presentation and ones with discussion in focus and schedule some presentations in order to make the program more diverse.

18. Hotel too expensive, it seemed very hectic, not enough time to sit, process with people, share information, addresses etc. I didn’t stay at the hotel. I might have felt differently if I had stayed there, but finances made it impossible.

19. Put sponsor tables in a more central location (main hallway) so they can be seen through out the conference. List outside exhibitions affiliated with the conference, such as the one at Hampden Gallery in Amherst, on the web site conference schedule. This show was off the radar of most people. There were many times, I wanted to be at two panels at once. Perhaps panels could be video recorded so paying conference participants could view later. Also, I noticed that some artists at the review panels were rude and impatient. Not sure if this was an organizational issue or just the desperate temperament of the artist.

20. More time for discussions among small groups

21. There are too many important panels parallel.

22. Two of the activities I was interested in were scheduled at the same time.

23. Include visits to different residency locations in Boston and nearby in the program.

24. I would like the Conference to be able to produce a post-conference publication and to grant certificates

25. There needed to be less venues- it was too confusing . . . More people in one place would’ve been more fruitful. Also, the website could be designed in a cleaner and more efficient way . . .

26. I would provide a yoga class for stretching in the middle of the day. I am a yoga teacher! Will energize participants and exercise is important!

27. No need to improve, but I would love to actively help in the process

28. Maybe more music related section as it is mainly for visual artists

29. Have it annually

30. Yes.

31. Mary Sherman does an extraordinary job organizing and running TCE. It runs like a well-oiled machine. I have no suggestions for improvement.

32. The program and panel brochure was confusing to read. I’d redesign it so that it is easier to navigate, to see what is happening when and where.

33. I think there could be a session for non-professional/amateur artists who work in the arts profession and would like to strengthen their artistic side through residencies, contacts and arts opportunities

34. Combine with other events such as workshops or other conferences

35. Absolutely have time for discussions at panels. This is my huge complaint – it happens at all panels everywhere and to me is an old out of date model of
learning, passive listening. There is all this collective knowledge that is lost when presenters show slides of what can be found on websites. Issue based conversations are necessary – we all attend not to be passive but to learn from each other.

36. Include speaker bios in the brochure, create field specific panels (for writers or musicians)
37. Holding creative workshops
38. Have all workshops in one place, and not conflicting
39. Perhaps create an "umbrella" theme that could connect the events. Have more exhibitions highlighting attending artists and speakers.
40. The evening cocktail events should be shorter.
41. Keeping events in one location
42. Everything needs to be closer
43. Fewer panels, more small group discussions
44. More opportunities for meeting fellow attendees . . . seeing their work . . . perhaps an exhibition of attendees on site
45. Nothing comes immediately to mind.
46. If possible, I would have all the panels and talks in one central location on all four days. I would ask the panelists and moderators to try and address the topics they are to talk about. This is why I found Dr. King's panel so successful - she and the other panelists truly addressed an important topic in a very deep and thoughtful way and engaged the audience in an interesting and lively discourse.
47. I'd like to participate in more exhibitions of the local artists with the international. More contact to galleries, local and others.
48. I'd do my best to be a catalyst and to bring my energy and commitment as a motor for myself and others.
49. Sometimes the presentation did not match with the description and instead were just about pitching residencies. I would like the speakers to be aware of the topic and prepare accordingly.
50. Hire more staff to help

**7: Is there anything you wish you had known before attending the Conference?**

1. No = 11
2. Book one-to-one sessions with writers, curators and critics instead of residency programs
3. The descriptions of the presentations were wrong. More than once I checked to see if I was in the correct room!
4. Background information such as biographies of the panel members and the portfolio reviewers
5. More about portfolio reviewers
6. Who else was scheduled to attend? And where I wanted to apply for a residency.
7. I didn't know the mentors wouldn't have computers
8. I did not know most of the presenters, as I am not a visual artist. It would have been helpful to somehow know who would be useful to meet. Also, the workshop about launching your career to stardom was
interesting but very narrowly based on gallery contact and not at all about other aspects such as marketing or other areas that would be helpful to a wider audience.

9. How many and what kinds of people would be there -- I had not attended before.
10. All the opportunities offered
11. Knew what to expect, but could not take advantage of all the pre-weekend activities due to work . . .
12. Importance of speaking one on one with portfolio reviewers
13. That the portfolio reviews would have offered you a residency "on the spot." I would have selected earlier and more carefully.
14. When I had my mentoring sessions.
15. It will be helpful to know who else (countries, organizations, titles) might attend this conference.
16. I found the information provided to be comprehensive, clear, and overall excellent
17. WiFi at hotel wasn't reliable. I would NOT recommend paying for a portfolio review with Frank Roselli like I did (he wasn't great).
18. The website is full of information, however, it was challenging for me to understand just what the aim of TCE was.
19. How difficult parking would be.
20. The names of all attendees and affiliation and contact names
21. I wish I had realized that the panels on the first two days were quite far apart, so I could have planned on how to get around earlier on.
22. I wish I did more Internet research on the speakers prior to the talks.

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

1. On-topic panels
2. More actual DISCUSSIONS and exchanges of opinion on panels (stick to the topic, don't use up all the time making individual presentations!).
3. Small group discussions
4. Improve the social aspect. One fire alarmed mass social doesn't do anything. It could have been an opportunity to network. As it was it was an overwhelming mass of people. Perhaps a few socials, differently conceived.
5. Workshops by international artists, Directory of the participating artists
6. Not certain I'm familiar enough with what TCE currently does to say
7. Get more support of our local agencies, NEFA, MC . . . build more alliances within the Boston area arts network
8. Marketing and website/materials review. Grant writing help- and help to find ops for those of us who are "for profit"
9. I would like to see more representation from Indian art residencies.
10. More exhibitions
11. A Festival or Biennial presenting International Collaborations
12. Informal group meetings without a speaker where participants can share with each other around a particular topic. People had a LOT to say and a LOT to share, but we were spending a lot of time sitting and listening rather than engaging w/one another.
13. It would be great to have European style invitational short term "art-camp" residencies in the US. Could TCE organize this? I would be interested in helping make this happen . . .
14. Show more art that is internationally exhibited.
15. Workshops and conferences that include more fields.
16. Panels, workshops, etc. that included people from non-arts or non-cultural professions that dealt with arts and culture topics, or discussions about collaboration between artists and other professionals to create projects that address issues such as economic development, etc.
17. I would like the Conference to become a permanent, recognized institution that could have a voice recognized internationally
18. Nothing more- if anything less! Less places around the city- more end of the day "re-group" time so you actually get to know people better . . .
19. Boston international residency is a good start.
20. A residency
21. Workshops for writers
22. At the moment I am pleased with the entire program
23. There is all ready so much to do . . . I was unable to take full advantage of the wide spectrum of activities.
24. More exhibitions
25. Facilitate connections between arts leaders and administrators in Boston.
26. Grants for artists to do international cultural exchange projects
27. Biennale art programs
28. More seminars on issues or trends in the arts and perhaps a little less informational seminars about the residencies
29. More international art projects, organize international group art visits.
30. Need more time to think on this.
31. Create the connections.
32. One-day workshops in different cities could be good for those who can't travel for a weekend away.
33. Involvement of attending artists in more exhibitions during the conference
34. Gain visibility for the wonderful work they do

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

1. Finding out the cultural diversity in arts
2. I hope so
3. Possible benefit from portfolio review, grant writing panel
4. Hard to say
5. I now have confidence to move forward. As a mature artist, felt a bit, with still a lot of energy to give.
6. I do not think it will.
7. Networking internationally and nationally
8. Not much
9. I'm not certain.
10. Hopefully it enlarged my circle of contacts to move my work forward and allow me to exchange my skill-set with others
11. New international contacts, increasing and opening my professional network
12. Allow me to open up my career to areas outside of the US
13. It might
14. Did make some connections and got me thinking more about international opportunities
15. Professional connections and introductions to my work will expand my professional outreach and exposure.
16. Possible invites to residencies, just new colleagues, always welcome!
17. Yes. I made terrific contacts.
18. I'm already in contact with new realities and following new opportunities
19. I don't think I have a career, I have a passion
20. I have a small project, don't pay myself from it. But the conference connected me to people and ideas that will be of help I think.
21. Already invited to a new residency in August. Received more visibility and positive feedback (on speaking on panel).
22. Helped to learn about more residencies, meet people, and network. Also I participated in a collaborative project as part of the conference, which included an audio performance. This expanded my experience and resume.
23. May apply for a few residencies in the upcoming year.
24. I will get more involved internationally and with collaboration.
25. As a curator and artists it was very important to make new connections for cooperation projects with artists and curators from other countries.
26. It helps very much to know all the resources available.
27. I made several professional connections that could prove to be beneficial
28. I could tell about the program I founded to larger audience and this way increased the visibility of the organization I am running.
29. I received two invitations for residencies in Europe and ideas stimulating for my own creative work
30. The net has been cast wider.
31. Good networking opportunities
32. More residencies, made new friends, and saw old friends . . . commitment to art!
33. I added more people to my network, got very inspired and received even an assignment over. Could I ask for more?
34. By being able to connect with people on my field
35. Expanding networking
36. IT IS ALREADY A REALITY/received invitation to exhibit in USA and found artists for the own residency program
37. The connections at TCE are extraordinary. All ready, several participants have contacted me to lecture, exhibit, collaborate between academic institutions, or enroll at SACI in Florence, Italy.
38. This experience is very important for me and my university. Some artists want to join to our activity
39. First, inspiring and encouraging. Yes, I am doing what i need to be doing. Secondly, it showed there is an engaged international community committed to the success of both residency programs and artists.
40. Global contacts
41. New contacts and strengthening contacts within the Boston network
42. New opportunities
Learned about many opportunities, networked, had time to reflect on career vis a vis the conference topics

By increasing the network of artists and art professionals

Meeting and networking artists from various cultures

Networking

Networking connections.

Made a few valuable contacts - will follow up on them

Open up new possibilities introduction to new artists and organizations

In positive ways -- expanding contact, locations, possibilities in general.

Possibilities

In a few years I will be ready to apply to residencies and I believe that at that time, I will be ready.

New collaboration in the art

Nice connections were established!

I have more contacts now

The conference provided a lot of inspiration and I gained more clarity regarding my artistic career.

Overseas opportunity

The connections made during portfolio reviews have raised my profile in Boston and in Europe

**10: Any additional comments are greatly appreciated.**

1. I would like longer reviews, and more direction.
2. Somehow the management of this conference needs to be better. I thought the idea was great. I paid for it out of my own pocket. But the communication was terrible.
3. I like the idea of Dutch treat but did not understand what or where that was. What I understood - there would be a designated spot to lunch, which we would pay for allowing us more time to dialogue with other attendees.
4. I found this conference an exhilarating experience well worth the time and monetary expenditure. The value of international connections cannot be overestimated, and I am still in the process of following through with the wealth of new introductions acquired at this conference.
5. I really appreciated the Conference and even more the feeling it left me, a growing desire to share Art with artists from all over the world.
6. Wonder if there should be a reasonable yearly subscription to be a member of TCE--could be tiered (student, artist, etc.) and would help defray costs. Also, wonder if TCE should be geared more to students in terms of local art school portfolio reviews. Finally, Mary is amazing, but I worry that she is simply too overloaded as the point person at the conference (despite lots help).
7. I feel like I found out about a few possibilities for visiting and working. As a mid-career artist (or even mid-mid career---I look forward to expanding my travels beyond the work I make and teaching in Europe.
8. I hope the TEC organization will go on with international cooperative projects.
9. The International Conference for the Arts brings the world together and
making the distance closer.
10. Overall, the conference was an inspiring event that provided many opportunities for networking
11. I had a Fulbright to India in 1992; I've had many international arts experiences. This conference was good!
12. Loved the fact that the 2011 connected visual art, literature, music and architecture
13. I look forward to the next conference
14. And being invited as a speaker at the Conference in 2011
15. Overall, TCE was one of the most beneficial conferences I have ever attended. The participants' accomplishments were astounding. Each person held genuine enthusiasm to share ideas in an open dialogue, extend and expand the discourse of art and higher education. In marketing this conference, perhaps more institutions with a high percentage of international populations should be contacted such as The School of the Art Institute of Chicago, RISD, Brown University, etc.
16. Excellent conference
17. TCE is a great organization and performs a unique role in uniting artists across cultures and disseminating information through a network of international artists interested in cross cultural exchange.
18. Very well
19. TCE opens new worlds to artists: literally and metaphorically
20. I really appreciated receiving a scholarship - without it, I would not have been able to attend.
21. Opportunity to know diverse artists and different art out[side] of my community to the world.
22. I'd like to see a bit more young artists attending the program. And sometimes I think there should be a more picky selection of the speakers. Most of them were great but some other ones weren't so interesting nor very modern.
23. Very satisfactory experience
24. You can change the world doing this!
APPENDIX D – PRESS AND ONLINE CITATIONS BIBLIOGRAPHY

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APPENDIX E – CONFERENCE PRESENTERS

Opening Reception Speaker: Julie Burros

**Julie Burros** is the Chief of Arts and Culture for the city of Boston, a cabinet level position reporting directly to Mayor Martin J. Walsh. She oversees the office of Arts and Culture, which houses the Boston Cultural Council and the Boston Art Commission. Her duties include supervising the creation of a Cultural Plan for Boston and overseeing grant making, grant seeking, public art, exhibitions and selected public programs and events. Formerly, Burros was the Director of Cultural Planning at the city of Chicago’s Department of Cultural Affairs and Special Events, where she directed the creation of the 2012 Chicago Cultural Plan. Burros is also an adjunct researcher at the University of International Business and Economics (UIBE), School of Public Administration in Beijing China, and an adjunct faculty member at The Theater School at DePaul University in Chicago.

Friday Evening Keynote Speaker: Sheikha Hoor Al Qasimi

**Sheikha Hoor Al Qasimi** is a practicing artist, President and Director of the Sharjah Art Foundation, Curator of Sharjah Biennial 6 and Curator of the National Pavilion of the United Arab Emirates at the 56th Venice Biennale. She is also the Chair of the Advisory Board for the College of Art and Design at the University of Sharjah, Member of the Advisory Board of the Khoj International Artists’ Association in India and Ullens Center for Contemporary Art in Beijing. Additionally she serves on the Board of Directors for MoMA PS1 in New York, KW Institute for Contemporary Art in Berlin, the International Biennial Association in Gwangju and Ashkal Alwan in Beirut. Further, she is a Visiting Lecturer at Slade School of Fine Art in London and is currently a Scholar-in-Residence with The Institute for Comparative Modernities (ICM) at Cornell University. She has served on the juries for the Dubai International Film Festival and the Benesse Prize.

Closing Reception Keynote Speaker: Matthew Teitelbaum

**Matthew Teitelbaum** is the Ann and Graham Gund Director of the Museum of Fine Arts, Boston. Prior to his appointment at the MFA, he was the Michael and Sonja Koerner Director and CEO of the Art Gallery of Ontario in Toronto, where he spearheaded a major expansion and renovation of that museum. Prior to his directorships, Teitelbaum served as a curator at the Institute of Contemporary Art, Boston; the Medndel Art Gallery, Saskatoon; and the London Regional Art Gallery in London, Ontario. In 2006, he received the honor of Chevalier des Arts et des Lettres by the French government for his ongoing commitment and contributions to the arts; in 2008, he received the RCA medal from the Royal Canadian Academy of Arts for his outstanding support to the development of the visual arts in Canada; and in 2009, he was awarded the Canadian Centre for Diversity's Human Relations Award and the Museum of Contemporary Canadian Art (MOCCA) Award for arts leadership.

Feature Art Work: Level of Confidence by Rafael Lozano-Hemmer
**Level of Confidence** is a face-recognition camera that has been trained with the faces of the 43 disappeared students from Ayotzinapa School in Iguala, Mexico. As you stand in front of the camera, the system uses algorithms to find which student's facial features look most like yours and gives a "level of confidence" on how accurate the match is, in percent. The piece will always fail to make a positive match, as we know that the students were likely murdered, but the commemorative side of the project is the relentless search for them and their overlap with the public's own facial features. Rafael Lozano-Hemmer's interactive installations exist at the intersection of architecture and performance art. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are "antimonuments for alien agency". His work was recently the subject of solo exhibitions at the San Francisco Museum of Modern Art, the Fundación Telefónica in Buenos Aires and the Museum of Contemporary Art in Sydney. He was the first artist to officially represent Mexico at the Venice Biennale with a solo exhibition at Palazzo Soranzo Van Axel in 2007. He has also shown at Art Biennials and Triennials in Havana, Istanbul, Kochi, Liverpool, Montréal, Moscow, New Orleans, Seville, Seoul, Shanghai, Singapore and Sydney. Collections holding his work include the MoMA in New York, Tate in London, AGO in Toronto, CIFO in Miami, Jumex in Mexico City, DAROS in Zurich, Borusan Contemporary in Istanbul, MUAC in Mexico City, 21st Century Museum of Art in Kanazawa, MAG in Manchester, MUSAC in Leon, MONA in Hobart, ZKM in Karlsruhe, MAC in Montréal and SAM in Singapore, among others. 'Level of Confidence' is presented by TransCultural Exchange with permission and thanks to the kind generosity of Rafael Lozano-Hemmer.

**Closing Reception Featured Artist: Mischa Kuball**

**Mischa Kuball** uses the medium of light – in installations and photography – to explore architectural spaces and contribute to social and political discourses. His works have been presented in such well-known institutions as Bauhaus Dessau, the Jewish Museum (New York), Hamburger Kunsthalle and the NTT-Intercommunication Center Tokyo. He also has produced temporary installations for the Kunstsammlung NRW Düsseldorf, Neue Nationalgalerie (Berlin), ZKM | Center for Art and Media Karlsruhe and Centre Pompidou-Metz. Additionally, since 2009, he has developed a series of site-specific installations, entitled *public preposition*, which were shown at Caserma Cornoldi (Venice), the Chinati Foundation (Marfa, Texas) and as part of the Bone14-Performance Festivals in Bern. As of 2007 he also is a Professor in the Academy of Media Arts in Cologne, Associate Professor for media art at Hochschule für Gestaltung/ZKM in Karlsruhe, and since 2015 member of North Rhine-Westphalian Academy of Sciences, Humanities and the Arts in Dusseldorf. In 2016 he will be honored with the German Light Award. **Mischa Kuball’s presentation is sponsored by Emerson College.**

**Speakers, Moderators and Mentors**

**Lanfranco Aceti** works as an academic, artist and curator. He is a visiting
Professor at Goldsmiths, University of London’s Department of Media and Communication; a Professor of Contemporary Art and Digital Culture at Istanbul’s Sabanci University’s Faculty of Arts and Social Sciences; the Director of Arts Administration at Boston University and Editor in Chief of the *Leonardo Electronic Almanac* (published by the MIT Press and Leonardo/International Society for the Arts, Sciences and Technology). He has also served as the Artistic Director and Conference Chair for ISEA2011 Istanbul and works as the Gallery Director at Istanbul’s Kasa Gallery. He has a PhD from Central Saint Martins College of Art and Design, University of the Arts London. His work has been published in *Leonardo, Routledge* and *Art Inquiry*. His interdisciplinary research focuses on the intersection between digital arts, visual culture and new media technologies. He has exhibited internationally and participated in numerous art fairs and biennials.

**Jeremy Adams** is the Executive Director of the Woodstock Byrdcliffe Guild in Woodstock, NY. Previously he was Executive Director at CUE Art Foundation, where he served for ten years. Before being at CUE, he was the Vice President and Director of Operations of Art4love Inc., a company that focuses on leasing the work of emerging artists to corporations and health care institutions throughout the New York region. He has also served as Assistant Director of Pamela Auchincloss Arts Management Services and managed the Pamela Auchincloss Gallery in New York City.

**Azra Akšamija** is an artist, architectural historian and Assistant Professor at the Massachusetts Institute of Technology Art, Culture and Technology Program. Her multi-disciplinary work investigates the potency of art and architecture to facilitate the process of transformative mediation in cultural or political conflicts, and, in so doing, provides a framework for researching, analyzing and intervening in contested socio-political realities. Her recent work focuses on the representation of Islamic identities in the West, spatial mediation of identity politics and cultural pedagogy. Her work takes on varied forms, including clothing, video, sculpture, new media and interventions in public spaces and has been published and exhibited in leading venues, including Generali Foundation Vienna, the Valencia Biennial, Liverpool Biennial, Museum of Contemporary Art Zagreb, Sculpture Center, Secession in Vienna, Manifesta 7, Stroom The Hague, the Royal Academy of Arts London, Jewish Museum Berlin and Fondazione Giorgio Cini, as part of the 54th Art Biennale in Venice.

**Michelle Atherton** is an artist based in London. Her work objectifies cultural phenomena as a means to investigate structures, systems and indeterminate preoccupations. She is interested in the resistance of space through the image and the construction of an insubordinate aesthetic. Most recent exhibitions include at RAF Cosford and the Tatton Park Biennale in the UK, the Zeppelin Museum and Kino Babylon in Germany, Linergallari Tallinn in Estonia and Dagmar de Pooter Gallery in Antwerp. Her work has been supported through the Arts and Humanities Research Council; and she is a Senior Lecturer in Fine Art at Sheffield Hallam University.

**Sam Auinger** is a sonic thinker, composer and sound artist. Together with Bruce Odland he founded O+A in 1989. Their central theme is “hearing perspective”; and they are known for producing large-scale, public space sound installations that
transform city noise into harmony in real-time. In 2009 O+A started on the Sonic Commons, which questions the dominance of visual culture in our perception of the world. In 2001 he, Dietmar Offenhuber and Hannes Strobl started the artistic research project *stadtmusik*. Additionally from 2008 till 2012 he was professor at the University of the Arts in Berlin, running the department of Experimental Sound Design at the Master's Program Sound Studies. He currently collaborates with city planers and architects, giving lectures and is a frequent participant at international symposia, presenting on the topic of urban planning, architecture, media, the senses and sound in particular.

**Maria Rebecca Ballestra** is an Italian visual artist, based in Italy, living and working in nomadic conditions. Her work is focused on the reprocessing and resetting of social, political and environmental themes and on synthesizing ethno-cultural codes, investigated during journeys and several artist residency programs around the world. Her work includes elaborated trans-disciplinary projects, which emphasize communicative and social aspects set into artistic practice in site and context specific installations, relational projects and photography. Her last production *Journey into Fragility* is oriented towards the perception of the future in relation to climate change and multiple human interventions in the natural environment and the sense of insecurity and anxiety that characterizes this new millennium.

