Program Evaluation and Economic Impact Analysis 2005

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Executive Summary

The Boston Cyberarts Festival is the first and largest all-media cyberarts festival in the nation. The Festival includes over 300 visual and performing artists and explores ways that artists throughout the world are using computers to advance traditional artistic disciplines and to create new interactive worlds. The events involve individual artists, established arts organizations, educators, and high-technology industry professionals and include exhibitions of visual arts, music, dance, and theatrical performances, film and video presentations, educational programs, and lectures, demonstrations and symposia.

In 2003, the Center for Policy Analysis was retained by the Massachusetts Cultural Council to conduct a program evaluation and economic impact analysis of the 2003 Boston Cyberarts Festival. Boston Cyberarts retained the Center for Policy Analysis again to conduct the same analysis for the fourth Boston Cyberarts Festival, held from April 21 to May 8, 2005. While attendance is not measured at every event, anecdotal evidence indicates that nearly all of the Cyberarts events in 2005 were well attended and that attendance as a whole was similar or higher to that of the 2003 festival.

Economic Impacts

It is estimated that the 2005 Boston Cyberarts Festival generated a total regional economic impact of $2,986,702. The Festival also created an additional 30.6 full-time equivalent year-round jobs in 2005. The major employment impacts occurred in non-profit organizations, eating and drinking establishments, management and consulting, and hotels and lodging. Thus, the Boston Cyberarts Festival not only benefits the arts community, but also contributes to Boston's larger economic development strategy in the areas of tourism and professional services.

Total Economic Impacts from Boston Cyberarts

	Direct	Indirect	Induced	Total
2003 Festival	$1,953,981	$358,155	$276,719	$2,588,854
2005 Festival	$2,167,151	$545,372	$274,179	$2,986,702

Total Employment Impacts from Boston Cyberarts

	Direct	Indirect	Induced	Total
2003 Festival	26.6	3.1	2.7	32.4
2005 Festival	25.4	2.7	2.5	30.6

Survey Results

A visitor survey was administered at various Cyberarts events to measure attendee satisfaction. Expenditure data from the surveys was also used to estimate the economic impacts. Results of the survey include:

- One hundred percent of respondents rate the Boston Cyberarts Festival as good (41.2%) or excellent (58.8%).

- One hundred percent of respondents rate the events that they attended as good (36.8%) or excellent (63.2%).

- More than ninety percent (92.1%) of respondents indicate that they would attend the next Cyberarts Festival, while fifteen percent (7.9%) are unsure. No respondents indicate that they would not attend the next Cyberarts Festival.

- Nearly all respondents (94.6%) would recommend the Cyberarts Festival to friends.

- Nearly a third of respondents (65.0%) spent money at Cyberarts attractions or events.

- Of respondents who spent money at the Cyberarts attractions or events, 41.7 percent spent less than $25.00 and the majority spent less than fifty dollars.

- Nearly three-quarters of the respondents (73.7%) spent money at surrounding establishments as a result of attending the Cyberarts Festival. The highest percentage of respondents spent money on food/drinks and transportation. However, on average, the largest amount of money was spent on lodging.

- Nearly half of respondents (48.8%) first heard about Cyberarts from a friend, while 30.8 percent first heard about the Festival through its website.

- More than seventy percent of respondents (72.5%) visited the Cyberarts website.

- Almost three-quarters of respondents (72.2%) indicate that the website was a helpful resource.

1.00   Introduction

The arts are an important contributor to national, state, and local economies. The Americans for the Arts estimates that the Nation's art industry alone generates $134 billion annually in economic activity and supports 4.85 million full-time equivalent jobs (Americans for the Arts 2002). The $134 billion total includes $53.2 billion in spending by arts organizations and $80.8 billion in event-related spending by arts audiences. The report estimates that spending by the non-profit arts industry increased by 45 percent from 1992 to 2000. Moreover, arts is a growth industry in the United States with spending by non-profit arts organization increasing by 45 percent, or by more than 5% annually, from 1992 to 2000.

The New England Foundation for the Arts (2002) estimates that the total economic impact of the arts and culture industry in New England is nearly $6.7 billion in annual output. Arts and cultural organizations employ 78,600 persons in the six New England states with 42,220 of these persons employed directly in the arts and humanities.[1] In Massachusetts, the arts and culture industry accounts for 36,763 jobs and a total economic impact of $4.2 billion (New England Foundation for the Arts 2002).   The Boston Foundation (2004) estimates that the state's 1,121 cultural organizations generate $1.1 billion in annual output and produce $248 million in annual earnings for visual, performing, and folk artists.

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

While the cultural industry in Massachusetts provides direct employment and income-producing activities to thousands of the state's residents, cultural assets are frequently overlooked in designing state and community economic development strategies. Consequently, the Massachusetts Cultural Council (MCC) implemented a Cultural Economic Development (CED) Program as a means of fostering and promoting the use of culture as a tool for economic development. The CED program promoted this goal by funding local projects throughout Massachusetts that had the capacity to stimulate additional economic activity, including new job creation, new business formation, and additional sales in cultural and arts-related businesses. The local programs funded by the MCC were required to document their performance in terms of process (program implementation) and outputs (economic impacts, leveraged funds, visibility, etc.).

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

The MCC was forced to suspend grant making for the CED program after a major agency budget cut in 2002. However, in 2004, the Massachusetts Advocates for the Arts Sciences and Humanities (MAASH) proposed a new cultural economic development initiative. The initiative was adopted in the 2005 budget by both the House of Representatives and the Senate and named The John and Abigail Adams Arts Program. With this new source of funding, the MCC was able to provide grant funding to twenty-two projects from communities across the Commonwealth for a variety of cultural economic development initiatives, including the Boston Cyberarts Festival.

1.10   Boston Cyberarts Festival

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

The Festival is organized by Boston Cyberarts, Inc., a non-profit 501(c)(3) arts organization created to foster, develop and present a wide spectrum of media arts, including electronic and digital experimental arts programming. The Boston Cyberarts Festival was launched in 1999 with a start-up grant from the Massachusetts Cultural Council's Cultural Economic Development (CED) program. Since then, other public institutions have remained partners, including the Boston Foundation, the LEF Foundation, the Boston Cultural Council, and the National Endowment for the Arts. Cyberarts also relies on contributions from individuals to help support Festival programming and other inter-Festival activities.

Steering committees made up of Festival staff, volunteers, and representatives of arts organizations, educational institutions, and technology companies coordinate the various elements of the Festival. Currently there are steering committees in charge of music and performance events, community outreach, and the festival website.

1.20   Boston Cyberarts Festival

The fourth Boston Cyberarts Festival was held from April 22 through May 8, 2005. The Festival has expanded since its inception in 1999 and now includes over 70 exhibitions and events. Events take place at locations in and around Boston, including theatres, museums, galleries, artists' studios, educational institutions, and other public spaces. Besides these traditional physical locations, a key component of the Festival is a companion website that encourages participation from outside New England.

The events featured in the Festival itself involve individual artists, established arts organizations, educators, and high-technology industry professionals. Audience

members are drawn from both the arts-going public and people involved in high-technology in the Boston area. Young people are involved via coordinated efforts with local schools and existing arts-education programs. In addition, the Festival attracts a significant number of arts and high-tech visitors from outside Boston.

2.00   Boston Cyberarts Program Evaluation and Economic Impact Methodology

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

- **Expenditures by Boston Cyberarts, Inc.** This data was provided by Boston Cyberarts, Inc.

- **Expenditures by participating organizations.** Expenditure data from the participating organizations was obtained through a survey that was mailed to each of the organizations.[2] This data only includes expenditures that are specifically dedicated to Cyberarts Festival activities.

- **Expenditures by Cyberarts attendees.** Expenditure data from Cyberarts attendees was obtained from surveys that were distributed at various events. Attendees completed the survey on-site or submitted the survey electronically. [3]

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

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

Goal I:

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

Goal II:

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

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[2] See Appendix C for the list of organizations.
[3] Survey results and a copy of the survey instrument are included in Appendix A.

3.00   Program Evaluation

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

Goal I:

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

Goal II:

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

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

Activities in meeting this Goal include:

3.11   Attendance and Contributors

The Boston Cyberarts Festival was held from April 22 through May 8, 2005. The Festival has expanded since its inception in 1999 and now includes over 70 exhibitions and events. A complete list of events can be found in Appendix D.

While attendance is not measured at every event, anecdotal evidence indicates that nearly all of the Cyberarts events in 2005 were well attended and that attendance as a whole was similar or higher to that of the 2003 festival. A majority of Festival attendees are from Massachusetts, although an estimated 15.0 percent were from other areas of the country and 3.0 percent are from other countries.

3.12   Festival Headquarters

The Cyberarts Festival headquarters were located at Art Interactive in Cambridge. Festival-goers were able to obtain printed and CD-ROM catalogues, chat with Festival staffers, and purchase the CyberPass discount card or Festival merchandise. The headquarters also hosted a special exhibition titled "Shadow Play".

3.13   Examples of Events

Some of the major events of the 2005 Cyberarts Festival were:

Ideas in Motion: **Innovations in Dance, Movement and Technology:** This conference and series of performances, workshops, and symposia explores the use of new technologies in dance, featuring both historical context and exciting new works.

Boston Cyberarts at Kendall Square: The "Thoughtbody Environment," an installation by artist Bill Seaman and scientist Otto Rossler was the centerpiece of a series of exhibitions that took place in the Genzyme and Vertex buildings at Kendall Square in Cambridge.

GPS and Satellite Imagery Programs: Artists working with global positioning (GPS) and satellite imagery technology were featured at exhibitions and events at the Photographic Resource Center, 119 Gallery, Emerson College, Judi Rotenberg Gallery, and the Back Bay Fens.