**Amanda Bayley** is Professor of Music at Bath Spa University in the UK. She is also Editor of *The Cambridge Companion to Bartók* (Cambridge University Press, 2001) and *Recorded Music: Performance, Culture, and Technology* (Cambridge University Press, 2010) for which she received the Ruth A. Solie Award from the American Musicological Society in 2011. Additionally, she is Humanities Editor for the *Journal of Interdisciplinary Music Studies*. Her collaborative research with Michael Finnissy and the Kreutzer Quartet (funded by the British Academy) led to an interactive DVD produced with Michael Clarke (University of Huddersfield). Her current work focuses on cross-cultural collaborations, including work with the Kronos Quartet.

**Thaddeus Beal** was formally educated at Yale College and Stanford Law School. He left an active legal practice in 1985 when he withdrew as a senior partner of the Boston firm, now Nixon Peabody, to attend The School of the Museum of Fine Arts, Boston. He has continued to work in the legal field in many pro bono capacities, including as a hearing officer in matters relating to lawyer misconduct; but he now works primarily as an artist. He has been awarded three Massachusetts Council for the Arts Fellowships; and his works are in many collections, including The Museum of Fine Arts, Boston. He regularly shows in Boston. He also has served on several charitable boards, and is currently a board member of Discovering Justice, a non-profit dedicated to educating public school students about justice and community involvement, as well as TransCultural Exchange.

**Erin Becker** is the Norma Jean Calderwood Director of the Cambridge Art Association (CAA). Since 2012, she has increased the visibility of the Association by expanding the longtime exhibition and program schedules of the Kathryn Schultz Gallery, including establishing a youth outreach program in collaboration with Cambridge Creativity Commons and the Cambridge Youth Programs/Gately Youth
Center as well as fostering collaborative relationships with such local organizations as Maud Morgan Arts, Cambridge Community Television, Lesley University College of Art and Design and the Griffin Museum of Photography. In addition to her work at CAA, she serves on the Board of Directors of the Harvard Square Business Association, the Advisory Board for Cambridge Open Studios and is a co-founder of the Art Centers Alliance, a group of roughly 25 community arts leaders. She is also a past reviewer for the Cambridge Arts Council’s LLC Grant Program and past Gala Committee Member at the Guidance Center.

**Marnie Benney** is the curator of the University of Maryland’s Brick Garden project—a media series and collaborative virtual workspace at the intersection of two trends: the multidisciplinary interest in culture-based thinking to address pressing social challenges and the rising prevalence of social practice in the arts. She is also a freelance curator for the Sandbox Initiative — a project that explores our aesthetic relation to the natural world, Programs and Outreach Manager for SciArt Center and a contributor to Baltimore’s top culture blog Bmoreart. She has collaboratively curated exhibitions such as *Nature in the Dark*, *Locally Sourced* and *the Baker B-Grant Awards*. She has a passion for engaging local and international communities through approachable, experimental, multisensory, contemporary art events at the intersection of art, science and technology.

**Karmela Berg** is an artist based in Tel Aviv. Her works, which include paintings, installations, works on paper and artist books (most notably that with the author Amos Oz and with the late poet Dalia Rabicovich) have received prizes from Japan, Italy and Sweden. She has exhibited in solo and group shows in Europe, the USA, Japan, Korea and China. In 2004, she also participated in TransCultural Exchange’s *The Tile Project, Destination: The World* for which she was the contact artist for the installation at Tel Aviv University. In addition, she is a consultant for the Hezla and Cabri Artist-in-Residency programs, and has curated a number of exhibits, including *Israeli Art* for the Beijing Museum of Natural History and the Tianjing Academy of Fine Art.

**Sandeep Bhagwati** is a composer, researcher, poet, theatre maker, installation artist and conductor. In his work, he likes to ask himself questions that he cannot answer, and set himself tasks that stymie him. To further foster his ignorance, he founded a research-creation lab, the *matralab*, where he and his team work on computer-improvisation, interactive scores, bodysuit scores and new inter-traditional music and theater forms, but also on comprovisational technique, inter-x aesthetics and world-conscious practices e.g political or environmental sound art. After studies at the Mozarteum Salzburg and Music University Munich as well as at IRCAM/Paris, and many years as a free-lance artist and festival curator, he became Professor of composition at Karlsruhe Music University in 2000 and, since 2006, a Canada Research Chair for Inter-X Art at Concordia University Montréal. His works are shown and performed worldwide in leading festivals and venues. His writings are published, in academia and beyond.

**Kathleen Bitetti** has been a Boston-based artist, curator and arts/artist activist since 1989. Her activism focuses on public policy, advocacy, community building and the development of free or low cost resources and services for artists working
in all genres, as well as artist-run businesses and organizations. She is the co-author of *Stand Up and Be Counted*, the first survey of Massachusetts’ artists on their work lives, socioeconomic status, access to healthcare, and medical and non-medical debt. She was the Executive Director of the Artists Foundation from 1992 to 2009, the Director of the Lillian Immig Gallery at Emmanuel College from 1999 to 2010 and the director of the Harbor Gallery at University of Massachusetts, Boston from 1989 to 1992. In January 2011, she joined Medicine Wheel Productions as Chief Curator. She has exhibited her work internationally, nationally and locally. Her work is in the permanent collections of the DeCordova Museum and the New Bedford Art Museum. Bitetti is currently an artist-in-residence in the City of Quincy. She was a visiting artist in 2009 at the Gozo Contemporary in Malta and a visiting artist at Dartington College of Arts (UK) in May 2010.

**Dan Blask** is the Program Officer for Artist Fellowships at the Massachusetts Cultural Council. For the MCC, Dan coordinates grant programs for individual artists, including grants for composers, filmmakers, and writers of fiction, nonfiction, dramatic writing and poetry. He is co-creator and writer of the ArtSake blog, focusing on practical and creative issues for artists in all disciplines.

**Sarah Bliss** is an artist and filmmaker with a background in religious studies. She explores relationships between body, place, language and memory, engaging personal and social history. Her collaboration *Waterbody* (with sculptor Rosalyn Driscoll), an immersive moving image installation, was exhibited at the Boston Sculptors Gallery in 2015; and her curatorial project *The Embodied Voice*, showcasing international interdisciplinary work employing voice as subject or tool, will be at the University of Massachusetts’ Hampden Gallery in the fall. Her work has been screened internationally and received awards and fellowships from the Massachusetts Cultural Council; the Brazilian Azorean Prize of Plastic Arts; the Alchemy Film Festival, Scotland; the Cill Rialaig Project, Ireland; the Vermont Studio Center; and a commission for Boston’s 80-ft tall, multi-screen LED MCCA Marquee.

**Ulli Boehmelmann** is a German visual artist, based in Cologne. Her large-scale site-specific installations address the real perception of temporal and spatial distances. She searches for places and architectures with a special atmosphere, regardless of their origin, and installs projects both inside and outside of art institutions. She has had artist residencies in Germany, Japan and France and was awarded national and international grants for installation projects. Her work has been shown in Germany, France, Spain, Italy, the Netherlands, Japan, Russia and the US.

**David Bonetti** was a journalistic art critic for 25 years, writing as staff critic for the *Boston Phoenix*, the *San Francisco Examiner* and the *St. Louis Post-Dispatch*. He has also written for *ARTnews, Art in America, Art New England* and numerous other publications. He has taught contemporary art courses at Brown University, Boston College, the University of Massachusetts in Boston and the San Francisco Art Institute. His most recent published piece is an interview/profile of the woodcut printmaker Tom Huck for the catalog of a retrospective of his work at Gallery 210 at the University of Missouri-St. Louis.
Esther Bourdages is an art historian and author. She holds a master’s degree in Art History from the Université de Montréal. Her interests lie in sculpture in the broadest sense of the word, including sound art and digital art. She organizes improvised music concerts and regularly performs internationally, notably in the US and France. Employing improvisation, she plays the turntable, manipulates vinyl records and records sound samples to create rough, non-linear sound works, punctuated by adulterated aural quotations and abstract sounds. Since 2002 she has organized A Microphone in a Noize Storm, a concert series dedicated to new music. She has been actively involved in artist-run-centers and independent structures for many years, such as Quartier Ephemere / Darling Foundry (since 1996), Agence Topo, Eastern Bloc and CKUT radio.

Larissa Buchholz is a Junior Fellow at the Harvard Society of Fellows. She earned an MA in interdisciplinary Cultural Sciences in Germany and a PhD in Sociology at Columbia University. Her research specializes in the sociology of culture and art in a global context. Her most recent research project The Global Rules of Art, has won numerous awards and is under contract with Princeton University Press.

Jean Butler is the President and Founder of Arts Are Essential, Inc., a 501(c)3 public charity, and the Co-Director of the Senegal-America Project, a program of AAE, Inc. She has over 30 years experience with arts in education and community arts programming. She is a former school-committee member and chair, and served as chair on a variety of arts organizations, such as the West Suburban Creative Arts Council and the Acton Boxborough Arts Council. She has traveled to Senegal, West Africa over a dozen times and led 10 groups of artists and middle school students on the Senegal-America Project Trip, a cultural education exchange experience. During these trips, she has been key in helping to establish a variety of service projects that were suggested by the travelers' interests. AAE, Inc. has helped with the implementation of education and health care initiatives, cultural awareness and the exchange of ideas, arts and friendship.

María Magdalena Campos-Pons is a Cuban-born artist, based in Boston. A key figure among artists in post-revolutionary Cuba, she is also a professor at the School of The Museum of Fine Arts and co-founder of GASP ARTS Gallery Artists Studio Projects. She has exhibited internationally, including solo shows at the Museum of Modern Art, 2001 Venice Biennale, 2013 Johannesburg Biennial, First Liverpool Biennial, Dak'ART Biennial in Senegal, Guangzhou Triennial, 3rd Biennial of Bahia at San Salvador and 1991, 2011 and 2015 Havana Biennials. A 20-year retrospective of her work, Everything is Separated by Water: Maria Magdalena Campos-Pons opened in Indianapolis Museum of Arts in 2007. Currently Alchemy of the Soul: Maria Magdalena Campos-Pons is on view at Peabody Essex Museum. In 2015, she received the 100 Leading Global Thinkers 2015 Award by Foreign Policy and was listed as one of the ten top best artists in 2015 by the New York Times.

Deborah Cannarella is a professional writer, editor and translator. She has written and edited a number of books and magazines, heavily illustrated with photographs and original artwork. She has helped furniture makers, textile and fashion designers, jewelry designers and many other types of artists and artisans.
develop books and magazine articles about their work.

**Josely Carvalho** is a Brazilian multi-interdisciplinary artist, living in New York and Rio de Janeiro. Over the past three decades, she has assembled a body of work in a wide range of media that gives an eloquent voice to matters of memory, identity and social justice, while consistently challenging the boundaries between artist and audience and between politics and art. She approaches smell through the construction of original fragrances (i.e. the smell of a nest), sculpture installations, smell video, photographs, artist's books, residences and smell walks. She is the recipient of a number of grants, including from the Creative Capital Foundation, Rockefeller Foundation/Bellagio, National Endowment for the Arts and New York Foundation for the Arts, among others. She has exhibited internationally in museums and has works in several public collections. She is also the Founder of The Silkscreen Project, St. Mark’s Church in-the-Bowery, New York City.

**Jean-Marie Casbarian** incorporates photography, film and video projections, sound, sculpture and performance in her artworks. Along with exhibiting her works internationally, she has received a number of awards and artist residencies, including being a Research/Studio Art Associate with Five-Colleges, Inc., a Louis Comfort Tiffany Foundation nominee, a LaNapoule Foundation grantee (France), a Chicago Artist's Assistance Project grantee and an associate with The Rocky Mountain Women's Institute. As an educator, she currently teaches and advises graduate students at Transart Institute, a low-residency MFA program based in Berlin and New York City, and is a faculty member with the ICP-Bard MFA program and the International Center of Photography in New York. She has also taught in the film and photography departments at Hampshire College and the School of the Art Institute of Chicago.

**Pau Cata** has been working in the cultural field as a facilitator and curator for more than 10 years, including at the British Museum and at the White Cube Gallery in London. He has an MA in Critical Arts Management from London South Bank University, where he was awarded the Course Director Prize for Outstanding Achievement. He is currently the Coordinator of the artists-in-residency program at CeRCCa. As part of his job, he has developed numerous research projects in the field of artists-in-residencies in the Balkans and North Africa and has curated more than 12 exhibitions.

**Pieranna Cavalchini** is the Curator of Contemporary Art at the Isabella Stewart Gardner Museum in Boston. The Isabella Stewart Gardner Museum is a collection of fine and decorative art and an innovative venue for contemporary artists, musicians and scholars. Housed in a 15th-century Venetian-style palace with three stories of galleries surrounding a sun and flower-filled courtyard, the Museum provides an unusual backdrop for the viewing of art. The Isabella Stewart Gardner Museum’s preeminent collection contains more than 2,500 paintings, sculptures, tapestries, furniture, manuscripts, rare books and decorative arts. The galleries house works by some of the most recognized artists in the world, including Titian, Rembrandt, Michelangelo, Raphael, Botticelli, Manet, Degas, Whistler and Sargent.

**Judith Tolnick Champa** is a hybrid independent curator/art writer. As the
Founding Director of The Providence Biennial, she eagerly anticipates its debut in 2017. The Biennial is conceived as a series of curated installations and exhibitions featuring regional, national and international artists taking place across the city/state that is Providence, RI and adjacent portions of Massachusetts. It is modeled on European examples, rather than locally titled biennial exhibitions. Judith is developing the project after serving as editor-in-chief for the regional Boston magazine Art New England, which in turn followed curating and directing first at Brown University’s David Winton Bell Gallery, and later the University of Rhode Island’s former Fine Arts Center Galleries in Kingston, near Connecticut. She is a committed post-war and contemporary curator trained in Brown’s History of Art graduate program, where teaching with objects became her passion and the original impetus for embarking upon a curatorial career.

Danice Yequay Chou is a biomedical engineer (working for Biomedical Modeling, Inc., an anatomical engineering company in Boston), 3D modeler and 2D graphics artist. Her professional engineering work focuses on the creation of patient-specific anatomical models from medical imaging data for surgical planning, custom prostheses, medical device testing, and healthcare education. Through this work, she has developed experience and growing interests in image processing, 3D printing, CAD modeling and 3D scanning, and reverse engineering. She also has worked on the development of radiological phantom models for medical imaging studies and medical simulators for training surgical residents. Through her work, she has explored fabrication methods, including various additive fabrication technologies, CNC milling and silicone casting. Her more artistic endeavors involve two-dimensional drawings in ink, watercolor and digital media, as well as less constrained explorations with 3D modeling.

Jean-Yves Coffre is the Director of Camac, a creative, multi-disciplinary center offering international residency programs for visual artists, writers, musicians and scientists in Marnay-sur-Seine, outside of Paris. He is also the author of Hangzhou, un Phénix au coeur de jade, published in 2009. While at Camac, he has organized and curated renowned exhibitions displaying contemporary artists. He aims to show the importance of an art center located in a rural area by creating links between Marnay-sur-Seine’s population and Camac's artists, and by demonstrating the economic impact of the program’s cultural projects. In 13 years, in this village of 230 inhabitants, Camac has established a vibrant and dynamic image throughout the entire region. In collaboration with the local government, Camac will re-open the village’s bar/restaurant to offer multicultural events based on a new economic and environmental model.

Roger Colombik lives in the Texas Hill Country with his wife and artistic collaborator Jerolyn. He and Jerolyn have completed several public commissions in Texas, including works for The Miller Library in Beaumont, Austin’s 2nd St. Redevelopment Project and the San Marcos Embassy Suites/Convention Center. He has spent several years experiencing the post-Soviet/post Berlin Wall hangover that has destabilized many countries in their attempts to become civil societies, where traditions and cultural heritage often collide head-on with westernization and government malfeasance. He has completed major public projects in Armenia, the Republic of Georgia and Romania with the goal of promoting community dialogue.
on issues of emigration, education and communal memory. He teaches sculpture at Texas State University, San Marcos.

**N.C. Christopher Couch** teaches comics, graphic novels, science fiction film, animation and Native American art and culture in the Comparative Literature program at the University of Massachusetts. He is the author of books on Latin American art and comics, including *The Will Eisner Companion: The Pioneering Spirit of the Father of the Graphic Novel* (with Stephen Weiner), *Will Eisner: A Retrospective* (with Peter Myer), *Faces of Eternity: Masks of the Pre-Columbian Americas*, *The Festival Cycle of the Aztec Codex Borbonicus* and *Jerry Robinson Ambassador of Comics*.

**Luc Courchesne** is a pioneer in media art and design. From interactive portraiture to immersive experience systems, he has developed innovative approaches that have earned him such prestigious awards as the Grand Prix of the ICC Biennale 1997 in Tokyo, an Award of Distinction and several Honorary Mentions at Prix Ars Electronica in Linz, Austria, an exhibition at the Museum of Modern Art in New York and participations in Wired’s Next Fest. His work is part of major public and private collections in North America, Europe and Asia, including the ZKM (Karlsruhe), the ICC (Tokyo) and the National Gallery of Canada (Ottawa). He is also a founding member and current Co-Director of research at the Society for Art and Technology and Honorary Professor at Université de Montréal.

**Jeanne Criscola** is an interdisciplinary artist, designer and educator. She earned her BFA from the Rhode Island School of Design and MFA in New Media from the University of Danube Krems and Transart Institute. Her artwork reveals the content and context of information and communicates them in graphical form with the devices of human culture, technology, language and other symbols. They take the form of time-based projections, installations and works on paper and have been exhibited internationally. Her award-winning design studio also has an international clientele engaged in issues of justice, social activism, culture and conceptual engagement.

**Jay Critchley** is a conceptual and multi-media artist and activist whose work has been exhibited in US, Argentina, Japan, England, Spain, France, Holland, Germany and Columbia. His first museum survey was held in 2015 at the Provincetown Art Association/Museum, his videos were showcased at the Provincetown International Film Festival—including the HBO award-winning Toilet Treatments—and his work has been featured on LOGO TV and BBC/UK. He also has served as an artist residence at Harvard University, AS220 (Rhode Island), Harvestworks (NYC), Williams College (Massachusetts) Real Art Ways, (Connecticut), Milepost 5 (Oregon), Fundacion Valparaiso, Mojacar (Spain) and CAMAC, (France). Additionally, he founded the Provincetown Community Compact, which runs artist residencies; the Swim for Life AIDS/women’s health benefit, which has raised $4M; and the controversial patriotic Old Glory Condom Corporation. Previously, he taught at the Museum School, at the Museum of Fine Arts, Boston.

**Lauren Cross** is an artist, curator and interdisciplinary scholar who earned her MFA in Visual Arts from Lesley University in 2010. She is currently a doctoral candidate
in Multicultural Women’s Studies at Texas Woman’s University in Denton, Texas. She is also the Founder/Director of WoCA Projects, a non-profit art organization in Fort Worth, Texas, which highlights the works of women artists of color and artists of diverse backgrounds working in underrepresented mediums. In 2013 she was selected as one of *The Fort Worth Weekly*'s Visionary Award winners, and was listed as #32 in *The Dallas Observer*'s 100 Dallas Creatives in 2014.

**John Crowley** is an artist, former member of the Boston’s youth Mural Crew and, currently, Director of Exhibitions at Boston City Hall.

**Sally Curcio** is the Gallery Manager at Hampden Gallery, University of Massachusetts, Amherst; co-curator of such shows as *Eye Witness* and *A Novel Idea* at Hampden Gallery; *X Marks the Spot* at New York City’s DUMBO Arts Festival; and *A Prize Every Time* at APE Gallery in Northampton, Massachusetts. She is also co-owner of Pick My Brain Consulting. Pick My Brain Consulting is a full-service arts consulting business, which helps artists with all aspects of their careers, including setting goals, preparing gallery and portfolio submissions and designing exhibition layouts and PR materials. She has exhibited her work internationally and nationally (upcoming shows include at the Peabody Essex Museum and Fitchburg Art Museum) and is represented by Harmon Gallery in Wellfleet, Massachusetts and Fresh Paint Art Advisors in Culver City, California. Recently she received an Artist’s Resource Trust Grant from the Berkshire Taconic Community Foundation and the Blanche E. Colman award.

**Brandy Dahrouge** is the Program Manager for Visual + Digital Arts Creative Residencies at The Banff Centre. As such, she works with over 250 international artists and faculty each year, supporting a diversity of practices and research through the Visual + Digital Arts programs. She holds a decade of experience as an arts educator, artist and musician. She is the recipient of numerous awards for arts and community leadership.

**Deborah Davidson** is a curator, artist and educator. She is Founder and Director of Catalyst Conversations, which is devoted to the dialogue between art and science, and is also the director of the Suffolk University Gallery. Her own artwork is in many private and public collections, including Yale University, Wellesley College, the Boston Public Library, Museum of Fine Arts, Boston and Harvard University’s Houghton Library. Her most recent independent projects include *Cannot Be Described In Words: Drawing/Daring* at The Art Complex Museum. She also has had solo exhibitions at the Danforth Museum of Art, Kingston Gallery and upcoming at the Oresman Gallery at Smith College. Awards include Finalist, Brother Thomas Fellowship; Artist in Residence, Northeastern University; and a Berkshire Taconic A.R.T. grant.

**Fiona Davies** is a visual artist. Since 2006 she has been working in an arts/science collaboration that investigates medicalized death. She has a BSc, BA, MFA and is starting a PhD at the University of Sydney this year. She had exhibited nationally and internationally in sites important to the narratives of her investigations.

**Flavia D’Avila** is a PhD candidate at the Royal Conservatoire of Scotland/University
of St. Andrews, researching syncretic theatre and its use in devising. Originally from Brazil and has worked in Edinburgh since 2006. She trained at Queen Margaret University in Edinburgh and with the Odin Teatret/International School of Theatre Anthropology. She was a finalist for the Fantasio Piccoli Award for Theatre Direction in Trento, Italy in 2008. Previous credits include work done with Admiration Theatre in London, Charioteer Theatre in Forres and Milan, Zecora Ura in London and Rio, Tightlaced Theatre in Edinburgh, Discover 21 in Edinburgh and Las Cigarreras in Alicante. She is the Founder and Artistic Director of Fronteiras Theatre Lab. Credits with that company include Theatre Tasters, Fronteiras Explorers and La Niña Barro. In 2013-14 she was a guest member of the Cultural Policies Committee and Binational Cultural Committee of Santana do Livramento in Brazil and Rivera in Uruguay. Currently she is a member of the Directors’ program at the Traverse Theatre in Edinburgh.

**Livia Daza-Paris** is a Venezuelan-Canadian artist and researcher who incorporates performance, documentary evidence, video art and poetic narratives to integrate themes of unresolved memories, locality and non-official events to reflect her humanist approach to art creation. The dance/poetics of the Skinner Releasing Technique and the aesthetics of Grotowsky’s theatre greatly influence her work. She holds postgraduate degrees in Community Economic Development and Digital Technologies in Design Arts both from Concordia University, Canada and in Creative Practice from Transart Institute, accredited by Plymouth University, UK.

**Tanya De Paor** is an artist and a Lecturer in Visual Art Education at the University of Limerick, Ireland. Her research focus is in contemporary art, ecology, sustainability and art practice for and with children in a trans disciplinary context. She works on building partnerships with contemporary artists, arts organizations, galleries, museum curators, children, students and teachers within public and professional cultural platforms. She holds an MA from Belfast College of Art and Design, University of Ulster. She has won several awards, and funding grants, including an Arts Council and a Cork City Council Art Project Grant for Theatre of Trading, a multi disciplinary participatory project exploring urban spaces for encountering art and engaging with artists.

**Piet Devos** is a Belgian literary scholar. Having lost sight at the age of five, he has always been fascinated by perception. In his PhD thesis, he developed a sensory approach to literature. His new research project focuses on writers who interpreted their disabilities as a creative reorganization of perception. Since November 2015, he is affiliated with the Centre for Sensory Studies at Concordia University, Montreal (Canada).

**Susan Diachisin** is the Kelli and Allen Questrom Director of the Center for Creative Connections at the Dallas Museum of Art. The Center is an experimental learning environment for people of all ages. There, she provides vision and leadership for exhibitions and installations, community partnership projects and public programming. She also works with artists to develop installations, social practice projects and studio programs - all of which are designed to connect visitors to art and artists through interactive experiences. Additionally, for over 25 years, she has worked in all facets of the not-for-profit arts field in a variety of positions at the
local, regional and national level. Throughout her career she has initiated innovative projects, ranging from helping audiences understand artists’ creative processes to envisioning educational experiences that empower visitors’ creative behavior.

**Stefanie Dickens** is the Commission Services Specialist at CODAworx, the global online community that celebrates design projects featuring commissioned artwork in interior and architectural spaces. Designed for use by artists, design professionals, and industry resources, CODAworx provides members with a platform to showcase their projects, collaborate with other members of the creative community and earn recognition for these collaborations. CODAworx is the hub of the commissioned art economy, and Dickens manages the RFP Toolkit to assist commissioning bodies in the selection of artists for their projects from CODAworx's membership of world-class artists and design professionals. She has a comprehensive and varied background in the non-profit arts sector and worked for ten years in Arts Administration and Management for a professional theatre company in Minnesota. She is also a professional stage actor and singer.

**Massamba Diop** is a Co-Founder of The Senegal-America Project and internationally recognized as one of the all time masters of the tama (talking) drum. He is an extraordinary performer, and a knowledgeable and generous teacher. He is one of the original members of the Afro-pop superstar Baaba Maal's world famous band Daande Lenol Orchestra. He has incorporated the fiery Wolof traditions of his homeland into contemporary sound. His music reflects the ancient origins of his instrument and the cosmopolitan environment of Dakar, Senegal's capital. As lead drummer in Baaba's band, he has performed at many venues, including The 2012 London Olympics, London's Royal Festival Hall, Mandela Day at Radio City Music Hall and The Nobel Peace Prize Ceremonies. He has performed and/or recorded with Peter Gabriel and Afro-Celt Sound System (England), Ernest Ranglin and Luciano (Jamaica), Anita Tarika (Madagascar), Herbie Hancock, Carlos Santana, Tony Vacca and James Brown.

**Florian Dombois** is an artist whose work focuses on time, models, landforms, abilities, and scientific and technical fictions. From 2003 to 2011, he was a professor at the Bern University of the Arts where he founded Y (Institute for Transdisciplinarity). In 2010 he received the German Sound Art Award and Kunsthalle Bern edited the monograph of his work *Florian Dombois: What Are the Places of Danger. Works 1999-2009*. Currently he is a professor at the Zurich University of the Arts. His latest books are *Ästhetisches Denken (Aesthetic Thinking)*, co-edited with M. Fliescher, D. Mersch and J. Rintz and two books on his work came out 2014, *Florian Dombois: Zugabe* (ed. by J.F. Müller) and *Florian Dombois: Angesagene Moderne / Struck Modernism* (ed. by Museum Haus Konstruktiv Zurich).

**Rosalyn Driscoll** is a sculptor who has investigated the experience of the body and the somatic senses for 50 years. Her current inquiry into water—as matter, metaphor and model for behavior—has led to co-creating *Moving Water*, a participatory art event in London in 2014; developing *Waterbody*, an immersive moving image installation with filmmaker Sarah Bliss, exhibited at the Boston Sculptors Gallery in 2015; and working on a long-term project exploring water
within the body. She is a member of Sensory Sites, an international collective based in London that generates collaborative exhibitions, installations and research to explore multi-sensory perception and embodied experience. Her work has been exhibited internationally and received awards and fellowships from the Dartington Hall Trust, UK; New England Foundation for the Arts; Massachusetts Cultural Council; and Helene Wurlitzer Foundation of New Mexico. Her work is represented by the Boston Sculptors Gallery in the US, Encounter Contemporary in London and Galerie Capazza in France.

**Chartwell Dutiro** is a musician-singer-songwriter-composer-teacher and the founding Artistic Director of Mhararano Mbira Academy in Dartington, UK. As a world-class mbira player, he uses the instrument as an education tool to encompass both traditional and contemporary perspectives, to challenge stereotypes and encourage creative engagement. He draws on his experience of growing up in rural, segregated Zimbabwe to build bridges between cultures and make links between contemporary Zimbabwe and life around the world. He has toured the world and recorded multiple albums with legendary Thomas Mapfumo and The Blacks Unlimited. He is a WOMAD Foundation recommended artist, often collaborating and performing with others and lecturing at different universities. He holds a Masters in Ethnomusicology from SOAS, University of London.

**Dan Elias** is the Director of the New Art Center (a community art center dedicated to lowering the art world’s barriers to entry), and a dynamic advocate for the arts as a birthright and component of a full life. With such previous positions as the host of the PBS television program *Antiques Roadshow*, the Director of Education through Cultural and Historical Organizations at Salem’s Peabody Essex Museum, a gallery owner, publisher of prints & multiples, writer and speaker on arts and culture, he has forty years’ experience in the arts, much of it with people and groups from outside the traditional art world: Native People, underserved youth, Roadshow fans and community members. He is committed to helping create an art world for everyone.

**Isabella Ellaheh Hughes** is the Artistic Director and Co-Founder of the Honolulu Biennial Foundation, in addition to being a curator, editor and journalist focused on art from the Asian continent, Pacific and their Diasporas. A highly regarded arts and culture journalist, she has written for a variety of printed and online publications, including: *ArtAsiaPacific, Brownbook, Contemporary Practices, Frieze, Harper’s Art Bazaar Arabia* and *Ibraaz*, amongst others. A frequent contributor to and editor of books and exhibition catalogues, she is the editor of the monograph, *Sama Alshaibi: Sand Rushes In* (Aperture Foundation, 2015) and Barjeel Art Foundation’s 5th anniversary exhibition catalogue, *aide-mémoire: footnotes (Part II)* (Barjeel Art Foundation, 2015).

**Janeil Engelstad** initiates interdisciplinary collaborations to produce multi-form projects that address political, social, historical and environmental concerns. Her process involves community engagement/participation, deep listening, extensive research and building coalitions between community members, arts institutions, universities, government agencies, NGOs and others. She is also the Founding Director of MAP - Make Art with Purpose. MAP initiatives include an interactive,
open source website, exhibitions, public programs and project based work addressing immigration, race, education, social justice and climate change. She has produced projects for and in partnership with the Dallas Museum of Art, International Center for Photography, ArtMargins, City of Chicago Department of Cultural Affairs and others. An affiliate artist at the Social Practice Art Research Center at the University of California Santa Cruz, she has taught at universities throughout North America and Europe; in 2006 she was a Fulbright Scholar at the Academy of Fine Arts and Design in Bratislava, Slovakia.

**Alia Farid** is a Kuwaiti-Puerto Rican visual artist who works at the intersection of art and architecture to activate spaces for critical thinking and action. As an artist she has participated in such residencies as San Juan’s Beta Local, Córdoba’s Casa Árabe, London’s Serpentine Galleries and Doha’s Mathaf: Arab Museum of Modern Art. Her most ambitious project to date was curating the Kuwait Pavilion at the 14th International Architecture Exhibition, organized by the Venice Biennale.

**Dorothea Fleiss** is a visual artist and the Founder and Director of the d. fleiss & east west artists association, based in Stuttgart. The purpose of the association is to establish a working basis for the cooperation between artists from eastern and western countries and to encourage and improve the cultural and artistic exchange between outstanding artists of different backgrounds. She is also the Curator of the DFEWA’s two week residencies in Carei, Ardud, Mallnitz, Marrakesh, Valparaíso, New York City, Przeworsk, Budapest, Stuttgart, Paraza, Totovo Selo and Qinhuangdao. She is also the curator of the EIBAB - European International Book Art Biennale. As an artist, she has taken part in the Incheon Women Artists’ Biennale in South Korea, Biennale DakArt Biennale of Cuencai, Biennale of Cairo and Biennale 3000 in San Paulo. Additionally, she is a Professor at the Beijing Institute for Technology, School of Design and Arts in Beijing China.

**Marie Fol** is the Program Manager of TransArtists at DutchCulture, Centre for International Cooperation in Amsterdam. TransArtists is the international platform for artist mobility, offering expertise and services about artist-in-residence programs as well as other cultural opportunities for artists to stay and work elsewhere. She joined the TransArtists team in December 2010; and since then, she has been actively involved in European cooperation projects surrounding supporting artists’ mobility (ON-Air, 2010-2012) and art and sustainability (Green Art Lab Alliance, 2013-2015). She is also the main editor of TransArtists.org, the information platform for artists on artist-in-residence opportunities worldwide. In addition she regularly collaborates with several international cultural networks focusing on residencies, artists’ mobility and related topics. Over the past 4 years, she has contributed to the cultural mobility information network On the Move, including working on the research dossier *Move On! Cultural mobility for beginners* (which was first released in 2012).

**Maja and Reuben Fowkes** are curators and art historians who focus on the theory and aesthetics of East European art from the socialist era to contemporary artistic responses to the transformations brought by globalization. Their interests in the field of art and ecology are expressed through curated exhibitions, symposia and writings, which explore notions and practices around green curating, environmental
art history and the sustainability of contemporary art. In 2013 they founded the Translocal Institute for Contemporary Art, a center for transnational research into East European art and ecology in Budapest, which operates across the disciplinary boundaries of art history, contemporary art and ecological thought. They have contributed to the development of recent thinking on sustainability and contemporary art through their published writings, curated exhibitions and conferences. Since 2006 they have organized an annual Symposium on Sustainability and Contemporary Art at the Central European University in Budapest.

**Yannick Franck** is Belgium based sound artist, performer and curator. He is the Artistic Director of the art center Les Brasseurs in Liège, Belgium and owns the record label Idiosyncratics. Additionally he is part of the industrial-noise duo Orphan Swords and Founder of electroacoustic improvisation combo Y.E.R.M.O., which, among others, provided the sound for Pavilion of Luxembourg at the Venice Biennial in 2009.

**Felice Frankel** is a science photographer and research scientist at MIT’s Center for Materials Science and Engineering. She is also a fellow of the American Association for the Advancement of Science. Previous positions include a Guggenheim Fellowship, Visiting Scholar at Harvard Medical School’s Department of Systems Biology, the Chancellor’s Distinguished Visiting Fellow in the Arts and Sciences at UC Irvine and Loeb Fellow at Harvard University’s Graduate School of Design. Additionally she has received the Lennart Nilsson Award for Scientific Photography, the Progress Award from the Photographic Society of America and grants from the National Science Foundation, the National Endowment for the Arts, the Alfred P. Sloan Foundation and the Graham Foundation for Advanced Studies in the Fine Arts. Working in collaboration with scientists and engineers, her images have been published in over 200 journal articles and/or covers, exhibited widely and profiled in such publications as the *New York Times*, *Wired* and *LIFE Magazine*.

**Luigi Galimberti** is Coordinator of Transnational Dialogues, an exchange and research programme for artists, curators, designers and architects across Brazil, China and Europe. He has been collaborating with the NGO European Alternatives since its foundation and was associate editor of *Naked Punch Review*. His research and professional interests span from cultural dialogue to the exploration of new fields of knowledge and expression in visual arts. He has presented papers or moderated discussions at the Centre Pompidou (Paris), MAXXI Museum (Rome), Bartlett School of Planning, UCL (London), SESC Pompeia (São Paulo), Organhaus (Chongqing) and, most recently, at the United Nations Alliance Of Civilization (UNAOC) Fellowship Alumni Meeting in Milan.

**Marta Gracia** is from Barcelona, Spain. She is the author of the research project *Spanish Artist in Residence Programmes: an Overview*, granted by the Catalan Arts Council in 2009, and the Founder and Director of Art Motile, the first platform for resources on Spanish artist-in-residence programs. She has a degree in Art History from the University of Barcelona and is responsible for the artistic research program at Hangar, one of Spain’s principle centers for art production. She has previously worked on the design, development, coordination and evaluation of art projects,
organizations and networks in Albania, Italy, Japan and Spain.

**Florian Grond** is an affiliate member of the Centre for Interdisciplinary in Music Media and Technology at McGill University in Montreal and a PhD candidate in the Ambient Intelligence research group at the Cognitive Interaction Technology Center of Excellence at Bielefeld University in Germany. Previously he worked at the Center for Art and Media in Karlsruhe (2003-2007). In 2010 he was a research trainee at the shared reality lab in the Center for Intelligent Machines and a guest researcher at the Input Devices and Music Interaction Laboratory in 2008, both at McGill University. In his artistic and his academic work he focuses on the intersection between art and science, with a special but not exclusive interest in sound. He has published about these topics in various journal articles, book chapters and conference papers; he has exhibited his work in venues across Japan, Europe and North America.

**Bathsheba Grossman** is a sculptor exploring art, life and geometry, seeking symmetry and balance in the tension between pure geometry and natural forms. She pioneered the use of 3D printed steel as an art medium, as well as jewelry and household objects, evangelizing this technology through the market explosion of 3D printing. She also introduced and is expert in the use of laser-etched glass for imaging protein structures and other scientific data.

**Jeannette Guillemin** is Interim Director of the Boston University School of Visual Arts. She also counsels art students and runs the internship program. Six years ago, she launched and continues to direct the Visual Arts Summer Institute, a youth arts program. She has a diverse background in creative writing, theatre and visual arts, and is interested in the powerful role that art plays in society. She serves on several boards, including her local arts commission and Art Street, Inc.

**Susan Hapgood** is an art historian and curator based in New York who recently lived in India for over three years. She is the incoming Executive Director of the International Studio & Curatorial Program, starting February 2015. She was also inaugural visiting professor of curatorial studies at Jawaharlal Nehru University, Founding Director of the Mumbai Art Room, and previously, Director of exhibitions for Independent Curators International, New York. She received her initial professional training in New York at the Guggenheim Museum and the New Museum of Contemporary Art, and has curated major exhibitions including *A Fantastic Legacy: Early Bombay Photography, Energy Plus* (at the 2012 Shanghai Biennale), *FluxAttitudes, Neo-Dada: Redefining Art 1958-62, Slightly Unbalanced* and *In Deed: Certificates of Authenticity in Art*. The author of six books and numerous articles, she received a Master of Arts degree in Art History from the Institute of Fine Arts, New York University.

**Damian Hebron** is the Director of London Arts in Health Forum (LAHF) – a leading UK organization working to develop the link between the arts, creativity and wellbeing. LAHF runs events, supports artists and delivers an annual festival of arts and health, Creativity and Wellbeing Week. The organization has been instrumental in developing the National Alliance for Arts Health and Wellbeing and in establishing a new Parliamentary Group looking at the role of the arts in promoting and
supporting health and wellbeing. Additionally, he is Head of Arts at Cambridge University Hospitals, has worked in the arts for over 20 years and, currently, is an Artistic Assessor for Arts Council England and a member of the Arts Alliance steering group, the national body promoting the arts in the criminal justice system. He writes for a number of publications on issues relating to public art, wellbeing and community engagement, and speaks regularly on the theme of creativity and wellbeing.

Irène Hediger is Co-Director of the Swiss artists-in-labs program at the Institute for Cultural Studies in the Arts (ICS), Zurich University of the Arts and a curator. In 2009 she initiated the intercultural Art-Science Residency Exchange with China and India, extending the artists-in-labs concept to an international level. After her studies in business administration, she got a degree in organizational development and group dynamics (DAGG) and a Master of Advanced Studies in Cultural Management at the University of Basel. She has curated numerous exhibitions and cultural events in Switzerland and internationally, including Lucid Fields at ISEA (International Symposium on Electronic Arts), Singapore in 2008 and the traveling exhibition Think Art – Act Science, in Barcelona, San Francisco, Lucerne and Salt Lake City, 2010-2012. In 2013 she curated experimenta13: Natur Stadt Kunst an exhibition in the public space of Basel. She specializes in interdisciplinary and transdisciplinary creative processes and practices and in the development of inclusive and participatory outreach concepts.

Maria Hirvi-Ijäs, PhD, is a contemporary art researcher at the University of Helsinki. Her research areas are exhibition theory and the rhetoric of an artwork. Her background is in higher art education, in particular teaching and theory, but also in strategic leadership and development. She also has served as a curator at such institutions as the Museum of Contemporary Art, Kiasma in Helsinki, the Royal University College of Fine Arts in Stockholm and the Finnish National Gallery.

Peter Houk is the Director of the Glass Lab at the Massachusetts Institute of Technology (MIT). Since assuming that position in 1997, he expanded the program to accommodate intermediate and advanced students as well as many special projects. His artwork ranges from intimate to large scale pieces, often placed in architectural settings. About his own work, he says, “In one way or another, all of my work is linked to painting, printmaking or drawing. My main preoccupation seems to be with the differences and similarities between natural and man-made structures”. He has designed and executed commissions internationally; and his work is held in many collections, including the Corning Museum of Glass and The Museum of American Glass at Wheaton Village.

Claudine Hubert is Co-General and Artistic Director of OBORO, a not-for-profit artist-run center based in Montreal (Canada) that supports the production and exhibition of artistic practices in visual art and new media. She has been active in the center since 2007, curating exhibitions, editing publications and developing residency and education programs. She also is active in the defense of artists’ rights and sits on the board of several arts organizations. In 2005, she contributed to the founding of an artist-run space in the small town of Saint John, New Brunswick. Photo credit: Kelly Lawson.
**Oto Hudec** is a multi-media artist who has worked in the USA, Europe and Korea addressing immigration, refugees and the impact of globalization on the environment. A finalist for Oskár Čepan prize, Young Visual Artist Award in Slovakia in 2012, he produced a utopic survival unit *If I had a River*, a life-sized model of a boat with edible plants. His installation *Nomadia* (Gandy Gallery) was a museum of tents from nomadic nations and protest movements. With artist Daniela Krajčová, he started *Project Karavan*, creating short films from a specially equipped caravan with Roma youth in Slovakia. In 2013 he produced *Instrument for Listening* in Dallas, a public sculpture that engaged the Latino community as a part of MAP 2013. In an ongoing project, he is focusing on women who create traditional ceramics in the Trás di Munti village on the Santiago Island of Cabeverdes and also Cabverdian immigrants in Lisbon. He is a member of the creative team for Make Art with Purpose and is represented by Gandy Gallery in Bratislava.

**Henriette Huldisch** is curator at the MIT List Visual Arts Center in Cambridge, Massachusetts, where she recently organized Rosa Barba: *The Color Out of Space* and Eva Kot’átková: *Out of Sight*. Previously, she worked at Hamburger Bahnhof - Museum for Contemporary Art - Berlin, where she curated exhibitions such as *Harun Farocki: Serious Games* and *Anthony McCall: Five Minutes of Pure Sculpture*, among others. From 2010-2014 Huldisch also served as Visiting Curator at Cornerhouse, Manchester, and from 2004-2008, she was assistant curator at New York’s Whitney Museum of American Art. Among her publications are *Ellen Harvey: The Museum of Failure* and the 2008 *Biennial Exhibition* catalogue (with Shamim M. Momin), as well as numerous contributions to exhibition catalogues and publications such as *Artforum*. In the fall of 2009 she was a guest professor at the Malmö Art Academy, Sweden.

**Iris Ping-Chi Hung** is the Managing Director of Taiwan’s artist-in-residency program, Bamboo Curtain Studio and one of the members of the Taipei Picnic Club. Previously, she was the manager of the Taipei Brick House. Through live events, exhibitions and outreach to diverse communities, she works to create vibrant spaces in historical settings, while also preserving and celebrating their unique physical heritage. She also is a key leader in creating a platform for like-minded organizations in Asia to promote their work to wider audiences.

**Marisa Morán Jahn** is an artist of Chinese and Ecuadorian descent and the Founder of Studio REV-, a non-profit art, media and social-justice studio that combines sound research and bold ideas to impact the lives of low-wage workers, immigrants and teens. A graduate and former artist-in-residence at MIT, she has been a CEC Cultural Ambassador to Tajikistan, Kyrgyzstan, Estonia and Russia. Her work has been featured at venues such as the White House, the Museum of Modern Art, Walker Art Center and Yerba Buena Center for the Arts; she also has received grants and awards from the Tribeca Film Institute New Media Fund and Rockefeller Foundation, among others. She has been reviewed in media such as *The New York Times*, BBC, *ArtForum*, CNN, Univision, *The Wall Street Journal*, *Los Angeles Times*, Boing Boing, *Hyperallergic*, Creative Time Reports, *Art in America* and more.