Shadow Play: Art Interactive, the popular Central Square gallery that also serves as the headquarters for the Festival, exhibited Scott Snibbe's "Shadow Play," four interactive wall projections selected from his Screen Series and from a new series based on experimental film.

    Other Festival events include exhibitions at major museums such as the DeCordova, Danforth, and MIT Museums; performances at locations including Berklee College of Music, Green Street Studios, BU Dance Theatre, and the Cyclorama at the Boston Center for the Arts; and exhibitions at galleries including Howard Yezerski, Judi Rotenberg, and the Mills Gallery at the Boston Center for the Arts. Many educational institutions were also involved, including Massachusetts Institute of Technology, Mass College of Art, Emerson University, Art Institute of Boston, Brown University, University of Massachusetts Dartmouth, Rhode Island School of Design, and Rensselaer Polytechnic Institute.

    The Hotel @ MIT, a major sponsor of Boston Cyberarts and official hotel of the Festival, was the site of the Opening Night Party on Thursday, April 21, from 6:30 to 9:00 pm. The party gives artists, sponsors, and patrons of the arts an opportunity to meet, mingle, and view the works of some of the Festival artists.

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

3.14   Conferences

Ideas in Motion: Innovations in Dance Movement & Technology

A new addition to the Boston Cyberarts Festival, Ideas in Motion is a conference and event series that showcases new and recent innovative work lying at the crossroads of dance, movement, and technology. Ideas in Motion features talks, seminars, film screenings, exhibitions, workshops, and performances by local, national, and international artists and experts, and takes place at various locations around Boston and Cambridge. The centerpiece of Ideas in Motion was a two-day conference that included a keynote address by Professor John Mitchell of Arizona State University and two afternoons of presentations, short performances, and question and answer by a diverse cast of artists and technologists.

Cyberarts compiled a series of significant issues connecting dance and technology, sought artists and presenters whose work might best demonstrate and embody these ideas from a variety of perspectives, and organized a series of events. For example, Cyberarts hosted Elaine Summers of Judson Dance Theatre group, a pioneer in intermedia performance, active since the 60's; Jody Sperling, a dancer and choreographer who studies and recreates the performances of early modern dancer Loie Fuller, who pioneered the use of theatrical lighting in her choreographies; Troika Ranch, a company developing and utilizing their own software, Isadora, to enhance and expand the boundaries of multimedia dance performance; Mei-Be Whatever, a company developing evocative performances exploring questions about the sensual body as machine; Marc Downie, who, in collaboration with Paul Kaiser, Kelly Eshkar and contemporary choreographers such as Trisha Brown and Bill T. Jones, develops sensing and animating technologies utilizing ideas from his studies in artificial intelligence at MIT; and Fico Ballet, a Slovenian company with a diverse background ranging from classical ballet to contemporary choreography who argued for dance's fundamental meaning in the body.

The Ideas in Motion series alone attracted over five hundred attendees of diverse professions, interests and ages. These included dancers, visual artists, filmmakers, media archivists, film/video artists and multi media artists. Audience members were primarily from the Boston area, although some attendees came from New York, the Netherlands, and included a Vietnamese theatre and performing artist sent by the Asian Cultural Council of New York.

3.15   Measures of Customer Satisfaction – Attendee Survey

A survey conducted at various Festival sites indicates that Festival attendees were satisfied with the Cyberarts Festival and its events. For example, all respondents rate the Festival as excellent (58.8%) or good (41.2%).[4] Similarly, all respondents indicate that the events they attended were excellent (63.2%) or good (36.8%) and 94.6 percent would recommend the Festival to their friends. Ninety-two percent of respondents (92.1%) indicated that they would attend the next Cyberarts Festival, while fifteen percent (7.9%) are unsure. No respondents indicated that they would not attend the next Cyberarts Festival.

3.16   Cyberarts Website

In addition to the traditional physical locations, a key component of the Cyberarts Festival is a companion website that encourages participation from outside New England. The website contains general information about the Festival as well as a schedule and event locations and the names of participating artists. In April of 2005, the Cyberarts website received a total of 482,957 web hits from 10,020 unique sites. The average number of hits per day was 16,098 with a maximum number of hits of 59,460 on one day.

Another important feature of the website is Apropos, a web-based service that helps digital artists find exhibitors for their work, and vice versa. Artists who have projects to propose and institutions that can provide exhibition opportunities are able to post their ideas directly to the Apropos. Apropos is discussed in more detail in Section 3.28.

A survey of Cyberarts attendees included several questions about the Cyberarts website. Nearly three-quarters of respondents (72.5%) visited the Cyberarts website. Overall, respondents express high levels of satisfaction with the website. For example, 64.3 percent of respondents found that the website was helpful, while 32.1 percent indicated that the website was somewhat helpful. In addition, nearly all respondents indicate that the website was easy (58.6%) or somewhat easy (37.9%) to use. Respondents were most likely to use the webpage to obtain general info (56.1%) or to find a schedule of local of events (46.3%).

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[4] Results of the survey are included in Appendix A.

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

In addition to providing a public celebration of new media, a goal of the Cyberarts Festival is to benefit the community by establishing new partnerships between the artists, cultural institutions, tourist-related organizations and businesses, and the high tech industry. This has happened in many ways.

3.21 Benefits to Artists

There are numerous artists who have found exhibition and performance opportunities where none existed before the Festival. The number of exhibition and performance opportunities from the first three Festivals for cyberartists is many times the total number for the last decade before 1999. The 2005 Festival included over 75 organizations and 100 programs with over 300 artists, humanists, and scientists. Many of these artists would not have the opportunity to share their work with the public or to build partnerships with cultural institutions if not for the Cyberarts Festival.

3.22 Collaborations between Art Organizations and the High Technology Industry

The Boston Cyberarts Festival is the largest collaboration of arts organizations in New England, with arts and educational organizations producing exhibits, performances, or discussions involving artists working with new technologies. In addition, Cyberarts develops partnerships between art organizations and the high technology industry. One example is the Artists in Residence at Technology Companies of Massachusetts (ARTCOM) program that was launched in the summer of 2004. The program, funded in part by the National Endowment for the Arts, matched two new-media artists with corporate partners Plum Voice Portals and IBM's Collaborative User Experience (CUE) Laboratories. The program was a symbiotic experience, lending artists increased access to high-tech companies' wealth of equipment and technical savvy, while giving researchers access to artists' expansive vision of what can be done with the technology they use every day.

ARTCOM 2006 is in development. Two companies, IBM and Mitsubishi Electric Research Laboratories (MERL) have expressed interest in hosting artists during the summer of 2006. IBM's Collaborative User Experience (CUE) research group conducts Computer-Supported Cooperative Work (CSCW) research with emphasis on the interaction between people and computer systems in support of collaboration. MERL is a research and development organization of the Mitsubishi Electric Company conducting application motivated basic research and advanced development in computer and communication technologies with a special interest in collaboration with other research organizations.

Also, Bottlecap Studios, an award winning internet and design company has produced the Festival CD-ROM catalog for the past four Festivals, and in 2005 developed the visual concept for the Festival's print and web materials. SkyBuilders has also provided database development, hosting and archiving.

Additionally, through the Ideas in Motion project, the curators have had an opportunity to develop connections with and for the visiting artists: Fico Balet has begun discussions with Richard Colton at Concord Academy about their summer choreography program; Mark Coniglio of Troika Ranch is collaborating with Ideas in Motion 2007 to develop an application for the NEA and Ideas in Motion 2007 plans; and the Boston Center for the Arts (BCA) Cyclorama staff invited "Crow's Nest/Solitary Geography" producers Alissa Cardone and Alla Kovgan to present the piece again at a later date with greater support from the BCA.

3.23   Partnerships

Arts and cultural partners include the DeCordova Museum, which supports all Cyberarts' efforts by hosting many major Cyberarts exhibitions (four in 2005, including ARTCOM artists Klima and Bodle) and assisting Cyberarts in fundraising efforts. Also essential to the foundation of the Festival is the vast collaborative partnership that Boston Cyberarts has had with over 70 New England organizations from Maine to Rhode Island.

Educational partners include Massachusetts Institute of Technology, Mass College of Art, Emerson University, Art Institute of Boston, Brown University, University of Massachusetts Dartmouth, Rhode Island School of Design, and Rensselaer Polytechnic Institute,. The list of organizations from 2005 included some of the best known organizations in the area (for example, LIST Center for the Arts, Institute for Contemporary Art (ICA), Boston Museum of Science) as well as some of the newest and smallest organizations (for example, Axiom, Inc, Collision Collective, Space 200).

Partners who have participated for at least two Festivals include Goethe Institut, Photographic Resource Center at Boston University, Mills Gallery at the Boston Center for the Arts, American Composers Forum, Danforth Museum of Art, Howard Yezerski Gallery, and the Judy Rotenberg Gallery. Over the next two years, Boston Cyberarts will investigate potential relationships with new organizations as well as prior collaborators for the 2007 Festival. One evolving relationship is a new discussion with the Boston Museum of Science about developing their participation into a significant multi faceted role.

3.24   International Participation

The 2005 Cyberarts Festival included art and artist participation from artists throughout the world. Boston Cyberarts' "Ideas in Motion: Innovations in Dance, Movement & Technology" event series hosted numerous international artists. Fukurow Ishikawa (Japan) gave a presentation on his theatrical works utilizing robotics and puppetry. Venezuelan American Marlon Barrios Solano taught a workshop on interactive software MAX/MSP Jitter, a digital real-time processing software. Barrios Solano also gave a demonstration of his project "Unstable Landscape". Slovenian dance company Fico Balet gave a presentation on their work, taught a choreography workshop, and performed "Confi(d)ance", a dance about sharing secrets, a dance about the consolation and the comfort one finds in a dance.

Ideas in Motion also featured an exhibition at the MIT Museum that included works by Hans Beenhakker, a choreographer and dancer for Wuppertal Dans Theater as well as a Filmmaker from Holland, and Stelarc, an Australian artist working with prosthetics and robotics. Ideas in Motion presented film screenings at the Museum of Fine Arts including work by artists from Russia, Slovenia, England, Belgium, Armenia, Switzerland and Canada.

The Goethe Institut featured American media artist of Japanese/German heritage Tomiko Thiel from Germany, presenting "Geometries of Power," a multi-user online 3D world that uses the interactive characteristics of space, geometry and sound to question concepts of power and control. Shared event VRML technology enables participants to collaboratively create a 3D visual environment in real time, developed during a workshop at the Bauhaus-University in Weimar, Germany. The Goethe Institut also sponsored an interactive 3D virtual reality environment "Beyond Manzanar" in cooperation with the Iranian-American writer Zara Houshmand, a memorial to Japanese internment camps and the political scapegoating of ethnic populations in times of crisis. The exhibition included a project for a virtual memorial to the history of the Berlin Wall.

Studio Soto hosted three artists and their work: Simo Rouhiainen's "Mir", Hanna Haaslahti's "White Square" and Minna Långström's "Bubble" from the Finnish artists' collective AV-Arkki, that utilize or focus on technology into the historical context of performance and conceptual art-experimentation in the US and Europe in the 1950's through the 1970's.

The Coolidge Corner Theater hosted a film screening featuring some of Finland's most cutting edge experimental film and video works created between 1978 and 2005, and include artists, Mervi Kytosalmi, Teemo Maki, Roi Vaara, Minna Souniemi, Maria Dunker, Mark Lampisuo, Hanna Maria Antilla, Juha van Ingen, and Pekka Sassi. Most have been screened throughout Europe, but never before in the United States.

The New England Institute of Art featured Interactive Media Designer Feng Mengbo of Beijing, China, "Q4U", Mengbo's interactive game based on Quake III Arena™ (Id Software, Inc. 1999). Q4U is shown with three computers and three projectors. It is an interactive, internet connected installation where the artist is the antagonist.

Emerson College and Turbulence.org presented the "Floating Points 2" lecture series focuses on artists using networking technologies (Internet, WiFi, GPS, etc.) who take their work out of the PC, and into the streets. In a panel discussion format, artists discuss the future of this new networked/public art. Among the artists present were Greyworld, a group of London-based artists founded by Andrew Shoben, create highly imaginative interactive urban art.

3.25 Financial Opportunities

A survey of the organizations involved in the Cyberarts Festival indicates that an estimated $62,870 was paid to artists for their work. Many of these artists would not have been able to take advantage of these financial opportunities if not for the Festival.

In addition, the total direct economic impact of Boston Cyberarts, which includes program expenditures, partner organization expenditures, and attendee spending is $2,167,151. Most of this spending directly benefits the artists, cultural institutions, and high tech businesses involved in Cyberarts.[5]

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[5] The economic impact of Cyberarts is explained in more detail in Section 4.00.

3.26   Press Coverage

The 2005 Cyberarts Festival was covered extensively in both the local and national press, which helped to bring attention to Massachusetts as a center for the new media arts. Local press included the Boston Globe (7 articles), Lowell Sun, Cape Cod Times, Boston Phoenix, Attleboro Sun Chronicle, Quincy Patriot Ledger, Providence Journal, and the New York Times. Magazine citations include Boston Magazine and Where Magazine and art- and entertainment-related publications such as Art Now Gallery Guide and Net Art News. A complete press biography can be found in Appendix B.

Examples of press coverage include:

"The Boston Cyberarts Festival, along with its visual arts and music programs, will explore the place where chassés, leaps, and lunges merge with celluloid, cutting-edge software, and body–motion sensors." — — *Boston Magazine*, April, 2005

"The hot ticket for techies!" — — *Where Magazine*, April, 2005

"Eclectic and electric … A whole motherboard of exhibits is opening in the area, and they're not just for the pencil pushers at MIT." — — *Stuff @ Night*, April 12, 2005

"Artists are leaping on this new understanding of space … The new landscape has gone three-dimensional, and you're standing in the middle of it. And it's not just what surrounds you; it's also in your head. It's a map that charts trends, emotions, and the neglected and hidden parts of society." — — *Boston Globe*, April 15, 2005

"The sense of feedback – of the medium of technology interacting with humans and the environment, which are in turn affected by the technological medium that they are interacting with – this is what the Festival is about, and this is why it is so interesting." — — *Weekly Dig*, April 20, 2005

"Creepy and awesome." — — *The New York Times*, April 27, 2005

"The trick in all this raging technology is to quell my curiosity about how it's being produced. You can't get away from the fact that machines, new machines especially, fascinate us as much as the fantasy worlds they open up." — — *Boston Phoenix,* April 29, 2005

"Cyberart can be anything from an examination of complex ideas about the nature of reality to sheer unadulterated fun – and if you're lucky, both at the same time." — — BBC, May 7, 2005

3.27   Foundation Support

Massachusetts' image as a major new media art player is evident in the financial support the Festival receives from major organizations. For example, Cyberarts received financial support from the Boston Foundation, LEF Foundation, and the Trust for Mutual Understanding. Other financial support was received from the Massachusetts Cultural Council Adams Program, Massachusetts Cultural Council Organization Support, and the Boston Cultural Council.

3.28   Apropos – Artists Artwork and Exhibition Opportunities Database

Boston Cyberarts launched an enhanced and expanded version of Apropos, a web-based service that helps digital artists find exhibitors for their work, and vice versa. Originally developed as a resource to identify events for the biennial Boston Cyberarts Festival, the purpose of APropos is to provide a place for artists who work with new technologies to post information about their work and calls for collaboration. Arts organizations organizing exhibitions of new media can post Calls for Entries and Requests for Proposals. Originally this was designed for use by artists seeking to participate in the biennial Boston Cyberarts Festival and by organizations involved with the Festival. The hope now is that curators and arts organizations from around the world will come to APropos in search of artists, and that artists from across the globe will come to the site in search of exhibition opportunities and collaborators.

3.29   HyperArtSpace Gallery

The goal of the Boston Cyberarts Online Gallery is to be a space on the World Wide Web where curated exhibitions promote the understanding of computer related art in the context of digital culture, and as a place where artists may provide a link to their own work via the informal Apropos. The HyperArtSpace gallery shows art in which the computer is integral to the art piece, and/or the computer was part of the initial concept of the artwork. The gallery is dedicated to displaying various types of cyberart, including web based/Internet art, text based art, flash art, 2d and 3d sculpture and images, and scheduled performance art. Web hosting for the gallery is provided by The MathWorks, Inc.

4.00   Economic Impact Analysis

4.10   Implan Econometric Modeling System

Economic impacts measure the importance of an economic activity primarily in terms of the employment and personal (labor) income generated by that activity. Economic impacts consist of direct impacts, indirect impacts, and induced impacts. *Direct impacts* are the economic activities that take place directly on-site. In the case of Boston Cyberarts, examples of direct impacts include art sales, miscellaneous retail sales, and restaurant sales. Thus, direct impacts are an immediate consequence of art-related economic activity.

Indirect impacts derive primarily from off-site economic activities that are attributable to the Boston Cyberarts project. These economic activities occur mainly as a result of *non-payroll local expenditures* by the project. Local expenditures include a range of operating expenses such as printing, maintenance, and transportation. 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 Boston Cyberarts project. *Induced impacts* are the multiplier effects of the direct and indirect impacts created by successive rounds of spending by employees and proprietors. *Total impacts* are the sum of the direct, indirect, and induced impacts.

The indirect and induced economic impacts of Boston Cyberarts are specified using IMPLAN (IMpact Analysis for PLANing), which is an econometric modeling system developed by applied economists at the University of Minnesota and the U.S. Forest Service. The IMPLAN modeling system has been in use since 1979 and is currently used by over 500 private consulting firms, university research centers, and government agencies. The IMPLAN modeling system uses input-output analysis 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).

IMPLAN's Regional Economic Accounts and the Social Accounting Matrices are used to construct local, county, or state-level multipliers specific to a target economic area. Multipliers describe the response of an economy to a change in demand or production. The multipliers allow economic impact analysis to move from a descriptive input-outputs model to a predictive model. Each industry that produces goods or services generates demand for other goods and services and this demand is multiplied through a particular economy until it dissipates through "leakage" to economies outside the specified area. Thus, multipliers calculate the response of the targeted economic area to a change in demand or production.

4.20   Economic Impacts

It is estimated that the 2005 Boston Cyberarts Festival generated a total regional economic impact of $2,986,702, an increase of $397,848 from the 2003 Festival. The Festival also created an additional 30.6 full-time equivalent year-round jobs in 2005, compared to 32.4 jobs in the 2003 Festival [6] (see Table 1 and Table 2).

Table 1
Total Economic Impacts from Boston Cyberarts

	Direct	Indirect	Induced	Total
2003 Festival	$1,953,981	$358,155	$276,719	$2,588,854
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Table 2
Total Employment Impacts from Boston Cyberarts

	Direct	Indirect	Induced	Total
2003 Festival	26.6	3.1	2.7	32.4
2005 Festival	25.4	2.7	2.5	30.6

The major employment impacts occurred in non-profit organizations, eating and drinking establishments, management and consulting, and hotels and lodging. Thus, the Boston Cyberarts Festival not only benefits the arts community, but also contributes to Boston's larger economic development strategy in the areas of tourism and professional services.

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

Appendix A – Survey Results and Survey Instrument

Surveys were distributed to Cyberarts attendees at various events. Respondents completed the surveys on-site or returned the surveys at a later time using the business reply envelope that was provided with each survey or by email. A total of 41 surveys were completed. The results of the survey follow.