**Terry Jenoure** is a visual artist, musician, writer and educator. She was born and
raised in New York City into a Puerto Rican and Jamaican family. She has a Bachelor’s degree in Philosophy and Masters and Doctoral degrees in Education. She has performed, exhibited and taught worldwide. For 18 years, she was a graduate faculty member at Lesley University and, currently, is the Director of the Augusta Savage Gallery at the University of Massachusetts, Amherst. Her book Navigators: African American Musicians, Dancers, and Visual Artists in Academe is published by SUNY Press; and she has written numerous articles on arts-based research. She is a recipient of grants from the National Endowment for the Arts and the New England Foundation for the Arts, and has been a consultant for the NEA, the Lila Wallace Readers Digest Fund, Ford Foundation, and Connecticut Commission for Arts and Tourism.

David Johnson is a 59 year-old blind artist-educator. He lives and works in Hitchin in the south-east of England. His art practice and education are unconventional: He spent a year at art college, during which time his eye condition (Retinitis Pigmentosa) dramatically worsened. He then changed to music studies and followed a music based career for about fifteen years before reconnecting with an art practice. This revival of interest in art was prompted by his involvement with a vibrant access to art scene in London together with his own children’s art activities.

Jean-Baptiste Joly is the Chairman of the Board of the Foundation Akademie Schloss Solitude as well as the Founding Director and Artistic Director of the Akademie. He is also an honorary professor at the Kunsthochschule Weißensee, Hochschule für Gestaltung in Berlin. Quoting Nicholas Tsoutsas, Director of Sydney's Artspace, "Akademie Schloss Solitude is a pre-eminent studio residency organization that has not only challenged the very meanings of residencies, cultural exchanges and global mobility – but has challenged and set the very standards and expectations by which residency centers operate."

Caroline Jones studies modern and contemporary art with a focus on technological modes of production, distribution and reception. Trained in visual studies and art history at Harvard, she did her graduate work at the Institute of Fine Arts in New York before completing her PhD at Stanford University in 1992. Her exhibitions and/or films have been shown at the San Francisco Museum of Modern Art, Hirshhorn Museum and Sculpture Garden, Hara Museum in Tokyo and MIT’s List Visual Art Center, among others. She is the recipient of fellowships from the National Endowment for the Humanities and the John Simon Guggenheim Foundation, among others. Her books include Eyesight Alone: Clement Greenberg’s Modernism and the Bureaucratization of the Senses; Machine in the Studio: Constructing the Postwar American Artist (winner of Charles Eldredge Prize); Bay Area Figurative Art, 1950-1965 (awarded the silver medal from San Francisco's Commonwealth Club); and Modern Art at Harvard.

Sara Jones is Co-Founder of Kind Aesthetic with Andrea Wenglowskyj, a unique creative agency that works with artists, creative entrepreneurs, and small businesses who need genuine storytelling and beautiful marketing materials that are fresh, exciting, and engage their audience. Kind Aesthetic works with clients either through the DELVE Toolkit—a unique, affordable, one-on-one consulting program for individuals who want to hone their own skills—or through their more
extensive, bespoke Kind Aesthetic services that provide stunning visual and emotional representation of ideas to share with the world. DELVE also includes workshops and events to help artists and creatives to best communicate what they do in person, online and in writing. Sara is a painter who explores memory, domesticity, architecture and the sometimes fraught relationships we have with the spaces we inhabit. She has worked in the capacities of curator, graphic designer, art director, researcher and professor at such institutions as The Irwin S. Chanin School of Architecture at The Cooper Union, Pratt Institute and the Museum of Fine Arts, Boston.

Benjamín Juárez is a professor and former Dean of the College of Fine Arts at Boston University where he has been a strong advocate for the Citizen Artist series, which highlights artists who use their craft for societal change, as well as the Keyword Initiative, the Arts Leadership Minor and other new enterprises at the CFA. Previously, he directed Centro Nacional de las Artes, Mexico's national arts center, which includes research centers, the organization’s TV channel, more than 20 theaters and performing spaces and professional schools in music, dance, arts, theater and film. While at the Centro Nacional de las Artes, he hosted international arts conferences and launched joint programs with such prestigious organizations as The Kennedy Center and Carnegie Hall. Other positions have included Director of Cultural Activities for Universidad Anahuac del Sur, Head of Music and Dance at the National University of México and Associate Conductor of the Mexico City Philharmonic Orchestra.

Beth Kantowitz is the founder of bkprojects. bkprojects is a multifaceted platform for independent curating (for alternative spaces, public art projects, and commercial and university galleries), art consulting and producing exhibitions for Drive-by Projects, her storefront and online gallery collaboration with OH Projects. Previously she served as the cofounder and co-director of Boston’s celebrated Allston Skirt Gallery.

Shirish Kathale is a musician and artist who has performed and exhibited widely in India, including at the seventh Swarzankar Music Festival, Kal Ghoda Art Festival Mumbai, Nehru Center Mumbai and Ravindra Kala Kunj in Pune. He has also served as the Music and Art Director for the Astro-Ballet and for the short film Appa, and is an Assistant Professor of Communication Design at the MIT Institute of Design in Pune, India.

Alexandra Kennedy has been the Executive Director of The Eric Carle Museum of Picture Book Art in Amherst, Massachusetts since 2008. The Carle is the only full-scale museum in the country that collects, exhibits and celebrates picture book art from around the world. Previously, she was Vice-President, Editorial Director for the US Consumer Magazine Group at The Walt Disney Company. She began her eighteen-year career at Disney as a Founding Editor at FamilyFun magazine. She has a BA from Colgate University and a Master of Fine Arts in poetry from the University of Massachusetts, Amherst.

Elaine A. King is a freelance art critic and curator as well as a professor of Art History/Theory, Critical Studies and Museum Studies at Carnegie Mellon University.
She has an interest in how technology is affecting shifts in social values, ethics and art as well as art criticism criteria. In September 2006, Allworth Press published *Ethics and the Visual Arts*, which she and Gail Levin co-edited. She is currently writing a book titled *The Misunderstood Patron: The National Endowment for the Arts*. In 2002, she was awarded New York University’s Certificate of Fine Arts and Decorative Arts Appraisal. She has written for several publications including *Sculpture, Art on Paper, Art Papers, Grapheion, The Pittsburgh Post-Gazette* and *The Washington Post*. She has curated several exhibitions, including the Hungarian Graphic Arts Biennial in Győr, the Maria Mater O’Neill exhibition at Museo of Art Puerto Rico in 2007 and the “Mattress Factory-Likeness: After Warhol’s Legacy” in 2009. She is a member of the International Association of Art Critics and has given talks and papers at venues internationally.

**Georgina Kleege** lectures in English and Creative Writing at the University of Berkeley, California. Her current research interests include creative non-fiction, disability, autobiography and blindness and visual art. She is the author of *Sight Unseen* (1999) and *Blind Rage: Letters to Helen Keller* (2006) as well as numerous scholarly articles. Georgina is a leading figure in blindness studies.

**Kelly Krause** is the Creative Director for the international weekly journal *Nature*, where she leads a world-class team of illustrators, designers and photo editors. Before joining *Nature* she was art director for the journal *Science* in Washington, DC. During her time at *Science* and now *Nature*, she has worked closely with hundreds of high profile scientists in almost every scientific discipline imaginable to create dynamic, memorable visual content – from research figures to journalistic info-graphics and illustrations, in print and digital formats.

**Anabelle Lacroix** is the program manager of Liquid Architecture, a sound art organization based in Melbourne, Australia. She coordinates residencies as part of Liquid Architecture’s program and is currently working on developing reciprocal exchanges with partner organizations. As an independent curator, her recent research focuses on fictional strategies and historical imagination in curatorial practices through a series of temporary public art interventions in Melbourne's Docklands. Originally from France, she has worked with arts organizations internationally, and on exhibitions, screenings and residency programs at Asialink and RMIT University, Melbourne.

**Tavia La Follette**’s work has been the subject of articles in such publications as *the Economist, Rolling Stone Magazine* and *The New York Times*. Originally from New York City, she is a director, designer, curator and performance artist. Her work has been seen at the Edinburgh Festival Fringe, Arts at St. Ann’s (St. Ann’s Warehouse), the Tenement Museum, the Williamsburg Historical Society and the Cooler. She is currently the artist-in-residence at CREATE Lab and was the first artist-in-residence at The Center for Arts in Society—both operating out of Carnegie Mellon University. She founded and runs ArtUp, directing the Sites of Passage Project. ArtUp is a border crossing space for artists and companies that are concerned with exploring the contextual inter-relationships of theater, visual arts, movement, media and sound. Her work has toured all over the US, Europe, South America, Asia, Africa and the Middle East.
Christina Lammer is a research sociologist, collaborative artist and filmmaker based in Vienna. Her work combines sensory ethnography with video, performance and body art in hospitals and clinics to focus on embodied emotion and sensory interaction between patients and physicians during the course of medical treatment. In her current work Performing Surgery, she is collaborating with surgeons and examining their gestures. In Features: Vienna Face Project, she investigated the place of portraiture and the aesthetics of the smile in facial plastic and reconstructive surgery; while Surgical Wrappings explored the material culture of surgery. Works in the series CORPOrealities considered empathy, somatic perception and the role of touch and the hands in the use of such techniques as image-guided vascular surgery at the Medical University Vienna (MUV). Her most recent books are Moving Faces (Vienna, Löcker Verlag); Anatomy Lessons (edited together with Artur Zmijewski: Vienna, Löcker Verlag); Empathography (Vienna, Löcker Verlag) and CORPOrealities (Vienna, Löcker Verlag).

Siglinde Lang is a Senior Scientist at the Contemporary Arts and Cultural Production program, working in the focus area of Science and Art, a cooperation of the University of Salzburg and the Mozarteum Salzburg. In 2014 she was a visiting professor at the University of Applied Sciences in Germany. Prior to her academic career, she worked as an arts manager and consultant for several years. Experience in this practical field of arts management stirred her interest in research questions that combine artistic and cultural practices with theories of cultural meaning, production and participatory processes of communication management. She, thus, focuses on a critical and interdisciplinary examination of contemporary art and cultural production with an emphasis on the independent scene and processes of cultural mediation. Recent publications include Participatory Arts Management (transcript 2015) and Artists as Managers (VS- Verlag, 2015). She is Editor of the e-journal p|art|icipate.

Anne LaPrade Seuthe is the Curator of The Hampden and Central Galleries at the University of Massachusetts, Amherst. Hampden Gallery is one of two Fine Arts Center Galleries located in Residential Areas at the university. It has a reputation for being the launching pad for emerging artists working in all disciplines. Its active programming schedule runs throughout the academic year and features solo, group and thesis exhibitions that are enhanced through opening receptions, artist talks and workshops.

Helene Larsson Pousette is Curator at the Swedish History Museum and represents Sweden in the International Holocaust Remembrance Alliance (IHRA) and the Advisory Board for the development of Mentorship programs in Serbia. Between 2009–2012 she served as the Cultural Counselor at the Embassy of Sweden in Belgrade. She also has served as curator and project manager at the Swedish Travelling Exhibitions and Historical Museums in Stockholm, creating interdisciplinary exhibitions that combine culture heritage and contemporary arts; the former Head of Events Units at the Swedish Institute; and board member of the Swedish ICOM, the ICEE–International Council for Exhibition Exchange – and The Swedish Arts Grants Committee (including IASPIS). She is a frequent lecturer, author of numerous articles and editor of the publication This is not a Report –
Lee Lee is a figurative painter who has broadened her practice into the realm of social engagement. After spending time in over 50 countries, she is comfortable collaborating with a wide range of populations. Beyond exhibiting across the country, recent engagements have taken her to The Aalborg University in Copenhagen; the Ghetto Biennial in Haiti; Terra Madre in Italy; the Center for Global Justice in Mexico; the Chateau de la Napoule in France, Aragorn's workshop in Tortola and MediaCube in South Korea. She is looking forward to working in Thailand, Borneo, Maui and Ireland in the next year; and she is laying the groundwork for work in Eastern Africa in 2016. Her local engagement revolves around increasing access to seeds in order to address urban food security issues through developing a network of seed libraries in collaboration with Slow Food Denver, the Seed Savers Exchange and Little Free Libraries.

Claudia Lefko is a life-long educator, activist and advocate for children. She founded The Iraqi Children's Art Exchange (ICAЕ) after her first visit to a pediatric cancer/leukemia unit in Baghdad in 2001. ICAE works with Iraqi children and artists, collaborating with individuals and institutions including the Dar el Anda Gallery in Amman, the Jordan Children’s Museum and with SAVE the Children Jordan. Projects have been shown at such venues as MASS MoCA and the Delaware Art Museum. She also coordinates Baghdad Resolve: An International Collaboration to Improve Cancer Care in Iraq. Created in 2012, as a project of ICAE, Baghdad Resolve is multi-disciplinary, crossing traditional lines to borrow and integrate theory and best practice in child development, psychology, the arts, science and medicine. It includes doctors/hematologists from La Sapienza University in Rome, the Harvard medical school/Dana-Farber Cancer Institute and Children’s Welfare Teaching Hospital in Medical City, Baghdad.

Iola Lenzi is a Singapore researcher and curator of contemporary Southeast Asian art. A lawyer by training, she researches practices grappling with history and social issues, analyzed from within Asian cultural and historical frameworks. Her exhibitions center on the relationship between art, activism, empowerment and political voice, while her catalogues further develop ideas about the role of Southeast Asia's visual culture in the critique of power and push for social advancement. She has curated major institutional exhibitions of Southeast Asian art at ARTER/Koc Foundation in Istanbul, Bangkok Art and Culture Centre, the Goethe Institut in Hanoi and Saigon, Singapore Art Museum, Esplanade in Singapore and the James Thompson Foundation in Bangkok. She is also the Curator of the ongoing Masterpieces-digital art in Southeast Asia, Samsung art projects. Additionally, she is a lecturer in the Asian Art Histories MA program at Singapore’s Lasalle-Goldsmiths College of the Arts and author of Museums of Southeast Asia.

Nina Leo is a Canadian multi-disciplinary artist. Her work examines how the contemporary terrain of fragmented, often virtual experience may affect us phenomenologically as interactions become ever more accessible, yet divested of direct multi-sensorial richness. The work explores how this otherwise redesigned intimacy may influence our identity, alter our interactions and shape our socio-
political perceptions. She holds an MFA in Emerging Practices from the University of Buffalo, SUNY. Her work has been shown widely in the US, Canada and Mexico. She is currently an Assistant Professor within the Sculpture/Installation Department and Graduate Studies Faculty at Ontario College of Art and Design in Toronto.

**Simon Lewandowski** has had a long and varied experience in the arts. From 1984 to 1996 he developed and managed the Ormond Road Print Workshop in North London as a center for artists’ editioning, small publication and art-based social activism. Since then he has worked as an artist, teacher and curator; and his own work having been shown extensively in the UK and in Italy, Germany, Sweden and Brazil. He has worked with his partner, the architect Jane Howson, on a number of art/architecture educational workshops and the design and fabrication of the WPP Portable Reading Room in 2011. In 2009 he set up and programmed the temporary project space Basement43 in London; he was recently appointed Chair of Pavilion Arts in Leeds. With Co-Director Chris Taylor he has produced and edited publications for Wild Pansy Press, curated the WPP Project Space and teaches at the School of Fine Art in Leeds.

**Katt Lissard** teaches at Goddard Graduate Institute in Vermont and is the Artistic Director of The Winter/Summer Institute (WSI), an HIV/AIDS theatre project based in New York and Lesotho, Africa. WSI was launched by eight colleagues from the US, UK, South Africa and Lesotho as an outgrowth of her 2005 work as a Fulbright Scholar at the National University of Lesotho. She received a second Fulbright to Lesotho in 2012 that led to her recent project *Split the Village*, focused on dam building. She has written about her work in Africa for *American Theatre Magazine; South African Theatre Journal*; and a chapter in the book *Feminist Popular Education in Transnational Debates*. As a theatre maker, she has received two Art Matters Individual Artist awards and is a two-time MacDowell Colony fellow and three-time resident artist at New York City’s avant-garde theater Mabou Mines.

**Janna Longacre** is a Professor at the Massachusetts College of Art + Design. Janna was also the curator for MassArt In Cuba, which included artwork and projects based on and inspired by Cuba from invited faculty and alumni who have been involved with the history of the island. The invited artists include Juan Pablo Cárdenas, John Cataldo, Sharon Dunn, Al Gowan, Yoav Horesh, Consuelo Issacson, Janna Longacre, Abelardo Morrell, and Adam Puryear, who showed a wide range of their personal artworks and writing from photographs and paintings to clay sculptures and excerpts from novels.

**David Macy** is the Resident Director at the MacDowell Colony, a pioneering force and contemporary leader in the field of artists’ residency programs. Before joining MacDowell in 1994, Macy was the program and facilities manager at the Djerassi Resident Artists Program in Woodside, California. For twenty years he has been committed to creating ideal working and social conditions for creative artists of all disciplines. Macy currently serves on the boards of the Alliance of Artists Communities and Monadnock Arts Alive.

**Luke Mannarino** is an artist and curator. His artistic practice includes video, photography and installation. Live performance is the foundation for all of his work.
He was invited to be a resident artist in the Regali Artist Residency in Sicily program in 2014. He is the Co-Editor of the Accordion 'zine and has curated several group exhibitions in Dirty Allston and Words Don't Describe, among others as well as collaborated on several performance events in the Boston area.

Benoît Maubrey was born of French parents in Washington DC. In 1979 he moved to West Berlin and after the collapse of the former East Germany, he moved to the state of Brandenburg where he and his partner Susken Rosenthal founded the non-profit arts organization Kunstpflug e.V. His performance and installation work has been presented in many international art festivals. Since 1990 he has lived and worked in the village of Baitz in Germany.

Cybele Maylone is the Executive Director of UrbanGlass, an organization that supports the use of glass as a creative medium. In 2013, the organization reopened its facility in Ft Greene after a 2+ year renovation and now operates a state-of-the-art 17,000 square foot studio, along with a robust workshop program, magazine, gallery and store. Prior to joining UrbanGlass, she held positions at various New York City cultural organizations, including apexart, the New Museum of Contemporary Art and the American Museum of Natural History.

Matthew Mazzotta is a conceptual artist who creates public interventions that range from opening up new social spaces inside the built environment to addressing more pressing environmental issues, but always with a focus on community and public participation. His work evolves from an interest in exploring the relationship between people and their environments, as well as between each other. His practice manifests as participatory public interventions that aim at bringing criticality and a sense of openness to the places where we live. The work triggers social situations that open space for dialogues around issues of 'becoming', understanding that there is much more to us than our surroundings give us credit to 'be'. The objects, situations and spaces he creates as community projects and participatory interventions ask us to relate to ourselves and each other in unfamiliar ways in hopes of finding new perspectives on how we see ourselves in this world.

TC McCormack is an artist based in London. His multidisciplinary practice is a creative and discursive site, considering a constellation of preoccupations, ranging from the shifting identity of materiality, the absence of human agency, the phenomenon of resistance space to language's ability to delineate the relational affinities of forms. His work takes a variety of outcomes, often combining film, assemblage, publications, events and curation. His work has been shown at Platform in Istanbul, the Hamburger Bahnhof in Berlin, the Goethe Institute in New York, FACT in Liverpool, the Museum of Contemporary Art in Sydney, Ormeau Baths Gallery in Belfast and LoBe in Berlin. He is a Senior Lecturer in Fine Art at Sheffield Hallam University in the UK.

Gaël McGill is faculty and Director of Molecular Visualization at the Center for Molecular and Cellular Dynamics at Harvard Medical School, where his teaching and research focuses on visualization design methods in science education. He is also Founder and CEO of Digizyme, Inc., a firm dedicated to the visualization and communication of science. He also co-authored and served as the Digital Director
for *E.O. Wilson’s Life on Earth* iBooks biology textbook, created the scientific visualization online community portal Clarafi.com (originally molecularmovies.com), the Molecular Maya (mMaya) software toolkit and has contributed to leading Maya and ZBrush textbooks for Wiley/SYBEX Publishing. In addition, he is a board member of the Vesalius Trust and an advisor to several biotechnology and device companies.

**Paolo Mele** was born in 1981 and is the Founder and Director of Ramdom, an art organization based in the heel of Italy. He organized two editions of Default, an international master class on Arts, Cities and Regeneration; and he recently launched the Investigation on the Extreme Land project. He is also a PhD student in Communication and New Technologies at IULM University in Milan and a Visiting Researcher at the New School for Public Engagement in New York City. He has collaborated with several international organizations such as the New Art Exchange in Nottingham, Fondazione Veronesi and Fondazione Chivasso in Italy and the World Bank in Washington, DC, among others. From 2008 to 2012 he worked for the Biennial of Young Artists from Europe and Mediterranean in Bjcem as a project manager.

**Nadia Mierau** is an artist and a scientist. She relocated from Russia to the US in the late 1990s. In 2001 she has founded the fine art reproduction company LIGiclee.com, located in Freeport, NY, which specializes in fine art reproduction, high resolution art scanning and giclee printing. Now the company provides all-in-one artist services to artists, galleries and photographers, including framing, artistic embellishment, graphic design, web design, online promotion, sales, self-publishing and business consultations. In 2005, realizing that artists need assistance in promoting their original work and giclee prints on the internet, she started a web design branch of the business Artwebspacem.com. For this branch, she developed a powerful data base driven dynamic system that allows artists to have an expensive looking professional art portfolio/online gallery/storefront at a very affordable price.

**Snezana Milanovic** is faculty at Massachusetts General Hospital’s Department of Psychiatry, Director for Metabolomics Research, MGH CTNI, Director of Global Developmental Psychiatry, MGH Global Psychiatry Division and attending at the Depression Clinical and Research Program. Her research focuses on the mother-fetal model, defining biological markers predictive of psychiatric illness and measuring the influence of the complex *in utero* environment on the neonatal brain’s development and subsequent risk of psychiatric diseases. She is devoted to the development of novel translational research models and methodology, delivering excellent clinical care and teaching in parallel to expanding knowledge on conducting clinical trials and drug development. Through clinical work, national and international research collaborations, she seeks to improve the care of one of the most vulnerable of patients, mothers and unborn children, with the goal to develop cell/molecular diagnostic tests.