1.00 DEMOGRAPHICS

1.10   **Sex:** More than half of respondents are female (63.4%).

	Frequency	Percent
male	15	36.6%
female	26	63.4%

1.20   **Age:** More than half of respondents (51.3%) are between the ages of 26 and 44, while only 15.4 percent are above age 55.

	Frequency	Percent
< 18	0	0.0%
18 to 25	4	10.3%
26 to 34	9	23.1%
35 to 44	11	28.2%
45 to 54	9	23.1%
55 to64	3	7.7%
65 +	3	7.7%

1.30   Where did you live?

Most respondents are from Boston, Cambridge, and Somerville. Seven respondents are from other states while one respondent is from out of the country.

City/Town	Frequency
Boston	8
Cambridge	8
Somerville	6
Dedham	2
Northhampton	1
Haverhill	1
North Andover	1
Newton	1
Medford	1
Brookline	1
Watertown	1
Belmont	1
Tisbury	1

Out of State	Frequency
Providence, RI	1
New York, NY	1
Lisbon, ME	1
Hopkins, MN	1
Granville, OH	1
Berkeley, CA	1
Albany, NY	1
Out of Country	
Netherlands	1

1.40   Education

1.41   Are you a student?

More than eighty percent of respondents (80.5%) are not students.

	Frequency	Percent
yes	8	19.5%
no	33	80.5%

Respondents who are students attend the following institutions:

- B.A.C
- Brown University
- Emerson College
- Harvard University
- Leslie College
- Massachusetts Institute of Technology

1.42 What is your highest level of education?

More than half of the respondents (53.7%) hold a Master's degree or higher, while 39.9 percent have completed a four year college degree.

	Frequency	Percent
< high school	0	0.0%
high school	3	7.3%
2 year college	0	0.0%
4 year college	16	39.9%
Master's or higher	22	53.7%

2.00 EMPLOYMENT AND INCOME

2.10 What field are you employed in?

The highest number of respondents marked "other" for their field of employment (see list below). Fine arts/crafts (29.3%), education (12.2%), and graphic arts (9.8%) were also popular responses.

Field	Frequency	Percent
"other"	14	34.1%
fine arts/crafts	12	29.3%
education	5	12.2%
healthcare	2	4.9%
graphic arts	4	9.8%

"Other" fields in which respondents are employed:

- air transportation
- consulting
- architecture
- arts consultant
- collections management
- museums and libraries
- design
- digital media
- film dance
- landscape design
- medical research
- movement education
- music technology
- performing arts
- retail
- research biology
- video

2.20   Income

Respondents represent a wide range of income levels. Almost a third of the respondents (32.4%) have income levels above $50,000, while nearly half of the respondents (45.9%) earn less than $20,000.

	Frequency	Percent
< $20,000	10	27.0%
$20 to $35,000	7	18.9%
$36 to $49,000	8	21.6%
$50 to $75,000	7	18.9%
$76 to $100,000	1	2.7%
> $100,000	4	10.8%

3.00   ATTENDANCE AT ART/MUSIC EVENTS

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

A majority of respondents (78.0%) attend 10 or more arts, music, or dance performances a year.

	Frequency	Percent
1to 3	0	0.0%
4 to 6	4	9.8%
7 to 9	5	12.2%
10+	32	78.0%

4.00   SPENDING

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

Nearly a third of respondents (65.0%) spent money at Cyberarts attractions or events.

	Frequency	Percent
yes	26	65.0%
no	14	35.0%

4.20   If yes, how much did you spend?

Of respondents who spent money at the Cyberarts attractions or events, 41.7 percent spent less than $25 and the majority spent less than fifty dollars.

	Frequency	Percent
< $25	10	41.7%
$25 - $50	8	33.3%
$51 - $100	2	8.3%
> $100	4	16.7%

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

Nearly three-quarters of the respondents (73.7%) spent money at surrounding establishments as a result of attending the Cyberarts Festival.

	Frequency	Percent
yes	28	73.7%
no	10	26.3%

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

The highest number of respondents spent money on food/drinks and transportation. However, on average the most money was spent on hotel/lodging.

	Frequency	Average Spent
Food/Drinks	25	$53.96
Transportation	19	$42.11
Miscellaneous retail	9	$77.44
Hotel/Lodging	5	$193.00
Admission	4	$15.00
Other	3	$25.00

5.00   BOSTON CYBERARTS FESTIVAL

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

All but one respondent was aware that the exhibit they attended was part of the Cyberarts Festival.

	Frequency	Percent
yes	40	97.6%
no	1	2.4%

5.20   How did you first hear about Cyberarts?

Nearly half of respondents (48.8%) first heard about Cyberarts from a friend, while 30.8 percent first heard about the Festival through its website.

	Frequency	Percent
friend	20	48.8%
website	12	30.8%
Phoenix	10	24.4%
Boston Globe	10	24.4%
"other"	6	14.6%
Arts Media	4	9.8%
Art NE	3	7.3%
poster	2	4.9%
Stuff	1	2.4%

"Other" includes:

- artist
- DIG
- email
- professor

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

The majority of respondents attended only one or two events (67.0%), with 15 respondents attending only one event. However, many of these respondents planned to attend other events.

# Events	Frequency	Percent
1	15	44.1%
2	5	14.7%
3	3	8.8%
4	5	14.7%
5	2	5.9%
6	2	5.9%
10	1	2.9%
15	1	2.9%

5.40   What events did you attend?

Respondents attended a wide array of the Festival's events.

Event	Number of Attendees
Cyberarts:	
Art Institute of Boston	1
Art Institute of New England	1
Axiom Gallery	1
BF Annex Gallery	1
Danforth Museum	1
DeCordova exhibit	2
Genzyme	4
Goethe	1
Howard Yezerski Gallery	1
Ideas in Motion	6
Kendall Square events	1
Judi Rotenberg Gallery	1
Lectures at MIT	1
MassArt Graduate thesis	2
MassArt exhibits	1
Mills Gallery	1
MIT graduate student	1
MIT Museum	3
Museum of Fine Arts	1
Opening reception	1
MIT Stata Center	3
Vertex	1
Video Art	1
Ideas in Motion	
BU dance performances	7
Choreographing Cinema h2	1
Conference performance	1
Crow's Nest	3
Cyclorama	2
Dance events	1
Elaine Summer Program	1
Mei Be	2
Trioka Ranch	3
Workshop AM Maxmsp	1
Green St.	1
Kendall Square Events	
Knock-Knock	1

5.50   Do you plan to attend any other events?

The majority of survey respondents (65.0%) planned to attend additional events after they completed filling out the survey.

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

# Events	Frequency	Percent
1	8	33.3%
2	7	29.2%
3	3	12.5%
4	1	4.2%
5	3	12.5%
9	1	4.2%
10	1	4.2%

6.00   SPONSORS

6.10   Were you aware of the Festival's sponsors?

More than half (57.5%) of survey respondents were not aware of the Festival's sponsors.

	Frequency	Percent
Yes	23	57.5%
No	17	42.5%

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

Sponsors	Frequency
Hotel @ MIT	7
Massachusetts Cultural Council	5
MIT Hotel	4
Genzyme	4
LEF Foundation	4
Boston Phoenix	3
Avid	3
Boston Cultural Council	3
Massachusetts Council of Arts	2
Berklee College of Music	1
Boston Foundation	1
Boston University	1
WFNX	1
Blue Man Group	1
Cage	1
Bottlecap	1
Vertex	1
NEA	1

7.00   WEBSITE

7.10   Did you visit the website?

More than seventy percent of respondents (72.5%) visited the Cyberarts website.

	Frequency	Percent
yes	29	72.5%
no	11	27.5%

7.20   How did you find the website?

	Frequency	Percent
search engine	11	37.9%
Saw URL in festival materials	8	27.6%
followed link	7	24.1%
Saw URL in newspaper	2	6.9%
other	1	3.4%

7.30   Was the website easy to use?

More than half of the survey respondents (58.6%) indicate that the website was easy to use.

	Frequency	Percent
yes	17	58.6%
no	1	3.4%
somewhat	11	37.9%

7.40   Was the website helpful?

Almost three-quarters of respondents (72.2%) indicate that the website was a helpful resource.

	Frequency	Percent
yes	18	64.3%
no	1	3.6%
somewhat	9	32.1%

7.50   What did you use the website for?

Respondents primarily used the website to obtain general information (56.1%) and to find the schedule and location of events (46.3%).

	Frequency	Percent
Obtain general info	23	56.1%
Schedule & location of events	19	46.3%
Visited online gallery	5	12.2%
Apropos	3	7.3%

Note: Respondents could choose more than one answer

What other information would you like on website?

- better directions/print directions (link to Mapquest) (N=3)
- more details about artists, presentations (N=2)
- clearer presentation
- sample of works, notes after festival
- video

8.00   RATE THE FESTIVAL

8.10a.   Rate the events that you attended

	Frequency	Percent
excellent	24	63.2%
good	14	36.8%
fair	0	0.0%
poor	0	0.0%

8.10b.   Rate awareness of Festival events

	Frequency	Percent
excellent	6	17.1%
good	20	57.1%
fair	8	22.9%
poor	1	2.9%

8.10c.   Rate availability of Festival info/materials

	Frequency	Percent
excellent	14	45.2%
good	13	41.9%
fair	4	12.9%
poor	0	0.0%

8.10d. Rate usefulness of Festival info/materials

	Frequency	Percent
excellent	11	35.5%
good	16	51.6%
fair	4	12.9%
poor	0	0.0%

8.10e. Rate overall Festival promotion/publicity

	Frequency	Percent
excellent	5	16.7%
good	19	63.3%
fair	6	20.0%
poor	0	0.0%

8.10f. Rate festival website overall

	Frequency	Percent
excellent	8	36.4%
good	10	45.5%
fair	3	13.6%
poor	1	4.5%

8.10g. Rate Festival Overall

	Frequency	Percent
excellent	20	58.8%
good	14	41.2%
fair	0	0.0%
poor	0	0.0%

8.20   Would you like to receive info on upcoming Cyberarts events?

More than three-quarters of survey respondents (76.5%) would like to receive info on upcoming Cyberarts events, although not all provided contact information. See list below for email addresses.

	Frequency	Percent
yes	26	76.5%
no	8	23.5%

Email address

catalmag@wildmail.wm
egodena@hotmail.com
ilanidalfonso@yahoo.com
izard@izard.org
jax@brown.edu
jdavenport@mn.rr.com
jimmys@mit.edu
kim_725@hotmail.com
lwelber@emcarts.com
mathern@demison.edu
michelleesicuro@gmail.com
mirrorimage@yahoo.com
pschwier@vineyard.net
ssutter@wiscasset.k12.me.us
stephmendz@hotmail.com
WJHARRIS@GMAIL.COM

8.30   Would you recommend Festival to friends?

Nearly all respondents (94.6%) would recommend the Cyberarts Festival to friends.

	Frequency	Percent
yes	35	94.6%
no	2	5.4%

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

- not local
- friends wouldn't appreciate it

8.50   How can we make next Festival better?

- add more staff
- advertise earlier - we were looking to be in town already but would have planned in advance
- better directions to exhibits
- easier to read schedule
- keep dance components
- keep it going!
- keep it the way it is
- keep offering a wide array of interesting events. Kudos to George.
- list locations, have maps
- list of who is attending and their discipline plus contact info, workshops should provide computers be in a lab with equipment. More generosity to outsiders
- Make sure all sites are easy to find! Try to make sure all exhibits are functioning
- Make sure that the Boston Globe calendar gets the pricing info correct.
- Make the information clearer.
- more adventure-guerrilla performance-found space- street art - experiments
- more people
- more publicity
- more variety of dance participants involved with Cyberarts
- organized food for lunches both days
- publicity in arts colleges
- the website was somewhat confusing to navigate - the information was all there but not always easy to find

8.60   Would you attend next Festival?

More than ninety percent (92.1%) of respondents would attend the next Cyberarts Festival, while fifteen percent (7.9%) are unsure. No respondents indicated that they would not attend the next Cyberarts Festival.

	Frequency	Percent
yes	35	92.1%
no	0	0.0%
don't know	3	7.9%

Boston Cyberarts Festival Survey Instrument

Please help us make the next Boston Cyberarts Festival better by filling out this survey. Or if you prefer, you can fill out the survey online at www.bostoncyberarts.org/survey.

A. General Information

1. Zipcode: _____

2. Sex: O Male   O Female

3. Age: _____

4. Are you a student? ☆ yes ☆ no
   If yes, where? _____

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

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

6. What field are you employed in?

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

7. What is your income level?

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

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

   ☆ 1-3 times ☆ 4-6 times ☆ 7-9 times
   ☆ 10 or more times

B. Spending

9. Did you spend any money at Cyberarts attractions or events? ☆ yes ☆ no

   If yes, approximately how much?

   $_____

10. Did you spend any money at surrounding establishments as a result of attending the Cyberarts Festival?
   ☆ yes ☆ no

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

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

C. Boston Cyberarts Festival

12. Before you arrived, were you aware that the exhibition you attended was part of the Boston Cyberarts Festival?
   ☆ yes ☆ no

   If no, please skip down to question #15

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

O Friend/relative   O Boston Globe
O NY Times   O Boston Herald
O TAB   O Phoenix
O Mass High Tech   O Art New England
O Stuff @ Night   O WGBH-TV
O Poster   O WFNX 101.7FM
O Flyer   O Festival website
O WBUR   O Arts Media
O Museums Boston   O Can't remember
O Other _____

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

O Friend/relative   O Boston Globe
O NY Times   O Boston Herald
O TAB   O Phoenix
O Mass High Tech   O Art New England
O Stuff @ Night   O WGBH-TV
O Poster   O WFNX 101.7FM
O Flyer   O Festival website
O WBUR   O Arts Media
O Museums Boston   O Can't remember
O Other _____

15. How many Boston Cyberarts Festival events/exhibits did you attend?_____
please list them:

_____

_____

_____

_____

16. Do you plan to attend any other events?
✶ yes ✶ no

17. How many other events do you plan to attend? _____

D.   Sponsors

18. Were you aware of the Festival's sponsors? ✶ yes ✶ no

If yes, please list those you were aware of:

_____

_____

_____

_____

E.   Cyberarts Website

19. Did you visit the Boston Cyberarts Festival website? ✶ yes ✶ no

20. How did you find the website?

O followed a link
O search engine
O saw URL on Festival materials
O saw URL in a newspaper article
O other _____

21. Was the website easy to use?

✶ yes ✶ no ✶ somewhat

22. Was the website a helpful resource for information?

✶ yes ✶ no ✶ somewhat

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

O To obtain general Festival information
O Visited the Online Gallery
O For schedule and location of events
O Apropos artists database
O Faces of Tomorrow project

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

_____

_____

_____

_____

F.   Rate the Festival

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

__ The events you attended
__ Your awareness level of Festival events
__ Availability of Festival info and materials
__ Usefulness of Festival info and materials
__ Overall Festival promotion/publicity
__ Festival website overall
__ Website's Online Gallery
__ APropos artists database (on website)
__ Faces of Tomorrow project (on website)
__ Website schedule of events/locations

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

27. Would you like to receive info on upcoming Cyberarts events?
        ✭ yes ✭ no

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

_____

_____

_____

_____

28. Would you recommend the Boston Cyberarts Festival to your friends?
        ✭ yes ✭ no

If no, why not?

_____

_____

_____

_____

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

_____

_____

_____

_____

30. Would you attend the next Boston Cyberarts Festival?
        ✭ yes ✭ no ✭ don't know

Boston Cyberarts Festival Participating Organization Survey Instrument

Please complete this form to the best of your ability. You can also attach a detailed budget if available. The data that you provide will be aggregated with other participating organizations and will not be reported separately or shared with any other parties.

I.   Organization Name _____

II.   Cyberarts Attendance

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

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

A. Staff Expenses:

Total Organizational Payroll (including full-time & part-time staff) $_____

B. Payments to Artists

Payments to Local Artists $_____

Payment to Non-Local Artists $_____

C. Overhead and Operating Expenses:

Advertising $ _____

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

Supplies and Materials $ _____

Postage $ _____

Publications $ _____

Telephone $ _____

Travel Costs $ _____

Other (please specify) $ _____

D. Facility Expenses:

Rent/Lease $ _____

Equipment $_____

E. In-Kind

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

F. Employment

Employee Hours

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

Volunteer Hours

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

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

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

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

or you can email the survey to:

dborges@umassd.edu

Appendix B – Press Bibliography

Bibliography of press for Boston Cyberarts Festival 2005

In the loupe – March/April 2005 – "Land/Mark: Locative Media and Photography"

Tekkalogue – March 21, 2005 – "Boston Cyberarts Festival"

Lowell Sun – March 24, 2005 – "Gallery News"

The Boston Phoenix – March 25, 2005 – "Spring Arts"

Mass High Tech – March 28, 2005 – "Festival celebrates cyberarts for cyberarts' sake"

Transom.org – March 28, 2005 – "April Dance Highlights"

Big Red and Shiny – March 30, 2005 – "Beer and Burgers with George Fifield"

Boston Magazine – April 2005 – "Gadgetry in Motion"

Where Magazine – April 2005 – "April Top 10"

Art Now Gallery Guide – April 2005 – "Howard Yezerski Gallery"

The Boston Phoenix – April 1, 2005 – "Location, location location"

The Boston Globe – April 10, 2005 – "10 art shows likely to stand tall"

Stuff@night - April 12-25, 2005 – "Friday, April 22"

Wide Format Imaging – April 17, 2005 – "Reflective Visions"

Daily News Tribune – April 14, 2005 – "Lets get this party STARTed"

The Boston Globe – April 15, 2005 – "All over the map"

The Boston Phoenix – April 15, 2005 – "The wired blue yonder"

e-flux.com – April 15, 2005 - "2005 Boston Cyberarts Festival"

Boston Sunday Globe – April 17, 2005 – "GO! Ahead"

San Francisco Chronicle – April 17, 2005 – "Travelers' Checks"

Cape Cod Times - April 17, 2005 – "Get up, get out, get down"

The Boston Globe – April 18, 2005 – "The art of mobile technology"

The Weekly Dig – April 20-27, 2005 – "Cyberarts Fest"

The Boston Globe – April 21, 2005 – "Wired for movement"

Hyde Park/Mattapan Tribune – April 21, 2005 – "Anadromous Awakening"

Medfield Press – April 21, 2005 – "Three weekend event on 'Anadromous Awakening"

Modern Kicks – April 21, 2005 – "art of the not-too-distant future"

www.undo.net - April 21, 2005 – "Boston Cyberarts Festival"

IdeaMarketers.com – April 2005 – "Boston CyberArts Festival Tops April Show Business and Media Events"

Attleboro Sun Chronicle – April 22, 2005 – "Get Out! TODAY"

Cambridge Tab – April 22, 2005 – "CyberArts presents mixed-media festival"

The Boston Globe – April 24, 2005 – "The year of living wirelessly"

The Boston Globe – April 24, 2005 – "A lot of legwork"

Big Red and Shiny – April 24, 2005 – "A conversation with George Fifield"