**David Munson** is a 3D designer with a heavy architecture accent. He has been on the leading wave of understanding and applying new digital technologies to better visualize and communicate design solutions since the advent of the PC. Today he is a leading expert in crafting realistic color 3D printed models along with creating
custom 3D visualizations. Combining both efforts in smooth workflows enables the best results in both virtual and physical forms. He envisions future architectural and planning proposals and acts as quality control for 3D printed projects of all types by making sure the design of the data to be 3D printed is what it needs to be. Interestingly, some projects look to the past and 3D printed historical documentation and archaeological replication give us new takes on what has come before.

Sara Murdock is a third year Culture and Performance PhD student in the World Arts and Cultures/Dance Department at the University of California, Los Angeles. She received an MA in Organizational Leadership from Seattle University in 2010. She has facilitated movement workshops for professional dancers and community members in Ohio, Boston, Seattle, Los Angeles, Seoul, Hong Kong, Chiang Mai and Kuala Lumpur. Her dance background includes competitive Latin and ballroom dance, Contact Improvisation, Blues dance and extensive contemporary modern dance performance. She has also presented at conferences throughout the US and at the University of Malaya. She is particularly interested in issues of accessibility, such as Western-based aesthetic hierarchies that reinforce cultural boundaries. She is currently researching and facilitating intercultural exchange through the World at Aratani and World Music and Movement Festivals.

Rebecca Noone is a Canadian artist and a PhD student at the Faculty of Information, University of Toronto. Her performance-based interventions and active archiving situations interrogate the banal futilities and the muted hopes implicit in our everyday encounters and interactions with information, systems and technologies. In her work, she has asked theoretical physicists how they cope with the mundane, compiled maps of hand-drawn directions collected from helpful passers-by, archived detritus in demolition-slated homes, built interactive library cataloguing systems and bartered the periodic table of elements at art shows. She has contributed to spaces and exhibitions in Canada, the US and Europe.

Dietmar Offenhuber is an Assistant Professor at Northeastern University interested in how data shapes the realities and governance of urban landscapes and infrastructures. He holds a PhD from MIT. He was the key researcher at the Ars Electronica Futurelab and the Austrian Ludwig Boltzmann Institute as well as a Professor in the Interface Cultures program at the Art University Linz. He has recently published three books on the subjects of data-driven urbanism and infrastructure legibility. His artistic work has been exhibited internationally in venues including the Centre Pompidou, Sundance, the Hong Kong International Film Festival, ZKM Karlsruhe, Secession Vienna and the Seoul International Media Art Biennale.

Sean O'Reilly is the Founder and President of 3D Printsmith LLC in Brighton, Massachusetts, an engineering contract and consulting company for 3D Scanning, 3D printing and additive manufacturing solutions. He is also a plastics engineer with over 20 years of experience in materials and process development for industries, including aerospace and energy engineering. Prior to founding 3D Printsmith LLC, he worked in Project Engineering for QinetiQ N.A., Foster-Miller Inc. and Fiber Innovations Inc. He enjoys helping clients explore 3D scanning and additive
manufacturing for artistic, engineering, medical and industrial applications. He has presented on 3D scanning and 3D printing to the Society of Manufacturing Engineers at the Texas Conference in 2011 and the Boston Consultants Network (CNET). He was a Keynote speaker at the Emerald Physicians Group Conference VivaPalooza in Hyannis, Massachusetts in 2012 and is a guest lecturer on 3D printing at MIT for the Medical Design Group.

Bojana Panevska is artist, researcher and writer based in Amsterdam, where she graduated from the Audio-Visual Department at the Gerrit Rietveld Academy. She later received an MFA from the Sandberg Institute. For the past ten years, she has been developing the interdisciplinary project entitled “12 steps towards enlightenment.” Segments of it have been exhibited and published widely. In addition, since 2009, she has served as a project manager for international collaborations and a workshop facilitator at TransArtists, a leading web resource for artists around the world.

Heejung Park is the Manager of MMCA Residency Changdong in South Korea. MMCA Residency Changdong is an artist-in-residency program - open to international and Korean artists. It is run by the National Museum of Modern and Contemporary Art, Korea (MMCA). Its aim is to encourage and support artistic creativity and to make contemporary Korean art known throughout the world.

Snezana Petrovic received her MFA from the University of California, Irvine. She is 2D, 3D and 4D artist, independent curator, gallery director and educator. Her work and curated exhibitions have been presented throughout Southern California and, internationally, in Singapore, Amsterdam, Belgrade and Prague at venues such as the Stedelijk Museum, Cvijeta Zuzoric Museum and, in Los Angeles, at The Museum of Contemporary Art. She also is a recipient of a UC Regents and National Endowment for the Arts grant. Her most recent appointment is as the LRC gallery Director and Curator, located in the larger Los Angeles area, where she holds a position as a Professor of Arts at the Crafton Hills College.

Ethan Pierce works at the intersection of art, education and entrepreneurship, focusing on developing and testing new institutional models for creative practices. During the fall of 2013, he launched the BBP Gallerie, an independent arts organization and publishing company that focuses on facilitating and presenting critically engaged and socially focused creative works, and a platform for collective projects and discourse. Past curatorial projects include The Dusky Flush, in collaboration with a group of queer artists and scholars including Catherine Lord and Departure at the Harvard Monday Gallery. Most recently, Pierce has been focusing on here, without, a collaborative inquiry project focusing on Israel – Palestine. The project has manifested as a yearlong artist residency, an international conference at Harvard and an exhibition at the Sackler Museum. In his studio practice, he consistently returns to the historical and archival, aiming to highlight missing or under-represented narratives through para-fiction, image appropriation and curatorial projects.

Johan Pousette is the Director of IASPIS, the international program of the Swedish Arts Grants Committee. He also founded the Baltic Art Center, a unique
international artist-in-production residency and exhibition program. He served as the Director there until 2007, when he became Curator for Contemporary Art at Swedish Traveling Exhibitions. In 2009 he was one of the two curators of GIBCA, the Göteborg International Biennial of Contemporary Art, and, in 2010, the Art Director of the October Salon in Belgrade. From 2011, he was the Contemporary Art Manager at the Swedish Exhibition Agency. Additionally, he has served as an adviser to the Nordic Ministers of Culture on residencies, appointed by the Swedish government. His curatorial experience is rich, having worked with artists such as Alfredo Jaar, Fiona Tan, William Kentridge, Rosa Barba, Ana Torfs, Amar Kanwar, and many others.

**Rudi Punzo** creates artworks that combine sculpture, sound, video projections and performance into multi-sensory experiences. Animating recycled and discarded materials with renewable energy sources – most notably, solar energy – the sculptural elements in his works are transformed through his interactions with them, their own kinetic movements and the amplification and sampling of the sounds these elements create. He has exhibited his works in numerous galleries and museums, including the Hasilla Museum in South Korea and the Kuandu Museum in Taiwan; and he has performed his works at such venues as Electro-Mechanica in Russia and FAD in Brazil. He also has presented his compositions and artworks at experimental music festivals and artist-in-residency programs through Europe, Russia, North and South America and Asia; and since 2009 he has collaborated with TransCultural Exchange as the master of its website.

**Hamdy Reda** is a visual artist and curator, living and working in Cairo. Alongside his artistic career, he is the founder, Managing Director and Curator of one of Egypt’s most well-known art spaces artellewa, a residency for domestic and international artists. Artellewa is a haven for the formation and activation of dialogue between artists and communities. His own work is as a painter and experimental photographer. He is well recognized in the North African and Middle Eastern region for his collaborative projects with other artists from Egypt and abroad. The recipient of various artistic awards, he seeks to further the creative dialogue within the public sphere while simultaneously informing his personal practice.

**Elysha Rei (Gould)** is an Australian visual artist and arts manager, currently residing in rural North Eastern Thailand. Since completing a Bachelor of Visual Arts in 2008 at the University of Southern Queensland Australia, she has been steadily building a career in the arts through making and exhibiting art, producing community events, professional-development mentoring, curating exhibitions and managing cultural spaces. From 2011- 2013 she co-founded and directed the artist-run-initiative Made Creative Space Toowoomba, which successfully nurtured and developed artists and cultural initiatives within regional Australia. In 2012 she managed the publically funded arts and cultural center Dogwood Crossing Miles in rural Queensland; and since 2014 she has been developing and managing the new residency program in Thailand Sam Rit Residency, while continuing to exhibit her work as an artist. She is currently completing her MBA at Durakjit Pundit University in Bangkok.
Andy Riess is currently Assistant Director for Outreach for the Fulbright Scholar Program and is in charge of advertising, catalogs, webinars and other externally-focused functions. Additionally, he represents the Fulbright Scholar Program at numerous venues each year. A veteran of the United States Army Security Agency, he has also studied at the Frei Universität - Berlin, Moscow State University and the Graduate School of Business, New York University. He has worked in the worlds of academia, for-profit, and not-for-profit in the United States and abroad. For 18 years, he was in charge of Fulbright Scholar programs in the Former Soviet Union, Western Europe and Asia for the Council for International Exchange of Scholars in Washington, D.C. He was named, early in 2008, to head recruitment efforts for American scholars for the Fulbright Scholar Program at CIES.

Don Ritter is a Canadian artist and writer who has been active internationally in the field of digital media art since 1986. His large interactive installations enable audiences to control their experiences through body motion, position or voice. His recent writings examine the relationships between aesthetics, ethics and digital media. His work has been presented at festivals, museums and galleries throughout North America, Europe and Asia. He has degrees in fine arts, psychology, electronics, engineering and visual studies (MIT). He has held full-time professorships in art and design at Concordia University in Montreal, Pratt Institute in New York City, Hanyang University in Seoul and currently at City University of Hong Kong in the School of Creative Media.

Jules Rochielle is the primary researcher, program developer and Co-Creator of the virtual presence of the NuLawLab at Northeastern University School of Law. She also is the Project Director of Social Design Collective (LLC) and Founder of Social Practices Art Network (SPAN). Previously, she was the artistic producer and an original founding member of the award winning Miscellaneous Productions in Vancouver, BC. As a scholar and an artist, she has held residencies at DLUX Media Arts in Sydney, the Grand Central Art Center at USC Fullerton-Santa Ana, Los Angeles Contemporary Exhibitions (LACE) and the Knowles West Media Center in Bristol. Recently, she also was selected to participate in Creative Times' Living as Form, the online Social Practice Archive. Her design firm, the Social Design Collective LLC, is comprised of architects, artists, educators, media professionals and urban planners interested in community-inclusive design practices.

Brent D. Ryan is Associate Professor of Urban Design and Public Policy at the Massachusetts Institute of Technology (MIT). His research focuses on emerging urban design paradigms, particularly in postindustrial cities and design's engagement with pluralism. His first book Design After Decline: How America rebuilds shrinking cities was published in 2012. He has worked as an urban designer and planner in New York City, Boston and Chicago, and has previously taught at the Harvard Graduate School of Design and the University of Illinois at Chicago, where he was also Co-Director of the City Design Center. He holds degrees from Yale University, Columbia University and MIT.

Mitch Ryerson is an artist, designer, and craftsman specializing in wood structures and furniture. He began his career building wooden boats in Maine, and then attended Boston University’s Program in Artisanry, receiving his BAA in Furniture
Design in 1982. His work has been exhibited extensively and is in numerous private and public collections, including the Fuller Craft Museum, the Mint Museum, the Boston Public Library and Boston’s Museum of Fine Arts. His many commissions for Boston-area parks and schools are enjoyed by thousands of children and adults each year. He is also a teacher. He has served as an instructor at the Haystack Mountain School and the Penland School of Crafts, among others and, currently, is an adjunct professor of furniture design at the Massachusetts College of Art and Design.

Ellie Schimelman is the Director of the Cross Cultural Collaborative in Ghana. She has more than 30 years of experience working in Ghana as a teacher, researcher and, since 2001, facilitator of programs at the Cross Cultural Collaborative. A graduate of the Rhode Island School of Design with a degree in Art Education, she has devoted her adult life to working with creative people in cross-cultural collaborations. She is also member of the International Arts Therapy Association and has started a branch in Ghana.

Ellen Schön is an adjunct faculty member in Fine Arts and a Clay Studio Supervisor at the Lesley University College of Art and Design, where she has taught ceramics and 3D courses since 2002. She holds an MFA in Ceramics from Boston University’s Program in Artisanry. She has exhibited in numerous shows in the US and is a recipient of The Artist Foundation Fellowship from the Massachusetts Council on the Arts and Humanities.

Michael Schonhoff is a recipient of the 2008 Lighton International Artists Exchange Program (LIAEP) award. LIAEP an initiative that provides support for visual artists and arts professionals to travel to international residencies and artist communities, and for foreign visual artists to travel to and work in the United States. He also is the Assistant Curator, Community Outreach and Exhibition Management at the H&R Block Artspace at the Kansas City Art Institute; Exhibition Director at LIAEP; and Co-Founder of Kunstraum KC, an artists’ studio initiative located in Kansas City, Missouri that was inspired by his 2008 studio residency at takt kunstprojektraum in Berlin, Germany. As an artist, his work has been presented in solo and group exhibitions locally, nationally and internationally and is included in numerous public and private collections.

Suzanne Schultz has served as the manager of many Boston area galleries, including the Wentworth Gallery in Burlington and the Equator Gallery on Newbury Street. In 2007 she founded Canvas Fine Arts. As the Director of the firm, she works as an artist consultant and dealer, now representing over 50 artists, finding them magazine commissions, corporate clients and alternative venues for showing and selling their work. In addition, she co-hosts BNN TV’s It’s all about Arts and contributes to the New York art paper Revolt, Artchaser and The Boston City Paper.

Margaret Shiu’s vision is to promote art and culture as vital components for global understanding and local sustainability by sharing, connecting and co-creating new practices. She is the Founder and Director of Taiwan’s Bamboo Curtain Studio, which just celebrated its 20th anniversary. Bamboo Curtain Studio promotes public and private support for international exchange. It is both a residency program and
an international cultural exchange research and facilitation hub. The Studio focuses on serving talents by providing artists with time and space for creative incubation. Its mission is "Local Action: Global Connection". Margaret also serves as a regional representative of TransCultural Exchange in Boston. She also works closely with the Taiwan Ministry of Culture and Taipei city government on cultural policies for support of creative talents.

**Kira Simon-Kennedy** is the Co-Founder of China Residencies, a directory and regional network of artist residencies in China. She is also a French and Mandarin translator for contemporary art publications and an independent film producer focused on projects centering around music and human rights in China, Iceland, France, Mali and Mississippi. She is currently a part of the inaugural Arts & Culture Social Impact Strategy program at Penn's School of Social Policy & Practice.

**Irene Smalls** is the award-winning author of 15 books for children published by Little Brown, Simon and Schuster and Scholastic Press. She holds an MBA from Cornell University. A noted author and speaker, she has twice presented her stories at the White House in Washington, DC. Her books have been showcased at New York’s Book Expo the book fair in Frankfurt, Germany and the world’s largest children’s book fair in Bologna, Italy. She has presented to over 200,000 children in her 20-year career as an author/storyteller.

**Doris Sommer** is the Ira Jewell Williams, Jr., Professor of Romance Languages and Literatures and a Professor of African and African American Studies at Harvard University. She is widely published and also Director of the Cultural Agents, whose mission is to promote the arts and humanities as social resources. Cultural Agents fosters creativity and scholarship that measurably contribute to the education and development of communities worldwide. Identifying creative agents of change, reflecting on best practices and inspiring their replication, Cultural Agents show that creativity sustains healthy democracies by developing the moral imagination and resourcefulness in citizens.

**Caitlin Strokosch** is the Executive Director of the Alliance of Artists Communities and has served the organization since 2002. Prior to joining the Alliance, she managed several nonprofit professional music ensembles in Chicago. She is a frequent public speaker and has served as a grants panelist for the National Endowment for the Arts, the Joyce Foundation and Rhode Island State Council on the Arts. She serves on the Grantmakers in the Arts steering committee, within the Support for Individual Artists program, as an Advisor to Girls Rock! Rhode Island. She also serves on the advisory board of **Outpost Journal**. She holds a Master’s in Musicology from Roosevelt University, where her research focused on music as a tool for building communities of resistance and social dissent.

**Nita Sturiale** is an art and technology pioneer. She directed the award-winning *Invisible Ideas* project on the Boston Common – the first Flash-enabled, GPS-triggered interactive art walk. She is included in Stephen Wilson's book *Information Arts* (MIT Press, 2001) and is a Professor and Department Chair in the Studio for Interrelated Media at Massachusetts College of Art and Design in Boston. She currently teaches courses in event production, interdisciplinary practice and
immersive media. Her own artwork moves between social practice, performance, art and science and psycho-geography. She has taught courses combining art, technology and science at several institutions, including Carnegie Mellon and Harvard University. In 2014, she launched the Regali Artists Residency in Sicily project – a two-week collaboration with five American and five European artists in the town of Favara.

**Moez Surani** is a poet, whose writing has been published internationally, including in *Harper's Magazine*, *The Walrus*, *Best Canadian Poetry 2013* and *Best Canadian Poetry 2014*. He has attended artists’ residencies in Finland, Italy, Switzerland and Taiwan. Among the awards his work has won is the Chalmers Arts Fellowship, which supported a research stint to India and East Africa. When his first collection of poetry, *Reticent Bodies*, was published, one critic assessed the book’s impact: "*Reticent Bodies* is that rare book that has the power to be a lynchpin, a hinge in the history of Canadian poetry." In 2012, he published a second collection, *Floating Life*, which was described as suffused with “stunning, simple images.” Recently, he has been working on collaborations and on interdisciplinary art and performance art pieces.

**Trishla Talera** is the Director of TIFA Working Studios, a platform dedicated to exploring alternate avenues of art education in India. As the Director, she focuses on introducing student mentorship programs and residencies for young artists and designers to promote contemporary art and collaboration. A fiber artist from the Savannah College of Art and Design (SCAD), she is also the artistic director at Varsha Talera (a luxury bridalwear brand dedicated to the revival of Indian textile crafts), the chair of education at Young Indians (Yi CII) Pune and a shaper at Global Shapers Community Pune, an initiative by the World Economic Forum.

**Sarah Tanguy** is a curator at the Art in Embassies, U.S. Department of State. Established in 1963, AIE is an international program of exhibitions, collections and exchanges at over 200 U.S. diplomatic venues. As the primary arm of the U.S. government dedicated to international collaborative projects, AIE is seeking new partnerships between U.S. artists and their host countries to expand its mission of cultural diplomacy. She is also an independent curator as well as a critic, including a frequent contributor to *Sculpture* magazine.

**Chris Taylor** is an artist, curator and publisher working in the areas of contemporary printmaking, artists’ books and curation. He established the Wild Pansy Press in 1995 and has since published and edited over 50 artists’ books. He is also the Director of the Leeds-based International Contemporary Artists’ Book Fair, now in its 18th year. Since 1999, he has worked in collaboration with artist Craig Wood (*Taylor & Wood*) exploring a series of concepts that address issues of authorship, creativity, interactivity and dissemination through the unlikely medium of repeat pattern wallpapers. Works are included in many collections including MoMA in New York, the National Gallery of Canada, Chicago Institute of Art, Art Gallery of Ontario, Tate Gallery and V&A, Pompidou Centre and Whitworth Art Gallery. He is a Senior Lecturer in Fine Art at the University of Leeds.

**Tamar Tembeck** is an art historian, curator and lecturer. She received her PhD
from the Department of Art History and Communications Studies at McGill University and is professionally trained in physical theatre and dance. Over the past decade, her artistic and academic research has addressed a broad range of visual and performative practices tied to the field of medicine. Amongst them, she curated Auto/Pathographies, a group exhibition shown at the Kunstpavillon in Innsbruck and at OBORO in Montreal, documented in a catalogue published in 2014. Since 2012, she has been working on diverse topics pertaining to media and democracy within Media@McGill, an interdisciplinary research hub at McGill University.

Andrew Tetzlaff is an artist, curator and academic based in Melbourne, Australia. He is the Coordinator of the RMIT University’s international artist-in-residence program and the Project Space / Spare Room gallery, a University art space dedicated to practice-based research and cutting-edge projects. His artistic and curatorial work is focused on the notion of emptiness, specifically in ways it manifests in spatial and sonic practices. He has exhibited work across Australia, Austria, Korea and Japan. Professionally he is a lecturer at RMIT’s School of Art, a director at the not-for-profit artist-run space BLINDSIDE and has acted as a consultant/assessor for the City of Melbourne, Asialink, the Inhabit project at the Abbotsford Convent and various Melbourne galleries. He received a MFA from RMIT University and he is currently pursuing his PhD at RMIT.

Chaw Ei Thein was born in Burma in 1969 and graduated from law school an LLB in 1994. Highly regarded as a visual, conceptual and performance artist, her international career has been highly profiled and widely covered in the international arts press as she portrays the contradictions and conflictions of her socio-political environment. Her feminist approach to art is both gracious and candid and has earned her accolades and recognition as one of the most important contemporary artists to emerge from Burma. She has lectured and exhibited extensively, and participated in international performance art festivals. Her numerous achievements include exhibiting the installation September Sweetness (in collaboration with artist Richard Streitmatter Tran) at the 2008 Singapore Biennial and presenting The Burmese Performance Art Scene: Challenges Faced by Burmese Artists at the Asia House Gallery in London in 2007. She was awarded an Asian Cultural Council fellowship in 2009-2010 and an Art Omi award in 2012.

Hannah Thompson is a partially blind academic and blogger. She lectures in French Language and Literature at Royal Holloway, University of London in the UK. She has published widely on nineteenth-century French culture and is currently writing a book on representations of blindness in French literature. She is particularly interested in the fraught relationship between French visual culture and Disability Studies, she is the author of the popular Blind Spot blog.

Josephine Turalba is an interdisciplinary artist born in Manila, the Philippines, where she lives and works, currently as Dean of the Philippine Women’s University School of Fine Arts and Design. She holds an MFA in New Media from Transart Institute and Donau Universität Krems. In her practice, she incorporates video, photography, sculpture, performance and sound installations to reflect on the politics of violence and dynamics of infliction and trauma, depicting spaces where empathy translates into healing. Her projects have been shown at the Arter Space
in Istanbul in 2012; the JOGJA International Mini Print Festival in Indonesia, VII Tashkent Biennale of Contemporary Art in Uzbekistan and 2nd Kathmandu International Arts Festival in Nepal in 2013; Santorini Biennale in Greece, Pier-2 Art Center in Taiwan, La Cinematheque Francaise in France and Werkstatt der Kulturen in Germany in 2012; Yuchengco Museum in Manila, South Hill Park Bracknel in the UK and Kunst-im-Tunnel in Germany in 2011; 12th International Cairo Biennale in Egypt in 2010; Malta Contemporary Art Center in 2009; and Lopez Museum in the Philippines in 2007 and 1992.