WIRED news – April 26, 2005 – "Boston gets high on art"

Lycos Finance – April 25, 2005 – Boston gets high on art"

The New York Times – April 27, 2005 – "Art that puts you in the picture, whether you like it or not"

BoingBoing – April 26, 2005 – "Interactive art, how you annoy me; let me count the ways"

Quincy Patriot Ledger – April 23, 2005 – "The new frontier of creativity"

Cambridge Chronicle – April 28, 2005 – "CyberArts presents mixed-media festival"

Net Art News – April 27, 2005 – "Body Movin'"

Gadsden Times – April 27, 2005 – "Art That Puts You in the Picture, Like it or Not"

Lincoln Journal – April 28, 2005 – "DeCordova Exhibitions"

Dorchester Reporter – April 28, 2005 – "Art on a Different 'Scale' on Milton Side of River"

YPRODUCTIONS – April 28, 2005 – "Art Critic Misses the Big Picture"

Boston Phoenix – April 29, 2005 – "Wind-Up"

Boston Phoenix – April 29, 2005 – "Ideas in Motion"

Montreal Gazette – April 30, 2005 – "Art that puts you in the picture – like it or not"

Providence Sunday Journal – May 1, 2005 – "Cyber creations raise annoyance to a fine art"

The Edge – May 1, 2005 – "seize the day"

WBUR Online – May 1, 2005 – "May Dance Highlights"

www.nonstarvingartist.com - May 2, 2005 – "Boston Cyberarts Festival"

Joe Lamantia.com – May 2005 – "The User Experience of Interactive Art: Boston Cyberarts Festival 2005:"

The Weekly Dig – May 05-11, 2005 – "Electronic fairyland"

WBUR Online – May 05, 2005 – "Close to the machine"

Boston Phoenix – May 06, 2005 – "Team works"

Pitchfork – May 12, 2005 – "Live: The Books With Keith Fullerton Whitman/Greg Davis"

Big Red and Shiny – May 04, 2005 - "New Media Art From Finland@ Studio Soto"

Appendix C – Cyberarts Participating Organizations

COLLABORATORS	FESTIVAL EVENT
119 gallery	On the map
American Composers Forum, Berklee College	Sonic Circuits XII International Electronic Music Festival
Art Institute of Boston	Science of Causes
Art Interactive	CyberArtsCentral in Central Square
Art Interactive	Shadow Play by Scott Snibbe
Artist Foundation	Three solo shows by A.M Lily, James Weinberg, and Jared Nielsen
Axiom, Inc	Digital Disclosure
bf Annex	Vivian Pratt: The Fragility of Life
Boston Cyberarts at Boston Ballet	Ideas in Motion: The expansive artist workshop with Helen Pickett
Boston Cyberarts at CasaNia Studios	Ideas in Motion: Kinetic Awareness Workshop with Elaine Summers
Boston Cyberarts at Green Street Studios	Ideas in Motion: Choreography Workshop with Fico Balet
Boston Cyberarts at Green Street Studios	Ideas in Motion: Secret Streams by Kinodance Company & Confidance by Fico Balet
Boston Cyberarts at Kendall Square	Knock-Knock (RPI)
Boston Cyberarts at Kendall Square	New Student Work from MEME@Brown
Boston Cyberarts at Kendall Square	Other Nature (RISD)
Boston Cyberarts at Kendall Square	The Thoughtbody Environment by Bill Seaman
Boston Cyberarts at Simmons Hall at MIT	Ideas in Motion: Innovatons in Dance Movement & Technology Conference
Boston Cyberarts at Simmons Hall at MIT	Ideas in Motion: MAX/MSP/Jitter Workshop with Marlon Barrios Solano
Boston Cyberarts at the Boston Center for the Arts Cyclorama	Ideas in Motion: Crows Nest/Solitary Geography
Boston Cyberarts at The Dance Theater at BU	Ideas in Motion: Innovatons in Dance Movement & Technology Conference
Boston Cyberarts at The Dance Theater at BU	Ideas in Motion: Isadora Workshop with Troika Ranch
Boston Cyberarts at The Dance Theater at BU	Wear & Tear by Mei Be Whatever & 16 (R)evolutions by Troika Ranch
Boston Public Library,New Radio and Performing Arts, Inc./Turbulence and the Electronic Literature Foundation	Re:Writing—Writers, Computers, and Networks
Boston University SCV Lab	(HIPART), Art projects from around the grid
Boston University Sherman Gallery	Jazz Interpretations
BPL South End Branch	Particle Playground
Brown University David Winton Bell Gallery	Works from the Cave II
Brown, New Radio and Performing Arts, Inc./Turbulence and the Electronic Literature Foundation	Re:Writing—Writers, Computers, and Networks
City of Boston, Thomas M. Menino, Mayor, BRA, BAWP & COLLISIONcollective	Boston Art Windows Project, Collision One
Danforth Museum of Art	Digital Atelier's Reflective Visions
DeCordova Museum and Sculpture Park	Michael Rees
DeCordova Museum and Sculpture Park	Requiem for the Twentieth Century by Nam June Paik
DeCordova Museum and Sculpture Park	Sound installation by Carrie Bodle
DeCordova Museum and Sculpture Park	Train by John Klima
Emerson College Bill Bordy Theater	Floating points 2: Networked art in public spaces
Emmanuel College Lillian Immig Gallery	Memory Streams
Fenway Garden	One Pixel

Cyberarts Participating Organizations (CONTINUED)

COLLABORATORS	FESTIVAL EVENT
Goethe-Institut Boston	Beyond Manzanar and Other Projects by Tamiko Thiel
Goethe-Institut Boston	Geometries of Power: Online Multi-User Event between Boston and Munich
Goethe-Institut Boston	Virtual Memorials? Interactive Media and the Structures of Commemoration
Howard Yezerski Gallery	Detritus by Denise Marika
Huret & Spector Gallery	PixelNation 2: An exhibition of computer animation and new media
Huret & Spector Gallery	PixelNation 2: An exhibition of computer animation and new media
Institute Of Contemporary Art	Wadada Leo Smith and Ikue Mori duo
Judi Rotenberg Gallery	Itinerant byTeri Rueb
Judi Rotenberg Gallery	The Nudes by Mary Ellen Strom
Lostwax & Green Street Studios	Rest/Less; an Evening of Interactive Multimedia Dance Theater
Lyme Properties/Kendall Square LLC C/O Meredith & Grew Inc.	Boston Cyberarts at Kendall Square
Massachusetts College of Art Doran Gallery	Bridge::Breach
Massachusetts College of Art, Studio of Interrelated Media (SIM)	Voices of Earth: A Global Symphony
MassArt Paine and Bakalar Galleries	Graduate Thesis Show
MassArt Studio of Interrelated Media	Phenomena
Mills Gallery at the Boston Center for the Arts	Reciprocal Illumination by Bruce Bemis
MIT List Visual Arts Center	Artist Talk by Robert Breer
MIT List Visual Arts Center	Lecture by Debra Singer
MIT Museum	Ideas in Motion: The Body +
MIT Stata Center/COLLISIONcollective	COLLISIONseven, chance
Montserrat College	One Minute Film Festival
Museum of Fine Arts	Ideas in Motion: Choreographing Cinema I
Museum of Fine Arts	Ideas in Motion: Choreographing Cinema II
Museum of Fine Arts	The Books with special guests Keith Fullerton Whitman and Greg Davis
Museum of Science	Computer Clubhouse at the Museum of Science
Neponset River Watershed Association and partners	Anadromous Awakening: Landscape Mosaics by Joseph Emmanuel Ingoldsby
New Bedford Art Museum	Work from the Digital Art Studio by Dorothy Simpson Krause, Bonny Lhotka & Karin Schminke
New England Institute of Art	Cyberaction
Photographic Resource Center	Land/Mark: GPS, Locative Media, and Photography
Photographic Resource Center at BU	Lecture by Jane D. Marsching and Thomas Swiss
Photographic Resource Center Online	Dead Pixel and Globe by Lior Neiger
Society of Printers	Beyond the Digital Print
South Shore Art Center	TechArt
Space 200	Corporate Commands
Studio SOTO	New Media Art from Finland
UMass Dartmouth Design Department	Electronic Imaging Senior Show
UMass Dartmouth Design Department	Senior Photography Exhibition
UMass Dartmouth Digital Printmaking Institute	Two-day workshop with Dorothy Simpson Krause
Weekly Dig	Denise Marika
Wellesley College Jewett Art Gallery	History of the Future: The Imaginary 20th Century

APPENDIX D: 2005 Boston Cyberarts Festival Events

Ideas in Motion: Innovations in Dance, Movement & Technology

A new addition to the Boston Cyberarts Festival, *Ideas in Motion* is a conference and event series that showcases new and recent innovative work lying at the crossroads of dance, movement, and technology. *Ideas in Motion* features talks, seminars, film screenings, exhibitions, workshops, and performances by local, national, and international artists and experts, and takes place at various locations around Boston and Cambridge.

Conference: The centerpiece of *Ideas in Motion* is a two-day conference that includes a keynote address by Prof. John Mitchell of Arizona State University and two afternoons of presentations, short performances, and Q&A by an exciting, diverse cast of artists and technologists. April 23, 2-6pm, Simmons Hall at MIT, 229 Vassar St, Cambridge; and April 24, 1-6pm, Boston University Dance Theater, 915 Comm Ave, Boston. Admission General: $30/day or $50 for both days; Students: $24/day or $38 for both days.

Performances and Screenings

• **Troika Ranch** & **Mei Be Whatever:** Two New York-based companies are featured in this double bill. Troika Ranch presents an excerpt of their newest digital dance theatre work "16 (R)evolutions;"; and Mei-Be Whatever presents "Wear and Tear."– April 23, 8pm & April 24, 7pm, BU Dance Theater.