**Tony Vacca** is the Co-Founder of The Senegal-America Project and Founder of World Rhythms. He is an innovative American-born percussionist with over 30 years performance experience and whose music incorporates giant West African xylophones, and over 20 Paiste gongs. He features local, regional and internationally known performers showcasing the global nature of music. He has taken 16 plus study trips to West Africa. His Senegal-America Project brings musicians from Senegal together with the World Rhythms performers. Tours include concerts, collaborative recordings, Jazz and World Music festivals and programs in schools. He has recorded and performed with a range of musicians, including pop icon Sting, Senegalese Afro-pop superstar Baaba Maal, Jazz and World Music innovator Don Cherry, genre-defiant Yusef Lateef, Senegalese master drummer Massamba Diop, Gambian twentieth-century griot Foday Musa Suso, Abiodun Oyewole of The Last Poets and Italian folk drummer Alessandra Belloni. His music reflects all of these influences.

**Matej Vakula** is a multi-media artist, educator, theorist, programmer, and a DIY enthusiast with a specialty in data visualization and urban issues. His work explores the impact of culture, technology and location on personal experience and social interrelationship. He is creating new methods of artistic research to produce models as places where multiple publics meet and interact, proposing new cultures or cultural experiences. He is observing roles of public knowledge in culture and technology, alongside with methods of how information is turned into knowledge and action, using art as a vehicle for this exploration. He has exhibited throughout Europe and the USA and, previously, was a faculty member at the Academy of Fine Arts in Bratislava. In 2012 was nominated for the prestigious Young Visual Artists Award in Slovakia. In 2013 he exhibited at the 6th Prague Biennial and was selected by the International Association of Art Critics as one of Slovakia’s best artists.

**Laurent Van Kote** studied economics, political science and dance in France, Canada and the US (with Merce Cunningham). After a career as a dancer, choreographer and artistic director, he joined the French Ministry of Culture. Initially he was responsible for music and dance as a Regional Directorate for Arts and Culture (DRAC), and then as the National Director of Dance in the central administration (DGCA). Currently he is in charge of presenting the French policy for performing arts internationally and monitoring the implementation of policies for organizations abroad as the Conseiller en ingénierie culturel à l’international.

**Angel Velasco-Shaw** is a media artist, educator, curator and cultural organizer living in Manila and New York City. Her documentaries have been screened in
American, European and Asian film festivals, museums, galleries and schools. She is currently the Director of the Institute for Heritage, Culture and the Arts at the Philippine Women’s University School of Fine Arts and Design. She has also taught at Hunter College, New York University and the Pratt Institute. Additionally, she has served as Project Director, Participating Artist and Curator for such multidisciplinary, cross-cultural exchange projects as Markets of Resistance, Woman as (Mythical) Hero and Vestiges of War 1899-1999: The Philippine-American War and Its Aftermath. Publications include: Vestiges of War: The Philippine-American War and the Aftermath of An Imperial Dream: 1899-1999 and Silent Stories. Her grants and artist-in-residencies include the Asian Cultural Council, Arts Network Asia, Philippine National Commission for Culture and the Arts, Banff Centre for the Arts, Arts International Travel Pilot Grant, NYSCA Individual Artists and Jerome Foundation.

Ingo Vetter is a visual artist working with sculpture, photography and installations. He exhibits internationally and often collaborates with other artists, resulting in long-term engagements like the Detroit Tree of Heaven Woodshop (since 2005). An interest in city development and concepts of public space have also lead to research projects like Shrinking Cities (2002-2008) and consultancies like his current commission for a constantly moving public park in Kiruna, a mining city in the very north of Sweden (2011 – approx. 2025). Since 2011 he has served as a professor for sculpture at the University of the Arts Bremen with a specific focus on artistic materials and production in globalization. His previous appointments were as a Professor at Umeå Academy of Fine Arts, Sweden (2006-2011), Visiting Professor at the College for Creative Studies in Detroit, MI (2008) and Assistant Professor at the Brandenburg University of Technology Cottbus in Germany (2005-2006).

Cécile Vulliemin is currently working as a project leader for the art/science programs for swissnex Boston. She has worked in multiple Swiss cultural institutions, including contemporary art centers, performing arts festivals and film festivals. She also has experience volunteering as a Communications Manager for various organizations, including Swisselectronicmusic, an association that promotes connections among the Swiss electronic culture scene. Currently she continues to volunteer as Exhibition Coordinator for Hors Pistes, an association that initiates creative residences that encourage the transmission of handicrafts between designers and craftsmen by proposing a reworking of traditional production's methods.

Lisa Wade is an American-born conceptual artist, living in Italy for many years and working with sociopolitical content using video, installation and painting. She earned a BFA in Studio Art at Wheaton College and an MFA in Painting at American University, during which time she also studied in Rome. Since 2000, she has shown her paintings, installations and videos throughout North America, Italy and Russia. She also Co-Directed the Regali Artist Residency in Sicily and managed the logistics for the project at FARM Cultural Park in Favara.

Mihoko Wakabayashi was born in Yokohama, Japan and graduated from Doshisha University in Kyoto. She learned weaving by working with children who struggled in
the Japanese school system, and was trained as a certified SAORI. When she moved to Worcester in 2000, she opened the first SAORI weaving studio in Massachusetts. She also is a teaching artist at VSA and has taught weaving to many people with physical or mental challenges. Additionally she has conducted many workshops at a variety of institutions. She leads the SAORI movement in US by training instructors, translating works and organizing conferences. Every other year she also organizes a two-week tour of Japan. In 2010 she co-organized the hanging of SAORI tapestries from around the world in an outdoor installation, and has shown her own work at local craft shows, fiber festivals and art shows.

**Vanessa Warne** is an Associate Professor in the Department of English, Film and Theatre at the University of Manitoba, where she holds a cross-appointment with the University’s Interdisciplinary Disability Studies MA Program. Her current research is on blindness, literacy and the development of a print culture for blind readers in nineteenth-century Britain. She also volunteers in the heritage community, promoting museum accessibility and advocating for the role of museums in post-secondary learning and social justice education.

**Gabriel Warren** is a sculptor who attempts to position himself at the intersection of two fault lines - that between art and science on one hand, and between humanity and the natural world on the other. He uses natural ice forms as a visual, intellectual and metaphorical point of departure for his explorations in sheet metal, stone, glass, illumination and more. He also has been sent on four polar expeditions, two to Antarctica and two to the Artic. In 1999 he became the first sculptor from any country to be sent to The Ice – Antarctica by the National Science Foundation. Also, in 2001 he engineered a companion trip to the high Arctic with the Canadian Coast Guard. In 2006, the NSF deployed him for a second time to Antarctica, and in 2014 he was sent to the Greenland Ice Cap with GEUS, the Geological Survey of Greenland and Denmark.

**Claire Anna Watson** is a curator, artist and writer based in Melbourne, Australia. She is Chair of BLINDSIDE and Curator at Bundoora Homestead Art Centre. Previously, she was the curator at Hatch Contemporary Art Space and Visual Arts Program Coordinator at Asialink, managing their visual arts residency program. She has developed major curatorial projects including the Asialink/BLINDSIDE exhibition *Vertigo*, which toured Indonesia, South Korea and Taiwan; and the award-winning project *Home—Reframing Craft and Domesticity*. She has been a guest speaker and workshop facilitator at a number of museums, including the Museum of Contemporary Art Taipei; Galerie Soemardja in Indonesia; and the POSCO Art Museum in Seoul. She also co-edited and co-wrote the Asialink publications *Every 23 Days: 20 years Touring Asia and Abundant Australia—Highlights of the 11th Venice Architecture Biennale*. She has exhibited her multi-disciplinary arts practice and undertaken residencies in Australia, Portugal, Turkey and Finland. She serves on the advisory panel for Arts Victoria.

**Crispin Weinberg** is President of Biomedical Modeling Inc. (BMI), an anatomical engineering company in Boston. BMI is best known for donating the models used to plan the successful separation of conjoined twins from Guatemala at UCLA by Dr. Henry Kawamoto. BMI was also chosen by the Egyptian Museum of Antiquities to
reconstruct a model of King Tutankhamun’s face based on CT scans of his mummy. Additionally, BMI has worked with several artists, including Matthew Day Jackson, Kiki Smith, Noel Grunwaldt, Candice Ivy and Richard Duca. Prior to joining BMI, he was Chief Scientific Officer of Angio-Oncology Sciences Inc. and a Co-Founder and Director of the GraftArtery Program at Organogenesis Inc., one the first tissue engineering companies. He holds an SB in mathematics and an SM in physics from the University of Chicago, and a PhD in Neurobiology from Harvard University. In 2010 he received Hero Award from the Brookline Community Foundation.

Andrea Wenglowskyj is Co-Founder of Kind Aesthetic with Sara Jones, a unique creative agency that works with artists, creative entrepreneurs, and small businesses who need genuine storytelling and beautiful marketing materials that are fresh, exciting, and engage their audience. Kind Aesthetic works with clients either through the DELVE Toolkit—a unique, affordable, one-on-one consulting program for individuals who want to hone their own skills—or through their more extensive, bespoke Kind Aesthetic services that provide stunning visual and emotional representation of ideas to share with the world. DELVE also includes workshops and events to help artists and creatives to best communicate what they do in person, online and in writing. Andrea is a photographer who is inspired and motivated by her Ukrainian heritage, using it to propel her research and travels, and as a subject in her work. She has worked with Storefront for Art and Architecture, the UBS Art Collection, Superfront BK, and is a Fulbright grant recipient, in addition to being a researcher, writer, and curator.

Alexis Williams is a Canadian sci-artist with a love for biology and natural history. She is the Director of the Ayatana Artistic Research Program, dedicated to facilitating hands on scientific research and experimentation by visiting international artists. She has designed Ayatana to offer workshops that focus on encounters with the natural world with the support of local scientists, naturalists and experts in the field, lab, farm, sea and sky.

Gregory Williams is an assistant professor in the Department of History of Art & Architecture at Boston University. He has written for art periodicals, including Artforum, frieze, and Texte zur Kunst, and has authored catalogue essays for major exhibitions of Rosemarie Trockel (at the Museum Ludwig in Cologne, 2005, and at the Kunstmuseum Basel, 2010) and Martin Kippenberger (at the Tate Modern in London, 2006). His book, Permission to Laugh: Humor and Politics in Contemporary German Art, appeared in 2012 with the University of Chicago Press. Most recently, he published “Ground Control: Painting in the Work of Cosima von Bonin” in Art Journal (Winter 2012). He teaches lecture courses and seminars at the undergraduate and graduate levels in modern and contemporary art and critical theory.

Moira Williams is a founding member of the walking cooperative Walk Exchange. She also has spoken at the Elastic City Walks Festival, Dorsky Curatorial Programs, Open Engagement Conference for Art and Social Practice and been interviewed by C Magazine in Canada. Her work has been seen in Adrienne Outlaw’s FLEX IT! My Body. My Temple; Jennifer Monson’s iLAND; Thomas Hirschhorn’s Gramsci House; Walk21 in Munich; No Longer Empty’s This Side of Paradise at the DUMBO Arts
Festival, Kitchen, MoMA PSI; and the Ghetto Biennial in Haiti. She was recently awarded an Emergency Grant from the Contemporary Arts Foundation and selected as an On Our Radar Artist to Watch by Creative Capital. Additionally she is a MAP FUND nominee, a Laundromat Project Fellow and artist-in-residence at 601 Tully House in Syracuse. This summer she will be an artist-in-residence at The Luminary in St. Louis as well as co-facilitator of FLOAT.

Emily Worden is a Boston based entrepreneur, consultant and writer. She is also the Owner and Founder of the custom handbag business ethreads.com. In 2013, she started consulting for businesses to help them with marketing, copy editing and developing a strategic brand. In addition she is the author of Make. Sell. Repeat. The Ultimate Business Guide for Artists, Crafters, and Makers.

Howard Yezerski is the Co-Director of the Miller Yezerski Gallery, one of the leading contemporary art galleries in Boston. The gallery’s primary focus is on contemporary photography, painting, and sculpture with a mixture of mid-career and emerging artists.

Tiffany Shea York joined the Isabella Stewart Gardner Museum, Boston in 2000 to manage the Artist-in-Residence program as well as all contemporary exhibitions, related materials, and public programs. Since then she has worked with over 70 artists from around the world and helped to realize nearly 40 exhibitions, artist’s projects, and performances. Before coming to the Gardner, she worked as a studio jeweler and co-founded and directed Boston’s White Elephant Gallery, which exhibited work of up-and-coming artists in all media.
APPENDIX F – 2016 CONFERENCE PROGRAM SCHEDULE

Schedule/Presenters

International Conference on Opportunities in the Arts: Expanding Worlds
February 25th – 27th, 2016
presented by TransCultural Exchange
Boston University’s College of Fine Arts, Lead Academic Host

Public Art Siting: Rafael Lozano-Hemmer’s Level of Confidence
9:00 – 5:00 pm, February 25th – 27th
Location: Boston University’s George Sherman Union Metcalf Hall Lobby, 775 Commonwealth Avenue, Boston
’Level of Confidence’ is presented by TransCultural Exchange with permission and thanks to the kind generosity of Rafael Lozano-Hemmer.

Public Art Siting: Mischa Kuball’s Para
Opening Reception: 5:00 – 7:00 pm, Saturday, February 27th
Location: Emerson College, Bill Bordy Theater, 216 Tremont Street, Boston
Mischa Kuball’s work and Saturday Reception Sponsored by Emerson College

Primary Conference Venue
Boston University’s George Sherman Union Conference Center, Metcalf Hall (Large Hall, Small Hall, Auditorium, East Balcony and Ziskind Lounge), 775 Commonwealth Ave. 2nd floor (map)
Boston University’s 808 Gallery, 808 Commonwealth Avenue (map)
Boston University’s College of Fine Arts, Room 500: 855 Commonwealth Avenue (map)

Other Venues in Boston
Biomedical Modeling Inc, 24 Denby Road, Suite 212, Allston
A bus schedule and map for Biomedical Modeling is available [here].
Boston’s Museum of African American History, 46 Joy Street (map)
Emerson College, Bill Bordy Theater, 216 Tremont Street (map)
George Sherman Union to Emerson College https://goo.gl/maps/LxwChbBpTZq
French Cultural Center, 53 Marlborough Street (map)
Goethe Institut Boston, 170 Beacon St (map)
Isabella Stewart Gardner Museum, 280 Fenway (map)
Massachusetts College of Art and Design, 621 Huntington Ave (map)

Other Venues in Cambridge (Friday only)
Massachusetts Institute of Technology (MIT), List Visual Arts Center, 20 Ames Street, Bartos Theater, E15 Lower Level - Wiesner Building (map)
Massachusetts Institute of Technology (MIT), Glass Lab, 77 Massachusetts Avenue basement floor (map)
George Sherman Union to 77 Mass Ave: https://goo.gl/maps/MUNrKiToRE62
Harvard Art Museums Study Center, 32 Quincy Street Cambridge (map)
Microsoft New England Conference Center, 1 Memorial Drive, Cambridge, 11th Floor, Common Area (map)
George Sherman Union to Microsoft Center (1 Memorial Dr, Cambridge, MA 02142):
https://goo.gl/maps/GsYzprDeokF2

THURSDAY, FRIDAY AND SATURDAY; FEBRUARY 25th – 27th, 2016
9:30 am – 5:00 pm
Registration and Check-in  
Location: Boston University, George Sherman Union, 2nd floor, Reception Hall

THURSDAY, FEBRUARY 25th, 2016  
MORNING SESSIONS  
10:30 – 11:45 am  
AT BOSTON UNIVERSITY

Opening Keynote Panel  
The Internet: The Future of Artist’s Residencies  
Location: George Sherman Union, Metcalf Hall, Large Hall  
Moderator: Jean-Baptiste Joly, Chairman of the Board, Foundation Akademie Schloss Solitude and Founding Director and Artistic Director, Akademie Schloss Solitude

Benjamín Juárez, Professor and former Dean, College of Fine Arts, Boston University
Marie Fol, Director, TransArtists  
Marie Fol’s presentation is sponsored by DutchCulture, Centre for International Cooperation
Caitlin Strokosch, Executive Director, Alliance of Artists Communities
Luc Courchesne, Artist, Designer, Co-Director of Research, Society for Arts and Technology (SAT)

TransArtists Workshop: Finding the Best Fit: Researching and Applying for Artist-in-Residence Programs  
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Auditorium  
Bojana Panevska, TransArtists’ Project Manager, International Collaborations and Exchange Facilitator
Bojana Panevska’s presentation is sponsored by DutchCulture, Centre for International Cooperation

THURSDAY, FEBRUARY 25th, 2016  
LUNCH TIME ROUND TABLE DISCUSSIONS  
Location: The 3rd Floor of the George Sherman Union  
12:15 – 1:15 pm

Artists-led Organizations will offer artists a platform for exploring how working as part of an organization vs. as an individual artist can open up new opportunities, venues and connections.  
Chairs: Michelle Atherton and TC McCormack, Artists, London  
Room 312

The Artist’s Memoir (or Artists are from Venus, Editors are from Mars) will discuss how artists integrating words and images and working in collaboration with writers and editors can create physical or digital books to tell the unique story of their creative development and artistic process.  
Chairs: Deborah Cannarella, Professional Writer, Editor and Translator; and Jeanne Criscola, Artist, Designer and Educator, US  
Room 315

Artists Working in the Medical Field is a chance for artists to share the works that they have produced, working with those in the healthcare industry, as well as discuss how they managed to engage such scientists and the challenges and advantages there are to such collaborations.  
Chair: Fiona Davies, Artist, Australia  
Room 322

Urban Playgrounds: Making Room for the Imagination will explore the role artists can play in the growing movement to support creative and unstructured play in our public spaces.
THURSDAY, FEBRUARY 25th, 2016
EARLY AFTERNOON SESSIONS
1:30 – 3:00 pm
AT BOSTON UNIVERSITY

Stop Making Sense
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Auditorium
Moderator: Mary Sherman, Director, TransCultural Exchange

The Meaninglessness of Meaningful Media
Don Ritter, Professor, School of Creative Media, City University of Hong Kong

The Joy of 3D Digital Technology for Artists
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Small Hall
Moderator: Crispin Weinberg, President, Biomedical Modeling Inc. (BMI), an anatomical engineering service bureau, working with surgeons, medical device companies and artists, specializing in physical and digital models of human anatomy, primarily from CT scans

Danice Chou, Biomedical Engineer (Biomedical Modeling Inc.), 3D Modeler and 2D Graphic Artist
David Munson, 3D Graphic Designer and leading expert in crafting realistic, color 3D printed models along with creating custom 3D visualizations
Sean O’Reilly, Plastics Engineer, Founder and President, 3D Printsmitth LLC
Bathsheba Grossman, Sculptor/Pioneer of the use of 3D printed steel and expert in the use of laser etched glass for imaging protein structures and other scientific data
Esther Bourdages, President, Eastern Bloc Artist-in-Residency Program, Canada

Thinking Outside the Box: Other Paradigms for Artists
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall
Moderator: Jeannette Guillemin, Interim Director, the Boston University School of Visual Arts

Iréne Hediger, Co-Director, Swiss artists-in-labs program at the Institute for Cultural Studies in the Arts (ICS) at the Zurich University of the Arts, the basis for Think Art - Act Science
Iréne Hediger’s presentation is sponsored by swissnex Boston
Jules Rochielle, Founder, Team Lead, Project Manager, Social Design Collective LLC
Siglinde Lang, Senior Scientist, Contemporary Arts & Cultural Production program, University of Salzburg and the Mozarteum Salzburg, Austria
Sandeep Bhagwati, Composer, Researcher, Poet, Theater Maker, Installation Artist, Conductor and, since 2006, Canada Research Chair, Inter-X Art, Concordia University, Montréal, where he founded the matra lab

Hour Long Workshop: The Art of Press Relations
Location: College of Fine Arts, Room 500: 855 Commonwealth Avenue
1:30 - 2:30 pm
Presenter: Rita Fucillo, Vice President, New Venture Media Group (Playbill Magazine Boston, Panorama Magazine, Show of the Month Club and Art New England)

THURSDAY, FEBRUARY 25th, 2016
LATE AFTERNOON SESSIONS
3:15 – 4:45 pm
AT BOSTON UNIVERSITY

e-Publishing: Making it Happen with the Wild Pansy Press Workshop (Day 1 of 2 Day Workshop)
Location: The 3rd Floor of the George Sherman Union, Room 310-311  
Presenter: Simon Lewandowski, Editor and Producer, Wild Pansy Press, UK  
Workshop participants will meet over 2 sessions to learn the ins and outs of e-publishing by producing an actual publication of the Conference incorporating reportage, description, transcription and anything else possible as a downloadable e-catalogue to be available to the whole world at the end of the Conference proceedings. Materials needed: cameras, smartphones, pencil and paper, i-pads or laptops, useful, but not vital.  
Limited to 12. Sign up [here].