• **Jody Sperling/TimeLapseDance:** This performance and lecture/demonstration recreates a work by Loie Fuller. April 24, 2 pm, BU Dance Theater.

• **Fico Balet** & **Kinodance Company:** Two performances are presented in this double bill: Slovenian dance company Fico Balet's "Confi-dance" and Boston-based Kinodance Company's "Secret Streams." April 29 & 30, 8pm, Green St Studios, 185 Green St, Cambridge.

• **Choreographing Cinema:** This film series investigates relationships between dance and film. April 30, 11am and 1:30pm, Museum of Fine Arts, 465 Huntington Ave, Boston.

• **Crows Nest/Solitary Geography:** Kinodance Company recreates a historical intermedia performance installation by Judson Dance Theatre's Elaine Summers. May 1,

continuous performances 5-9pm, BCA Cyclorama, 539 Tremont St, Boston.

• **RestLess:** Jamie Jewett's interactive multimedia dance theater by LOSTWAX. May 6 and 7, 8 pm, Green Street Studios.

Exhibition: MIT Museum: The Body + Boston Cyberarts and the MIT Museum present a selection of dance portraits, animations, and multimedia performance works by artists and engineers who have designed new technologies to see, record, and transform live movement. April 12-May 1, Tue-Fri 10am- 5pm, Sat & Sun 12-5pm. MIT Museum, 265 Mass Ave, Cambridge. 617.253.4444 or museuminfo@mit.edu.

Workshops and Master Classes

• **Helen Picket:** Three-session master class based on Forsythe Improvisational Technologies. April 20, 4-7pm; April 21, 10am-1pm; April 22, 1-4pm, Boston Ballet Studios, 19 Clarendon St, Boston.

• **Marlon Barrios-Solano:** Workshop and demonstration of Max/MSP/Jitter software. April 23, 9am-12pm, Simmons Hall at MIT.

• **Mark Coniglio of Troika Ranch:** Workshop/demonstration of Isadora software. April 24, 9am-12pm, BU Dance Theater.

• **Goran Bogdanovski & Dejan Siroj of Fico Balet:** Threesession movement class/workshop. April 25-27, 1-4pm, Green Street Studios.

• **Elaine Summers:** Kinetic Awareness™ workshop. April 30, 2-5pm**,** CasaNia Studios, 46 Porter Rd, Cambridge. For more information visit www.bostoncyberarts.org/conf/iim or email info@bostoncyberarts.org.
Ideas in Motion is funded by the LEF Foundation, Trust for Mutual Understanding, and the Boston Cultural Council.

Boston Cyberarts at Kendall Square

The Thoughtbody Environment by Bill Seaman. Bill Seaman and Otto Rössler's "The Thoughtbody Environment: Toward a Model for an Electrochemical Computer" is an installation that includes large-scale digital prints and diagrams, a poetic text, a video work, a new

music work, and a didactic text. April 22- May 8, Mon-Sun 10am-7pm. Opening Fri, April 22, 6-9 pm. Genzyme Building, 500 Kendall St, Cambridge. 401.454.6139 or Mihn Reza mreza@risd.edu.

Knock-Knock. Graduate students of Rensselaer Polytechnic Institute present "Knock-Knock," an interactive installation that evokes contemporary communications networks. April 22-May 8, 10am - 7pm. Opening Fri, April 22, 6-9 pm. Vertex Building, 675 West Kendall St, Cambridge. kittyhigh@earthlink.net.

New Work from MEME@Brown. This exhibition features new installations, reactive environments, and musical performances by Multimedia & Electronic Music Experiments, alumni and graduate students from Brown University. April 22-May 8, Mon- Sun 10am-7pm. Opening Fri, April 22 6-9pm. Vertex Building at Kendall Square, 675 West Kendall St, Cambridge.

Other Nature. This Graduate Thesis Exhibition represents the culmination of two years of Graduate study in the Rhode Island School of Design's Digital Media Department. April 22- May 8, 10am-7pm. Opening Fri, April 22, 6-9 pm. Vertex Building, 675 West Kendall St, and Genzyme Building, 500 Kendall St, Cambridge. 401.454.6139 or mreza@risd.edu.
Boston Cyberarts at Kendall Square is sponsored by Lyme Properties and Avid Technology.
2005 Boston Cyberarts Festival Events

Conversations

Boston Public Library : Beyond the Digital Print. Digital pioneer Dorothy Simpson Krause shows her work and some of the processes she developed with Digital Atelier artists. Tue, May 3, 3pm. 700 Boylston St, Boston. patricia.peterson@umb.edu.

Emerson College: Floating Points 2- Networked Art in Public Spaces. Panel discussion features four artists who use networking technologies (Internet, WiFi, GPS, etc.) to take their work out of the PC and into the streets. *Organized by turbulence.org and Emerson College. Funded by the LEF Foundation.* Wed, April 27, 7pm. Bill Bordy Theater, 216 Tremont St, Boston. email newradio@turbulence.org.

Goethe-Institut Boston: Geometries of Power- Online Multi-User Event between Boston and Munich. Tamiko Thiel's work is a multi-user online 3D world that uses the interactive characteristics of space, geometry and sound to

question concepts of power and control. Sun, May 1, 2-5pm. 170 Beacon St, Boston. 617.262.6050 or beeke.tower@boston.goethe.org.

Goethe-Institut Boston: Virtual Memorials? Interactive Media and the Structures of Commemoration. George Fifield, Director of the Boston Cyberarts Festival, moderates a roundtable discussion on the possibilities and limits of "virtual memorials." Thu, April 28, 6pm. 170 Beacon St, Boston. 617.262.6050 or beeke.tower@boston.goethe.org.

Ideas in Motion: *See listings under Ideas in Motion*

MIT List Visual Arts Center: Artist Talk by Robert Breer.
This legendary artist and filmmaker uses low-tech animation techniques, shows examples of his work from the last 50 years. Tue, April 26, 6:30pm. Bartos Theatre, 20 Ames St, Cambridge. 617.452.3586 or hiroco@mit.edu.

MIT List Visual Arts Center: Lecture by Debra Singer.
Debra Singer of the performance and new media space "The Kitchen" discusses her vision for the future of this crucial organization. Fri, April 29, 6:30pm. Bartos Theatre, 20 Ames St, Cambridge. 617.452.3586 or hiroco@mit.edu.

New Radio and Performing Arts/Turbulence and Electronic Literature Foundation: Re: Writing—Writers, Computers, and Networks. Four writers read from network-enabled work: John Cayley, Thalia Field, Nick Montfort, and Noah Wardrip-Fruin. *This event is made possible by the Dept of Literary Arts, Brown University and the LEF Foundation.* Mon, April 25, 7pm. Smith-Buonanno #106, Brown Univ, Providence. Tue, April 26, 7pm. Boston Public Library, 700 Boylston St, Boston. 617.522.3856 or jo@turbulence.org.

Photographic Resource Center: Lecture by Jane D. Marsching and Thomas Swiss. The PRC and NE School of Photography present photographer and new media artist Jane Marsching and poet/artist Thomas Swiss *This event is in conjunction with Land/Mark: GPS, Locative Media, and Photography at the PRC.* Wed, May 4, 7pm. BU, 640 Comm Ave #101, Boston. 617.975.0600.

UMass Dartmouth Digital Printmaking Institute:
Workshop with Dorothy Simpson Krause. This two-day hands-on workshop leads participants through a variety of techniques that combine digital inkjet printing with traditional materials. April 10-April 27, Sun-Thu 11am-6pm. 715 Purchase St, New Bedford. 508.999.8551 or mmillstein@umassd.edu.

Exhibitions

119 Gallery: On the Map. This inaugural exhibition at the new 119 Gallery features traditional prints and video environments that explore real and virtual maps and places. April 18-May 8, Sat and Sun 11-5; weekdays TBA. Opening Sat, April 23, 2-5 pm. 119 Chelmsford St, Lowell. 978.452.8138 or www.119gallery.org.

Art Institute of Boston: Science of Causes. AIB hosts an exhibition featuring three local artists: A.R.T., Harvey Loves Harvey, and Andrew Neuman, showing installations designed for the Gallery at 700 Beacon St. April 18-May 8, Mon-Sat 9am-6pm, Sun 12-5pm. Opening Wed, April 20, 5-7:30pm. 700 Beacon St, Boston. 617.262.1223 or phaird@fredlevyart.com.

Art Interactive: Shadow Play. Visitors can interact, experiment, and "play" with their own shadows and the shadows of other visitors in this work from Scott Snibbe's Screen Series and from a new series of work based on masterpieces of experimental film. April 23-August 31, Tue-Sun 12-6pm. (Thu, Sat, Sun only after May 8). Opening Fri, April 22, 6-9pm. 130 Bishop Allen Dr, Cambridge. 617.498.0100 or catherine@artinteractive.org.

Artists Foundation Galleries and Video Room: Three solo shows. The Artists Foundation Galleries host solo shows by A.M Lily, James Weinberg, and Jared Nielsen. April 16-May 21, Sat 12-5pm and by appointment. Opening Sat, April 30th 3- 5pm. 516 East Second St, 1st Floor, Boston. 617.464.3561.

Axiom, Inc.: Digital Disclosure. This exhibition features works by seven artists. April 23-May 8, Wed, Sat, Sun 12-6pm, Fri 2-7pm. Opening Sat, April 23, 6-10pm. 16 Harvard Ave, Allston. 617.513.6375.

bf Annex: Vivian Pratt-The Fragility of Life. Vivian Pratt investigates her reactions to the realities of aging and the fragility of life in these digital prints and video works. Through

May. Opening Fri, May 6, 5-7:30pm. 450 Harrison Ave #57, Boston. 617.451.3344, mailbox@bfannex.com, or www.bfannex.com.