Bashed on the Head: Global and Local Tensions in the Life of an Artist  
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Small Hall  
Moderator: Jean-Yves Coffre, Director, Camac, France  
Jean-Yves Coffre's presentation is supported, in part, by a TransCultural Exchange Travel Grant, made possible to the generosity of Mrs. Ralph Ghormley

Lanfranco Aceti, Artist, Curator and Visiting Professor, Goldsmith College, UK; Director, Arts Administration, Boston University; and Editor-in-Chief, Leonardo Electronic Almanac  
Moez Surani and Nina Leo, Poet and Multi-disciplinary Artists collaboratively working with language and scent  
Flavia D’Avila, Performer and Guest Member, Cultural Policies Committee and Binational Cultural Committee of Santana do Livramento, Brazil

Transforming Practices: New Ways of Approaching Traditional Forms  
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall  
Moderator: Gregory Williams, Associate Professor, History of Art & Architecture, Boston University  
Cécile Vulliemin, Project Leader for Art/Sciences Programs, swissnex Boston and Exhibition Coordinator, Hors Pistes Association  
Cécile Vulliemin’s presentation is supported by swissnex Boston

Benoît Maubrey, Director, Die Audio Gruppe, a Berlin-based art group that builds and performs with electronic clothes  
Amanda Bayley, Professor, Bath Spa University, UK and Chartwell Dutiro, Musician-Singer-Songwriter-Composer-Teacher and founding Artistic Director, Mhararano Mbira Academy, UK  
Ingo Vetter, Visual Artist and Professor, the University of the Arts Bremen, specific focus on the rise of global production facilities and strategies for today’s international artists

Creations off the Beaten Path: A Discussion on Disability and the Arts Challenging our Preconception of Artistic Practice and the Experience of Artistic Creation  
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Auditorium  
Moderator: Florian Grond, Postdoctoral Fellow, Concordia University and an Affiliate Member, Centre for Interdisciplinary Research in Music Media and Technology, McGill University

Hannah Thompson, Author and Lecturer, Royal Holloway, University of London, UK  
Vanessa Warne, Associate Professor, University of Manitoba, Canada  
Georgina Kleege, Lecturer in English, University of California Berkeley  
Piet Devos, Postdoctoral Fellow, Center for Sensory Studies, Concordia University, Montreal  
David Johnson, Artist and Educator, Hitchin, UK

Hour Long Workshop: Diary of Smells: Language, Sound and Olfactory Experience  
Location: College of Fine Arts, Room 500: 855 Commonwealth Avenue
2:45 – 3:45 pm
Presenter: Josely Carvalho, Brazilian multi-interdisciplinary Artist

THURSDAY, FEBRUARY 25th, 2016
5:00 – 7:30 pm
OPENING RECEPTION with DJ
Location: Boston University’s 808 Gallery, 808 Commonwealth Avenue
Welcome Remarks by Julie Burros, Chief of Arts and Culture for the City of Boston
Free Admittance with your Conference Badge

FRIDAY, FEBRUARY 26th, 2016
EARLY MORNING SESSIONS
9:15 – 10:15 am
AT BOSTON UNIVERSITY

Residency Programs Pecha Kucha: Session 1
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall
Please see [here] for the Pecha Kucha Speakers
Moderator: Thad Beal, Artist and TransCultural Exchange Board of Trustee

MORNING ROUND TABLE DISCUSSIONS
Location: The 3rd Floor of the George Sherman Union

Collaborating with Arts and Cultural Organizations across the Disciplines of Science, Ecology and Politics will offer a forum for discussing collaborative art projects that raise awareness of the fragility of our environment.
Chair: Maria Rebecca Ballestra, Artist, Italy
Room 312

Working with Children and Art to Explore Human Activity and the Environment offers artists working with children and the environment an opportunity to share their work, concerns and challenges with one another.
Chair: Tanya De Paor, Lecturer, Visual Art Education, University of Limerick, Ireland
Room 310-11

Working with Historical and Social Trauma offers artists working with such subjects the chance to share and discuss how their works can affirm life, become a tool for insight and extend beyond the personal.
Chair: Livia Daza-Paris, Artist and Researcher, Venezuela-Canada
Room 322

Translating Indian Classical Music into Painting will begin with one artist’s exploration of music and the natural world through painting, followed by a discussion and an opportunity for artists producing art influenced by music to discuss and share their works.
Chair: Shirish Kathale, Artist, India
Room 320-321

Hour Long Workshop: Websites for Artists: Why Artists need Websites
Location: College of Fine Arts, Room 500: 855 Commonwealth Avenue
9:15 - 10:15 am
Presenter: Nadia Mierau, Founder, LIGiclee.com and Artwebspace.com

FRIDAY, FEBRUARY 26th, 2016
LATE MORNING SESSIONS
10:30 – 11:45 am
AT BOSTON UNIVERSITY

Morning Keynote: Seeing Science: Cultivating Aesthetics in Scientific Visualization
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall
Moderator: James Bird, Assistant Professor, Mechanical Engineering, Boston University

Felice Frankel, Science Photographer & Research Scientist, MIT
Kelly Krause, Creative Director, Nature
Gaël McGill, Director, Molecular Visualization, Harvard Medical School and President and CEO, Digizyme, Inc.

Tuning Space — Current Perspectives on Urban Sound Research
Location: George Sherman Union, Metcalf Hall, Small Hall
Moderator: Pieranna Calvachini, Curator of Contemporary Art, Isabella Stewart Gardner Museum

Sam Auinger, Sonic Thinker, Composer and Sound Artist, Germany
Sam Auinger's presentation is sponsored by the Goethe Institut, Boston and TransCultural Exchange's Betsy Carpenter Memorial Travel Fund
Dietmar Offenhuber, Assistant Professor, Northeastern University
Brent Ryan, Associate Professor and Head, City Design and Development Group, MIT

Workshop: Crafting an Elevator Pitch and Developing the Confidence to use it
Location: College of Fine Arts, Room 500: 855 Commonwealth Avenue
10:45 - 11:45 am
Presenters: Sara Jones and Andrea Wenglowskyj, Co-Founders, Kind Aesthetic, New York

Hour Long Workshop: Selling your Books to World Markets through International Book Fairs
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Auditorium
10:30 – 11:30 am
Presenter: Irene Smalls, Award-winning Author of 15 books for children published by Little Brown, Simon and Schuster and Scholastic Press and twice Presenter at the White House

10:30 – Noon
AT HARVARD UNIVERSITY
Tour of the new Harvard Art Museums’ Art Study Center
Location: 32 Quincy Street, Cambridge
Limited to 15. Sign up [here].

10:30 – 11:45 am
AT MIT
Tour of MIT’s Art and Architecture Program
Location Start: Lobby of the List Visual Arts Center
Limited to 20 people. Sign up [here].

10:30 – 11:45 am
AT MIT’S GLASS LAB
Tour of MIT’s Glass Lab
Location: 77 Massachusetts Avenue (basement floor). Map available [here]. For directions, etc. please see ‘locations’ at the top of the schedule.
Limited to 25 people. Sign up [here].

10:30 – 11:45 am
AT BIOMEDICAL MODELING, INC.
Location: 24 Denby Road, Suite 212, Allston
(Directions from Boston University: Biomedical Modeling Inc is about 1.5 miles from BU, so it is
walk-able in reasonable weather or by the #57 bus to Brighton Ave and Harvard Ave. as well as by cab.) A bus schedule and map is available [here].

**Tour of the Biomedical Modeling Inc.,** an anatomical engineering service bureau, working with surgeons, medical device companies and artists, specializing in physical and digital models of human anatomy, primarily from CT scans. Limited to 10 people. Sign up [here].

10:30 – Noon
AT FRENCH CULTURAL CENTER
**Gallery Viewing and Reception (including Champagne Breakfast)** to honor the Speakers from French Speaking Countries
**Location:** 53 Marlborough Street, Boston
Limited to 30 people. [Sold out].

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**FRIDAY, FEBRUARY 26th, 2016**
**LUNCH TIME ROUND TABLE DISCUSSIONS**
**Location:** The 3rd Floor of the George Sherman Union
noon – 1:00 pm
**AT BOSTON UNIVERSITY**

*Instructional Art Practices* will look at the history of instructional art from the ’60s up to the present day (with works, such as Hans Ulrich Obrist’s *do it: the compendium*) as well as encourage discussion about ways to expand the practice into new realms, such as public space, program languages, networked cultures, etc.
Chair: Matej Vakula, Artist, USA/Bratislava
Room 315

*Man and Nature: Ecological Art Works* is a chance for artists, whose art focuses on ecology, to share their works and discuss how art works might effect positive ecological change.
Chair: Karmela Berg, Artist, Israel
*Karmela Berg’s travel is in part supported by the Consulate General of Israel to New England*
Room 312

*Practical Advice for Producing an International Exhibition* is a chance for artists to share their stories of working with cultures very different from their own, creating opportunities where none existed before as well as dealing with shipping and finding materials in places where art stores might not even exist.
Chair: Ulli Boehmelmann, Artist, Germany
Room 310-311
*Ulli Boehmelmann’s presentation is sponsored by the Ministry of Family, Children, Youth, Cultural and Sports Affairs of the Federal State Northrhine-Westphalia (Germany)*

*Envisioning Opportunities for Change: Socially-Engaged Art at International Residencies* will discuss strategies for encouraging a socially-engaged art practice in the context of residency programs.
Chair: Lauren Cross, Director, WoCA Projects, USA
Room 320-321

*Worlds of Water* will provide a forum for visual and performing artists, activists, poets and musicians working with water and water issues to share and explore resources, discoveries, questions, methods, structures and collaborations across disciplines.
Chairs: Rosalyn Driscoll and Sarah Bliss, Artists, USA
Room 322
FRIDAY, FEBRUARY 26th, 2016
EARLY AFTERNOON SESSIONS
1:00 – 3:00 pm
AT MIT

Workshop: The Art of Connecting Worlds: Cultural Technologies and Sustainability Location: MIT / ACT at the E15-283A, Rothschild Room
Presenters: Azra Aksamija, Artist, Architectural Historian and Assistant Professor, MIT Art, Culture and Technology Program and Janeil Engelstad, Artist and Founding Director, MAP - Make Art with Purpose with presentations by Susan Diachisin, Director, Center for Creative Connections, Dallas Museum of Art; Maja and Reuben Fowkes, Artists, Curators and Founders, the Translocal Institute for Contemporary Art; Oto Hudec, multi-media Artist; Caroline Jones, Art Historian and Author; Katt Lissard, Artistic Director, Winter/Summer Institute; and Matthew Mazzotta, Conceptual Artist
Limited to 20. Sign up [here].

1:15 – 2:45 pm
AT BOSTON UNIVERSITY

The Work of Art in the World: Civic Agency and Public Humanities
Location: College of Fine Arts, Room 500: 855 Commonwealth Avenue
Moderator: Ethan Pierce, Artist, Educator, Entrepreneur and Founder, BBP Gallerie, an independent arts organization and publishing company
Doris Sommer, Harvard Professor, Author: The Work of Art in the World: Civic Agency and Public Humanities and Founder and Director, Cultural Agents
Tavia La Follette, Founder and Director, Sites of Passage
Marisa Morán Jahn, Artist and Founder, Studio REV-Jay Critchley, Artist and Founder, Provincetown Community Compact

Regional Overviews of Artist Opportunities: Asia, Spain, Sweden, France
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Small Hall
Moderator: Janna Longacre, Professor, Massachusetts College of Art + Design
Margaret Shiu, Founder and Artistic Director, Bamboo Curtain Studio, Taiwan
Marta Gracia, Author: Spanish Artist in Residence Programmes: An Overview
Laurent van Kote, International Advisor in Performing Arts Policy, Ministry of Culture and Communication, France
Johan Pousette, Director, IASPIS, the International Program of the Swedish Arts Grants Committee

Contemporary Art in Health Care Environments
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Auditorium
Moderator: Snezana Milanovic, Faculty, Massachusetts General Hospital’s Department of Psychiatry
Tamar Tembeck, Art Historian, Curator and Lecturer, McGill University, Canada
Claudia Lefko, Project Partner, Baghdad Resolve: An International Collaboration to Improve Cancer Care in Iraq
Christina Lammer, Research Sociologist, Collaborative Artist and Filmmaker
Damian Hebron, Director, London Arts in Health Forum
Damian Hebron’s presentation is supported, in part, by an anonymous donor and TransCultural Exchange’s Betsy Carpenter Memorial Travel Fund
Art, Artists & Art Criticism: A Cultural Quagmire
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall
Moderator: David Bonetti, Independent Art Critic

Elaine A. King, Professor of the History of Art/Theory/Museum Studies, Carnegie Mellon University
Larissa Buchholz, Cultural Sociologist and Junior Fellow, Harvard Society of Fellows
Magda Campos-Pons, Artist (represented Cuba at the 2001 Venice Biennale) and Professor, the School of the Museum of Fine Arts, Boston

FRIDAY, FEBRUARY 26th, 2016
LATE AFTERNOON SESSIONS
3:00 - 4:30 pm
AT BOSTON UNIVERSITY

Artist-in-Residence: An Exhibition Enhancement and More
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Small Hall
Moderator: Isabella Ellaheh Hughes, Artistic Director and Co-Founder, Honolulu Biennial Foundation

Claire Anna Watson, Artist, Writer and Curator, Bundoora Homestead Art Centre, Australia
Tiffany Shea York, Manager, Artist-in-Residency Program, Isabella Stewart Gardner Museum
Helene Larsson Pousette, Curator, Swedish History Museum
Sarah Tanguy, Curator, U.S. Department of State's Art in Embassies program
Anabelle Lacroix, Curator and Program Manager, Liquid Architecture, Australia

Expanding your Horizons: Far-Flung Residencies
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall
Moderator: Sara Murdock, Facilitator, World at Aratani, Indonesia

Kira Simon-Kennedy, Co-Founder and Program Manager, China Residencies
Hamdy Reda, Managing Director and Curator, artellewa, Egypt
Hamdy Reda’s presentation is supported, in part, by a TransCultural Exchange Travel Grant, made possible to the generosity of Mrs. Ralph Ghormley
Pau Cata, Curator and Researcher, The North Africa Cultural Mobility Map
Pau Cata’s presentation is supported, in part, by a TransCultural Exchange Travel Grant, made possible to the generosity of Mrs. Ralph Ghormley
Roger Colombik, Artist and former Resident, New Zero Art Space, Burma
Gabriel Warren, Artist working in Antarctica and the high Arctic

US-Based Residency Programs
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Auditorium
Moderator: Andrzej Raszyk, Editor, mondaynews and Curator and Director, Berlinerpool
Andrzej Raszyk’s presentation is sponsored by culture.pl

Cybele Maylone, Executive Director, UrbanGlass
Jeremy Adams, Executive Director, Woodstock Byrdcliffe Guild, Woodstock, NY
Susan Hapgood, Executive Director, ISCP (International Studio & Curatorial Program), NYC
David Macy, Resident Director, MacDowell Colony, NH

Workshop: Intervencionistas Ignite
Location: College of Fine Arts, Room 500: 855 Commonwealth Avenue
Presenter: Doris Sommer, Harvard Professor, Author: The Work of Art in the World: Civic Agency and Public Humanities and Founder and Director, Cultural Agents

FRIDAY, FEBRUARY 26th, 2016
Performance  
4:30 - 6:00 pm  
AT BOSTON UNIVERSITY  

**Collaborative Transfigurations**  
Location: Boston University’s College of Fine Arts, 855 Commonwealth Avenue, Room 109  
A performance of four composers’ work with five theater artists to discover creative relationships between physical motion, text, sound and space, created by student composers and performers from the BU School of Music and student deviser/director/choreographers from the BU School of Theater.

FRIDAY, FEBRUARY 26th, 2016  
EVENING SESSIONS  
5:15 – 6:30 pm  
AT MIT  

**Keynote Presentation: Sharjah Art Foundation: A United Arab Emirates Case Study**  
Location: MIT’s Bartos Theater  
**Introduced by** Henriette Huldisch, Curator, MIT List Visual Arts Center  
Sheikha Hoor Al Qasimi, President and Director, Sharjah Art Foundation; and Curator, National Pavilion of the United Arab Emirates, 56th Venice Biennale

FRIDAY, FEBRUARY 26th, 2016  
GALA  
AT MICROSOFT NEW ENGLAND CONFERENCE CENTER  
Location: 1 Memorial Drive, Cambridge, MA 02142, 11th Floor, Common Area  
7:00 – 9:00 pm  

*Note: This is a separate ticket item. Tickets must be purchased through the Conference Registration Site prior to February 15, 2016.*

SATURDAY, FEBRUARY 27th, 2016  
EARLY MORNING SESSIONS  
9:45 – 10:30 am  
AT BOSTON UNIVERSITY  

**Residency Programs Pecha Kucha: Session 2**  
**NOTE:** These start at 9:30  
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall  
*Please see [here] for the Pecha Kucha Speakers*  
**Moderator:** Thad Beal, Artist and TransCultural Exchange Board of Trustee

**Marketing isn’t a Dirty Word: How to Promote your Work and Boost Your Career**  
Location: George Sherman Union, 3rd Floor, Room 320–321  
Presenter: Emily Worden, Boston-based Entrepreneur, Consultant and Writer

SATURDAY, FEBRUARY 27th, 2016  
LATE MORNING SESSIONS  
10:45 – 11:45 am  
AT BOSTON UNIVERSITY  

**Morning Keynote: Public Art; Public Space**
Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall  
Moderator: Don Ritter, Artist and Professor, School of Creative Media, City University of Hong Kong

Azra Aksamija, Winner of the 2013 Aga Khan Award for Architecture, Artist and Assistant Professor, MIT’s Art, Culture + Technology Program  
Florian Dombois, Winner of the 2010 German Sound Art Prize, Artist and Professor, Zurich University of the Arts  
*Florian Dombois’ presentation is sponsored by swissnex boston*

Mischa Kuball, Winner of the 2016 German Light Award, Artist and Professor, Academy of Media Arts Cologne  
*Mischa Kuball’s presentation is sponsored by Emerson College*

e-Publishing: Making it Happen with the Wild Pansy Press Workshop (Day 2 of 2 Day Workshop)  
**Location:** The 3rd Floor of the George Sherman Union, Room 310-311  
Presenter: Simon Lewandowski, Editor and Producer, Wild Pansy Press, UK  
Day 2 of workshop, limited to those who signed up and attended the Day 1 Thursday workshop.

Workshop: Walking as Art: Moving Out and Across Our Senses, Institutions and Social Engagement + Single File History Art Walk  
10:00 am – noon  
**Location:** The walk will begin at the entrance to Boston’s Museum of African American History and then end at the Thinking Cup Café  
Presenter: Moira Williams, Founding Member, Walk Exchange

SATURDAY, FEBRUARY 27th, 2016  
**LUNCH TIME ROUND TABLE DISCUSSIONS**  
**Location:** The 3rd Floor of the George Sherman Union  
noon – 1:00 pm  
AT BOSTON UNIVERSITY

**Artists working with Textiles** will provide an opportunity for artists interested or working with textiles to discuss and share their works.  
Mihoko Wakabayashi, Artist, Massachusetts  
Room 320-321

**Archival Projects** will provide an opportunity for artists interested or working with archives to discuss and share their works.  
Rebecca Noone, Artist, Toronto  
Room 310-311

**A Cup of Tea is an Invitation to Friendship** will offer artists a forum to discuss ways in which they have created art projects to connect people from different cultures - even, perhaps, traditionally conflicting cultures - and how to take these ideas further.  
Ellen Schoen, Artist, Massachusetts  
Room 322

**How to Expand the Residency Experience past its Expiration Date** will discuss ways to start and maintain a residency past its first venture as well as look at how artists have been able to maintain contact with both the other residents and the local communities with whom they often work.  
Nita Sturiale, Artist, Massachusetts  
Room 312

SATURDAY, FEBRUARY 27th, 2016
EARLY AFTERNOON SESSIONS
1:15 – 3:00 pm
AT BOSTON UNIVERSITY

**Funding Artists Mobility**
*Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall*
*Moderator: Dan Blask, Massachusetts Cultural Council, Program Coordinator Artist Fellowships*

Frank Hentschker, Executive Director and Director of Programs at the Martin E. Segal Theatre Center (MESTC), City University of New York (CUNY) Graduate Center
Andy Riess, Institute of International Education/The Fulbright Program
*Andy Riess’ presentation is supported, in part, by TransCultural Exchange’s Betsy Carpenter Memorial Travel Fund*
Michael Schonhoff, Lighton International Artists Exchange Program

**Images, Thoughts and Words**
*Location: George Sherman Union, 2nd Floor, Metcalf Hall, Small Hall*
*Moderator: Maria Hirvi-Ijäs, Curator and Contemporary Art Researcher, University of Helsinki*

Chris Taylor, Artist, Curator, Director, International Contemporary Artists’ Book Fair; and Publisher, Wild Pansy Press
Alix Kennedy, Executive Director, The Eric Carle Museum of Picture Book Art, Amherst, MA
N.C. Christopher Couch, Author, Curator of Exhibitions, W.E.B. Du Bois Library and American Museum of Natural History, among others; Senior Editor, Kitchen Sink Press; and Editor-in-Chief, CPM Manga, NY

**Art and Social Activism in Southeast Asia: Stealing Public Space**
*Location: George Sherman Union, 2nd Floor, Auditorium*
*Moderator: Michele Oshima, Independent Creative Consultant*

This panel is supported in part by a TransCultural Exchange Travel Grant, made possible to the generosity of Mrs. Ralph Ghormley

Chair: Josephine Turalba, Interdisciplinary Artist and Dean, Philippine Women’s University School of Fine Arts and Design
Iola Lenzi, Singapore based Researcher, Author and Curator
Angel Velasco-Shaw, Independent Film/Video Maker, Writer, Educator, Cultural Activist and Director, Institute for Heritage, Culture and the Arts, Philippines Women’s University School of Fine Arts and Design
Chaw Ei Thein, Burmese Artist, Activist, Political Refugee and Participant, 2008 Singapore Biennale

SATURDAY, FEBRUARY 27th, 2016
LATE AFTERNOON SESSION
3:15 - 4:30 pm

**Closing Keynote Presentation**
*Location: George Sherman Union, 2nd Floor, Metcalf Hall, Large Hall*

Museum of Fine Arts, Boston’s Ann and Graham Gund Director Matthew Teitelbaum

SATURDAY, FEBRUARY 27th, 2016
CLOSING RECEPTION
5:00 - 7:00 pm
AT EMERSON COLLEGE
With a viewing of the new public art installation by Mischa Kuball
Location: Emerson College, Bill Bordy Theater, 216 Tremont Street
Free Admittance with your Conference Badge

SATURDAY, FEBRUARY 27th, 2016
EVENING
8:00 - 10:00 pm
AT THE GOETHE INSTITUT, BOSTON

New Music Concert: Rudi Punzo, Yannick Franck and Sandeep Bhagwati
Location: Goethe Institut Boston, 170 Beacon Street, Boston
Free Admittance

PECHA KUCHA SESSION 1
Location: Metcalf Hall, Large Hall
The timing of these presentations is available [here].
Simon Lewandowski, Editor and Producer, Wild Pansy Press, UK
Jean Butler, President, Arts are Essential, Inc., Senegal
Lee Lee, Director, Debris – a Global Project for Artists
Claudine Hubert, Co-Director and Artistic Director, OBORO
Snezana Petrovic, Director, Crafton Hills College Gallery/LA Art Scene, California
Paolo Mele, Founder and Director, Ramdom, Italy
Andrew Tetzlaff, RMIT Artist-in-Residency Program, Australia
Esther Bourdages, President, Eastern Bloc, Canada (Montreal)
Susan Hapgood, Executive Director, ISCP (International Studio & Curatorial Program), New York
Jay Critchley, Founder, The Provincetown Community Compact, Massachusetts
Jean-Yves Coffre, Director, Camac, France
Karmela Berg, Hezla and Cabri Artist-in-Residency programs, Israel
Iris Ping-Chi Hung, Managing Director, Taiwan’s artist-in-residency program, Bamboo Curtain Studio, Taiwan
Ellie Schimelman, Director, Cross Cultural Collaborative, Ghana
Dorothea Fleiss, Director and Founder, D. Fleiss & East West Artists Association
Dorothea Fleiss’ presentation is supported, in part, by a TransCultural Exchange Travel Grant, made possible to the generosity of Mrs. Ralph Ghormley
Deborah Davidson, Director, Catalyst Conversations

PECHA KUCHA SESSION 2
Location: Metcalf Hall, Large Hall
The timing of these presentations is available [here].
Trishla Talera, Director of TIFA Working Studios, India
Thad Beal, Representative, Gondar Art Tank, Ethiopia
Brandy Dahrouge, Program Manager, Creative Residences, The Banff Centre, Canada
Hamdy Reda Managing Director and Curator, arTELLEWA, Egypt
Stefanie Dickens, CODAworx
Dan Elias, Director, New Art Center
Judith Tolnicky Champa, Curator, Arts Writer and Founder, The Providence Biennale
Kira Simon-Kennedy, Co-Founder and Program Manager, China Residencies
Alexis Williams, Ayatana Artist Research Program, Canada
Jean-Marie Casbarian, Transart Institute, Berlin and NYC
Yannick Franck, Artistic Director, Les Brasseurs, Belgium
Elysha Rei, Director, Sam Rit Residency, Thailand
Lisa Wade, Regali Artist Residency, Italy
Heejung Park, MMCA Residency Changdong, South Korea
APPENDIX G – TRANSCULTURAL EXCHANGE’S 10TH ANNIVERSARY OF
THE COASTER PROJECT, DESTINATION: THE WORLD

Between March 9 and May 19, 2002, TransCultural Exchange produced its
first, large-scale, truly global project, The Coaster Project, Destination: The
World. More than 100 artists participated, staging 99+ exhibitions spread
across seven continents. Afterwards, all the 10,000+ art works were freely
given away in the guise of —coasters at bars, cafes and restaurants.

The 10th Anniversary of The Coaster Project, Destination: The World,
commemorated this ground-breaking, global project. Below is the press release for
the project.

For Immediate Release
Can artists unite nations when politicians cannot? Can a single project bridge
cultural divides?
Can an exhibit that spans the globe—from Antarctica to Asia, the
Middle East, Africa, North America, South America and beyond—result in thousands
of art works freely being given away?
No strings attached?

It happened once; and, then, it happened again:
Between March 9 and May 19, 2002, 99+ artists transcended geographical,
political and cultural boundaries to stage 99+ exhibitions throughout the world.
Afterwards, all 10,000+ art works were given away in the guise of "coasters" at
bars, cafes and restaurants. Response to The Coaster Project, Destination: The
World exceeded all expectations. Along with requests for workshops, additional
venues, interviews, articles and talks by the artists, the Northeast Chapter of the
International Art Critics Association voted The Coaster Project, Destination: The
World ‘The Best Show in an Alternative Space outside of New York.’

To mark the 10th anniversary of its unprecedented Coaster Project, TransCultural
Exchange invited artists around the world to make and take-away coasters as part
of Toronto’s 2012 Culture Works Festival, part of the BIG on Bloor Festival.
After all, the best things in life are free: The coasters were given away to the lucky
patrons at Duffy’s Tavern and the Rex in Toronto.

Project Coordinators:
Dyan Marie, Organizer, BIG on Bloor’s Culture Works Festival
Leigh McLaughlin, Chief Coordinator for TransCultural Exchange’s 10th
Anniversary of The Coaster Project, Destination: the World
Nadine Davis, Toronto Assistant Matthew Goldman, Toronto Assistant
Mary Sherman, Boston Coordinator

Participating Artists:
Gabriel Adams, USA, MA
M. Aksent, France
Kimberlee Almenian, USA,
MA Gulay Alpay, Turkey
Zsuzsanna Ardó, England Ruby
Louise Barnes, USA, IL
Tommy Barr, Northern Ireland
Thad Beal, USA, MA
Karmela Berg, Israel Kathy
Ian Amell, Canada (Toronto)

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Bitetti, USA, MA
Agnieszka Boron, Poland
Ralph Brancaccio, France
Linda Chapman, USA, FL
Frank Crowley, USA, IL
Pauline Crowley, USA, IL
Sall Curcio, USA, MA
Gary Duehr, USA, MA
Laura Evans, USA, MA
Özlem Kalkan Erenus, Turkey
Helga Butzer Felleisen, USA, MA
Patrick Fenech, Malta
Jake Fernandez, USA, FL
Dorothea Fleiss, Germany
Tod Gaines, USA, MA
Eugenia Gortchakova, Germany
Don Griffin, USA, MD
Georgia Grigoriadou, Greece
Andrew LaFarge Hamill, USA, NY
Mary Oestereicher Hamill, USA, NY
Astrid Hiemer, USA, MA
Alicia Hunsicker, USA, MA
Bharati Kapadia, India
Margie Kelk, Canada
Roland Idaczyk, New Zealand
Patricia Jacomella, Switzerland
Anne LaPrade, USA, MA
Neta Dor Lemelsntrich, Israel
Roger Mayer, USA, RI
Florence Alfano McEwin, USA, WY
Nelida Nasser, USA, MA
Tiffany Navarro, USA
Sharon Pierce, USA, MA
Chrys Roboros, Greece
Karen Roff, USA, NY
Malvina Sammarone, Brazil
Mary Sherman, USA, MA
Taylor Smith, USA, NY
Josien van Barlo, The Netherlands

Participants in Toronto:
Mary Applebaum, Canada
Denise Balderramo, Canada
Iain Baxter, Canada
Loriann Bellissimo, Italy
Wesley Blondone, Canada
Lucy Dave Rosie Briar, Canada
Marlene Carvalho, Canada
Eva Chand, Canada
Nadine Davis, Canada
Mark Dela Cruz, Canada
Adelaide Ellis Eckart, Canada
Keisha Melody Emery, Canada
Eric Euler, Canada
Mary Hopkins, Canada
Emma Housten, Canada
Amberely Hovey, Canada
Poppy Huss, Canada
Lidiya Kindzerska, Ukraine
Zoe and Kaia Roberts, Canada
Lisa Rong, Canada
Mira Ross, Canada
Amir Shuster, Canada
Leena Taneja, USA
Keely Winterspeter, Canada
Michael Yan, Canada
Tiago, Canada
Tashiba, Canada
Abshim, Canada
Sadia, Canada
Jesse, Canada
Naz, Canada
Rownak, Bangladesh
Romy, Israel
Angelina, Italy
Feature Art Work: Level of Confidence by Rafael Lozano-Hemmer

Level of Confidence is a face-recognition camera that has been trained with the faces of the 43 disappeared students from Ayotzinapa School in Iguala, Mexico. As you stand in front of the camera, the system uses algorithms to find which student's facial features look most like yours and gives a "level of confidence" on how accurate the match is, in percent. The piece will always fail to make a positive match, as we know that the students were likely murdered, but the commemorative side of the project is the relentless search for them and their overlap with the public's own facial features. Rafael Lozano-Hemmer’s interactive installations exist at the intersection of architecture and performance art. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are "antimonuments for alien agency". His work was recently the subject of solo exhibitions at the San Francisco Museum of Modern Art, the Fundación Telefónica in Buenos Aires and the Museum of Contemporary Art in Sydney. He was the first artist to officially represent Mexico at the Venice Biennale with a solo exhibition at Palazzo Soranzo Van Axel in 2007. He has also shown at Art Biennials and Triennials in Havana, Istanbul, Kochi, Liverpool, Montréal, Moscow, New Orleans, Seville, Seoul, Shanghai, Singapore and Sydney. Collections holding his work include the MoMA in New York, Tate in London, AGO in Toronto, CIFo in Miami, Jumex in Mexico City, DAROS in Zurich, Borusan Contemporary in Istanbul, MUAC in Mexico City, 21st Century Museum of Art in Kanazawa, MAG in Manchester, MUSAC in Leon, MONA in Hobart, ZKM in Karlsruhe, MAC in Montréal and SAM in Singapore, among others.

"Level of Confidence" is presented by TransCultural Exchange with permission and thanks to the kind generosity of Rafael Lozano-Hemmer.

Closing Reception Featured Artist: Mischa Kuball

Mischa Kuball uses the medium of light – in installations and photography – to explore architectural spaces and contribute to social and political discourses. His works have been presented in such well-known institutions as Bauhaus Dessau,
the Jewish Museum (New York), Hamburger Kunsthalle and the NTT-Intercommunication Center Tokyo. He also has produced temporary installations for the Kunstsammlung NRW Düsseldorf, Neue Nationalgalerie (Berlin), ZKM | Center for Art and Media Karlsruhe and Centre Pompidou-Metz. Additionally, since 2009, he has developed a series of site-specific installations, entitled public preposition, which were shown at Caserma Cornoldi (Venice), the Chinati Foundation (Marfa, Texas) and as part of the Bone14-Performance Festivals in Bern. As of 2007 he also is a Professor in the Academy of Media Arts in Cologne, Associate Professor for media art at Hochschule für Gestaltung/ZKM in Karlsruhe, and since 2015 member of North Rhine- Westphalian Academy of Sciences, Humanities and the Arts in Dusseldorf. In 2016 he was be honored with the German Light Award.

*Mischa Kuball’s presentation was sponsored by Emerson College.*
APPENDIX I - TRANSCULTURAL EXCHANGE’S EXECUTIVE DIRECTOR, 
ADVISORY BOARD, AND BOARD OF TRUSTEES

ADVISORY BOARD

Ute Meta Bauer is the founding director of the Centre for Contemporary Art (CCA) at the Nanyang Technological University (NTU), Singapore, where she is also a professor in the School of Art, Media and Design. Prior to these appointments, she served as the founding Director of MIT’s new Arts, Culture and Technology (ACT) Program, a merging of the former Center for Advanced Visual Studies and Visual Arts Program. Additionally, for more than two decades, she has worked as an editor and curator, most notably as co-curator for the U.S. Pavilion (represented by Joan Jonas) at the 56th Venice Biennale, artistic director of the 3rd berlin biennale for contemporary art and as co-curator in the team of Okwui Enwezor for Documenta11. She also has served as a director for various art institutions and as an advisor for a number of high-profile cultural boards, such as the chairwoman of the Art Advisory Board of the Goethe Institutes, as a member of the International Scientific Board of the Bauhaus Foundation in Dessau, and most recently she was nominated as a member of the International Committee of the 3rd Yokohama Triennale 2008.

Marie Fol is the program manager of TransArtists at DutchCulture, Centre for International Cooperation in Amsterdam. TransArtists is the international platform for artist mobility, offering expertise and services about artist-in-residence programs as well as other cultural opportunities for artists to stay and work elsewhere. She joined the TransArtists team in December 2010; and since then, she has been actively involved in European cooperation projects surrounding supporting artists’ mobility (ON-AiR, 2010-2012) and art and sustainability (Green Art Lab Alliance, 2013-2015). She is also the main editor of TransArtists.org, the information platform for artists on artist-in-residence opportunities worldwide. In addition she regularly collaborates with several international cultural networks focusing on residencies, artists’ mobility and related topics. Over the past 4 years, she has contributed to the cultural mobility information network On the Move, including working on the research dossier Move On! Cultural mobility for beginners (which was first released in 2012).

Jan Hanvik is the Co-Founder and Principal of Cross the Bridge LLC, and CEO of PAMAR - Pan American Art Research Inc., both based in New York City. Cross the Bridge is an agency dedicated to promoting Creative Tourism, including artist residencies, throughout IberoAmerica. PAMAR was founded in 1986 by Uruguayan pianist Polly Ferman to promote the little-known classical and contemporary composers of Latin America, and has since expanded to include promotions and exchanges of composers, choreographers, theater and visual artists. From 2008 - 2016 he was Executive Director of the Clemente Soto Vélez Cultural and Educational Center in Manhattan, an intentionally multi-cultural artist residency program with 43 visual art studios, 11 not-for-profit performing
arts organizations, 4 theaters, and 3 galleries. From 2002 - 2008 he was Executive Director of the Columbia County Council on the Arts, an upstate New York service organization organizing year-round arts education and public art events, among other activities. From 1986 - 2001 he was Executive Director of PAMAR, organizing performing arts exchanges among the countries and cultures of the Americas. He has twice been an awardee of Fulbright Senior Scholar Awards, in El Salvador (1990-91) and in Uruguay (1999) and Argentina (2001). He also has served as a site visitor and panelist for the New York City Department of Cultural Affairs, Lower Manhattan Cultural Council, National Endowment for the Arts, New York State Council on the Arts and the Chicago Cultural Center, among others.

Maria Hirvi-Ijäs, PhD, is a contemporary art researcher based in Helsinki. Her research areas are exhibition theory and the rhetorics of the art work. Her background is in higher art education, in particular, teaching and theory as well as strategic leadership and development, and curating, including at such institutions as the Museum of Contemporary Art, Kiasma in Helsinki, the Royal University College of Fine Arts in Stockholm and the Finnish National Gallery. Her current research interests include the impact of the development of artistic research on traditional art research as well as the articulation of the artistic thinking within non-academic contemporary art practice. Her forthcoming publication will focus on the renewal of the role of the artist on the Finnish visual art scene.

Jean-Baptiste Joly is the Chairman of the Board of the Foundation Akademie Schloss Solitude, founding Director and Artistic Director of the Akademie. He is also an honorary professor at the Kunsthochschule Weißensee, Hochschule für Gestaltung, Berlin. Quoting Nicholas Tsoutas, Director of Sydney's Artspace, "Akademie Schloss Solitude is a pre-eminent studio residency organization that has not only challenged the very meanings of residencies, cultural exchanges and global mobility – but has challenged and set the very standards and expectations by which residency centers operate.

Margaret Shiu is the founder and director of Taiwan's Bamboo Curtain Studio residency program and Bamboo Culture International's cultural exchange research and facilitation division. She uses these two platforms to advance art and culture as vital components for creating a civil society and global understanding. For the past 18 years, she has worked to discover and support artistic talent by providing artists with the time and space for creative incubation. She also works closely with the Taipei city government on cultural space policies - in particular, creative regeneration - and the promotion of public and private support for international exchange. Additionally, she serves as a regional representative for a number of international organizations, including TransCulture Exchange, Arts Network Asia and the International Network for Culture Diversity.

Caitlin Strokosch, is the President & CEO of the National Performance Network/Visual Artists Network -- an international nonprofit supporting the
development, touring, and exhibition of new work throughout the U.S., Latin America, and Japan by visual and performing artists; and advocating for greater equity and resources for artists and arts organizations at the forefront of social justice. Previously, she served as Executive Director of the Alliance of Artists Communities, working with the organization from 2002 to 2016. A frequent public speaker and recognized advocate for artists of all disciplines, she has presented at conferences and events around the U.S., Europe, Brazil and Taiwan. Her articles and publications range in topics from the intersections of art and science, the need for more support of research-and-development in dance, and the long-term organizational sustainability of artist residency centers. She has served as a grants panelist for the National Endowment for the Arts, The Joyce Foundation, the Educational Foundation of America, the Rasmuson Foundation and Rhode Island State Council on the Arts. As a member of the Board of Directors of Grantmakers in the Arts, she serves on the Racial Equity committee and Support for Individual Artists steering committee; she is an Advisory Board member of Crosshatch Center for Art & Ecology; and she is a former Board Chair of Girls Rock! Rhode Island.

BOARD OF TRUSTEES

Gordon L. Amgott, Accountant. Gordon L. Amgott is a Certified Public Bookkeeper with an MBA from Babson College. For over 25 years, Amgott has been the Business Manager for The Country Club. In that capacity, he has helped transform their manual accounting system to a fully computerized one and overseen various national tournaments, improvements to the club’s property and computer systems conversions. In addition Amgott is the Treasurer of the Congregation Agudath Achim in Taunton, Massachusetts and runs his own accounting practice Gordon L. Amgott Financial Services, primarily providing tax preparation and bookkeeping services. He also is a member of the Massachusetts Association of Public Accountants, National Society of Accountants, National Association of Tax Professionals and Taunton Chamber of Commerce and American Association of Daily Money Managers.

Mira Bartók, Literary Consultant. Mira Bartók is a Chicago-born artist and author of numerous books, including the 2011 New York Times bestselling illustrated memoir, The Memory Palace - winner of the 2011 National Book Critics Award; a picture book anthology of Sami (Lapp) Folktales, Fox Has His Day - Tales and Poems from the Far, Far North; a children's book series on art and cultural traditions, the Ancient and Living Culture Series; a series on Native Americans for beginning readers, the Big World Read-A-Long Series; and a consultant and contributor for My History is American’s History - Fifteen Ways to Save America’s Stories, an education guidebook and website about family and community history, sponsored by the National Endowment for the Humanities and the White House. In addition, Ms. Bartók has taught workshops and classes, and has developed public programs on the art, music and oral traditions of world cultures at many institutions, including the Field Museum of Natural History in Chicago, The Chicago Museum of Science and Technology, St. Lawrence
University in upstate New York, the Art Institute of Chicago, Smith College in Northampton, Massachusetts, the Oriental Museum at the University of Chicago and the Peabody Museum of Anthropology and Ethnology at Harvard University. She has also exhibited her artwork throughout the U.S. and abroad and runs *Mira's List*, a blog that helps artists find funding and residencies all over the world and North of Radio, a multi-media collaborative.

**Thaddeus Beal** was formally educated at Yale College and Stanford Law School. He then practiced law in Boston, first as a criminal prosecutor and then as a corporate and securities lawyer for twelve years. He left active practice in 1985 when he withdrew as a senior partner of the Boston law firm, now Nixon, Peabody to attend The School of the Museum of Fine Arts, Boston. He has continued to work in the legal field in many pro bono capacities, including serving as a hearing officer in matters relating to lawyer misconduct; but he now devotes substantially all of his work life to the practice of art. He has been awarded three Massachusetts Council for the Arts Fellowships. His works are in many collections, including The Museum of Fine Arts, Boston; and he regularly shows in Boston, Connecticut and New York City. He has served on several charitable boards, and he is currently actively involved as a board member of Discovering Justice, a non-profit dedicated to educating public school students about notions of justice and community involvement, as well as TransCultural Exchange.

**Blake Brasher** is an artist based in Boston and a robotics engineer at Google. He was part of a small team of engineers at Boston Dynamics (later acquired by Google), which developed the groundbreaking BigDog quadruped robot in the mid-2000s. In 2008 Blake left Boston Dynamics to devote himself to his artistic career, returning in 2010 on a part-time basis as the lead developer for a number of long term projects. He also has served as an artist-in-resident in several programs in the United States, Italy, Romania and France, and exhibited in group and solo shows in the United States and Europe. He is a member of the Cambridge Art Association, Gallery 263 in Cambridge, MA, and was previously a member of MIT's List Visual Arts Center's advisory board and, in 2003, an MIT Arts Scholar and a Burchard Scholar.

**Susan Cohen** is an arts administrator who served as director of the Council for the Arts at the Massachusetts Institute of Technology (MIT) from 1996 - 2016. A dedicated and resourceful leader, she is a trustee of the Massachusetts State Committee of the National Museum of Women in the Arts and a founding member of Arts Administrators in Higher Education. She also is a former board president of the Mobius Artists Group. Over the span of her career, she has organized and led a dozen exclusive excursions, bringing groups of up to fifty people to cities around the world to experience "behind-the-scenes" tours of arts and culture. In addition to travel planning, she ran the MIT arts grant program, which awarded $150,000 annually in support of all types of projects and endeavors. She received her BA in Art History from Richmond College in London and credits the arts community at MIT with sparking her passionate interest in contemporary visual art.
Serge Desnoyers currently serves as the Director of the Research and Innovation Office at Université Laval, Québec, Canada, where he is supervising institutional support for funding for the Laval research community, as well as overseeing research ethics, and animal care services. Prior to his current position, he was Assistant Director of the Institute of Infection and Immunity at the Canadian Institutes of Health Research where he spearheaded national research programs in inflammation, transplantation and microbiome. During this period of time, he played a determinant role in the creation of an international network of funding agencies dedicated to research in infectious disease. Prior to this, he was an active researcher for more than 20 years in the field of cancer research where he contributed to a paradigm shift in the field of cell death. Besides being a scientist and a accomplished research administrator, he enjoys reading and drawing.

Mary Sherman is an artist, curator and the director of TransCultural Exchange, which she founded in Chicago in 1989. She also teaches at Boston University, Boston College and Northeastern University and, recently, served as the interim Associate Director of MIT's Program in Art, Culture and Technology. Additionally, for two decades, she worked as an art critic for such publications as The Chicago Sun-Times, The Boston Globe and ARTnews. She has received numerous grants and awards, including two Fulbright Senior Specialist Grants (Taipei and Istanbul), and been an artist-in-residence at such institutions as the Massachusetts Institute of Technology (MIT) and the Taipei Artist Village. Among the shows she's curated, two received awards from the Northeast Chapter of the International Art Critics Association. Her own works, which push the definition of painting into the realm of space and sound, have been shown at numerous institutions, including Taipei's Kuandu Museum of Fine Arts, Beijing's Central Conservatory, the Boston's Sculptors Gallery and New York's Trans Hudson Gallery.
Acknowledgements

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– TransCultural Exchange’s Advisory Board

Finally, I am deeply grateful to TransCultural Exchange’s board, staff and advisors and to all the artists and our partners around the world with whom we work and without whom TransCultural Exchange would not exist.

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My heartfelt thanks,
Mary Sherman
Executive Director, TransCultural Exchange