Boston Public Library, South End Branch:
Particle Playground. Sound, images, and interactivity are all part of this exhibition, where visitors can orchestrate original music and field recordings through interactive monkey bars. April 19- May 2. Mon, Wed, Thu 10am-6pm, Tue 12-8pm, Fri 9-5, Sat 9am-2pm. 685 Tremont St, Boston. 617.536.8241.

Boston University SCV Computer Graphics Lab: (HIPART), Art projects from around the grid. Visitors explore 3D animated virtual spaces created by collaborating designers, painters, and musicians. April 22 -May 8. 111 Cummington St #203, Boston. 617.353.7800 or cv.bu.edu/hipart.

Boston University Sherman Gallery: Jazz Interpretations. Visitors explore 3D animated virtual spaces inspired by jazz forms and works of painters such as Matisse, Pollock, and Picasso. April 22 -May 8. George Sherman Union, 775 Comm Ave, Boston. 617.353.7800 or scv.bu.edu/hipart .

Brown University: Works from the Cave II. The virtual reality Cave, an eight-foot cube with high-resolution stereo graphics, features works by John Cayley and Dmitri Lemmerman, and selections from the Cave Writing workshop led by Noah Wardrip-Fruin and Shawn Greenlee. April 30-May 7, Sat 11am-5pm. Reservations required. David Winton Bell Gallery, 180 George St, Providence. 401.863.2932.
2005 Boston Cyberarts Festival Events

Danforth Museum of Art: Digital Atelier's Reflective Visions. New works by innovative Digital Atelier artists Dorothy Simpson Krause, Bonny Lhotka, and Karin Schminke continue the tradition of experimentation outlined in their book *Digital Art Studio: Techniques for Combining Inkjet Printing with Traditional Art Materials*. April 21-July 24, Wed-Sun, 12- 5pm. 123 Union Ave, Framingham. 508.620.0050 or lmccarty@conversent.net.

DeCordova Museum and Sculpture Park:
Train. John Klima worked with telephony company Plum Voice Portals to perfect "Train", an interactive work that allows viewers to use their cellular phones to control an HO scale model railroad and the virtual characters riding them. The project was part of the Boston Cyberarts' Artist in Residence program in 2004. April 9–May 1, Tue-Sun 11am-5pm. Museum School Gallery, 51 Sandy Pond Rd, Lincoln. 781.259.8355.

DeCordova Museum and Sculpture Park: Sound installation.
Carrie Bodle worked with IBM's CUE Labs to create a system of sonic representations of activity on "wiki" sites to give Web visitors aural cues to the evolution of the site in real time. The project was part of the Boston Cyberarts' Artist in Residence program in 2004. April 9–May 1, Tue-Sun 11am- 5pm. Museum School Gallery, 51 Sandy Pond Rd, Lincoln. 781.259.8355.

DeCordova Museum and Sculpture Park: Requiem for the Twentieth Century by Nam June Paik. Nam June Paik's only extant outdoor sculpture consists of a 1936 Chrysler Air Stream sedan outfitted with TV monitors that play a compendium of Paik's work from the 1960's through 1997. Ongoing installation, Tue-Sun 11am-5pm. 51 Sandy Pond Rd, Lincoln. 781.259.8355.

DeCordova Museum and Sculpture Park: Putto 4 over 4 by Michael Rees. This work is one of a series of sculptures created using multiple new technologies to both manufacture and give meaning to the work. Ongoing installation, Tue-Sun 11am-5pm. 51 Sandy Pond Rd, Lincoln. 781.259.8355.
Emmanuel College Lillian Immig Gallery: Memory Streams. This exhibition of digitally-based photography features works by David Davison, Gary Duehr, Theresa Monaco, and Gustavo Soto-Rosa. April 6-May 21, Mon-Sat 10-4pm. Opening Wed, April 20, 5-7:30pm. Gallery Talk Wed, April 20, 3:30pm. Lillian Immig Gallery, 400 The Fenway, Boston. 617.735.9992 or www.emmanuel.edu.

Goethe-Institut Boston: Beyond Manzanar and Other Projects by Tamiko Thiel. Tamiko Thiel and Zara Houshmand created this interactive 3D virtual reality environment as a memorial to Japanese internment camps and the political scapegoating of ethnic populations in times of crisis. April 22- May 5, Mon-Thu 10am-5pm, Fri 10am-4pm, Sat-Sun 12-4pm. Artist's Talk and Opening Fri, April 22, 5-8pm. 170 Beacon St, Boston. 617.262.6050 or beeke.tower@boston.goethe.org.

Howard Yezerski Gallery: Detritus by Denise Marika. "Detritus" features a video installation of demolition and deterioration – coupled with a series of images published in the April 20 edition of the *Weekly Dig* newspaper. April 22-May 24, Tue-Sat 10am-5:30pm. 14 Newbury St, Boston. 617.262.0550 or alexis@howardyezerskigallery.com.

Huret & Spector Gallery: PixelNation 2-An exhibition of computer animation and new media. This exhibition of computer animation and new media work by students at Emerson College represents the cutting edge of the next generation of new media artists. April 28-30, Fri 11am-5pm, Sat 1-5pm. Opening Reception, Thu April 28 6-8pm. 10 Boylston Place, 6th floor, Boston. 617.824.8329.

HyperArtSpace: Fuzzy Dreamz. Dr. Hugo's geography of dreams is featured in the Festival's online gallery at gallery.bostoncyberarts.org. Ongoing, 24/7.

Judi Rotenberg Gallery: The Nudes. Mary Ellen Strom restages a series of paintings of female nudes, with live models set and videotaped with a high-definition video camera. April 22-May 7, Tue-Sat 10am-6pm. 130 Newbury St, Boston. 617.437.1518 or info@rotenberggallery.com.

Judi Rotenberg Gallery: Itinerant. Blending voices of characters both fictional and first-person, Teri Rueb's "Itinerant" presents a view of Boston from the inside. Participants write their responses to the work on the project's website. *Commissioned by New Radio and Performing Arts, with funds from Jerome Foundation and LEF Foundation.* April 22-May 7, Tue- Sat 10am-6pm. 130 Newbury St, Boston. 617.522.3856 or newradio@turbulence.org, or www.turbulence.org.

Massachusetts College of Art: Bridge::Breach. This exhibition brings together cyber-artwork by graduate students at Emerson, MIT, Mass College of Art and The School of the Museum of Fine Arts. April 25-May 10, 10am-6pm. Patricia Doran Gallery, 600 Huntington Ave, Boston. 617.201.8590 or bridgebreach@gmail.com.

Massachusetts College of Art: Graduate Thesis Show. "Immersion 05" by Michael Sheridan and "Proximity Lab" by Evan Karatzas are among the featured works. April 27-May 7. Opening Thu, April 28, 5-8pm. Paine and Bakalar Galleries, 621 Huntington Ave, Boston. 617.879.7333 or msheridan@igc.org.

Massachusetts College of Art, Studio of Interrelated Media (SIM): Phenomena. SIM faculty and students reprocess, reformulate, and reshape technology and information into works of art. The show opens with a live presentation by John Holland and Josh Coswell (see details under Performances). April 27-May 4, 10am-6pm. Opening Wed, April 27, 6pmmidnight. 621 Huntington Ave, Boston. linamariagiraldo@hotmail.com.

Mills Gallery at the Boston Center for the Arts: Reciprocal Illumination. Sculptor Bruce Bemis creates a site-specific installation with multiple film and video projections. April 8–June 5, Wed-Thu 12-5pm, Fri-Sat 12-10pm, Sun 12-5pm. Opening Fri, April 8, 6-8pm. Artist Talk Thu, April 21, 6–8pm. 539 Tremont St, Boston. 617.426.8835 or millsgallery@bcaonline.org.

MIT Museum: The Body + *See listing under Ideas in Motion.*

MIT Stata Center: COLLISIONseven, chance. This is the seventh event in the popular Collision series, exploring chance in science, robotics, artificial intelligence, art, and more. April 23-May 8, 10am-5pm. Opening Fri April 22, 6-9pm. Stata Balcony, 3rd floor, 32 Vassar St, Cambridge. 617.452.2852 or jrb@csail.mit.edu.

New Bedford Art Museum: Work from the Digital Atelier. The Museum exhibits work by Dorothy Simpson Krause, Bonnie Lhotka, and Karin Schminke. March 10-May 8. Wed- Sun 12-5pm, Thu 12-7pm. 608 Pleasant St, New Bedford. 508.961.3072 or ww.newbedfordartmuseum.org.

New England Institute of Art: Cyberaction. "Q4U" by renowned Beijing-based new media artist Feng Mengbo is *2005 Boston Cyberarts Festival Events* featured, plus work by NEIA students and faculty. April 22- May 8, Mon-Thu 8:30am-8pm, Fri 8:30am-5pm, Sat 9am-3pm. April 26, 7 pm, Artist Talk with Feng Mengbo. 10 Brookline Place West, Brookline Village. 617.582.4442 or www.aine.artinstitutes.edu.

Photographic Resource Center: Land/Mark-GPS, Locative Media, and Photography. This exhibition features the work of Margot Kelley, Brooke Knight, Joshua Winer, working with global positioning (GPS) technology, webcams, geo-caching and more. April 8-May 5. 832 Comm Ave, Boston. 617.975.0600 or www.prcboston.org.

Photographic Resource Center Online: Globe and Dead Pixel. Two videos by Lior Neiger are online at www.bu.edu/prc/neiger.htm. May 1-31, 24/7.

South Shore Art Center: TechArt II. This national exhibition includes original digital photographs, prints, sculpture, collages and more. April 15-May 29. Mon-Sat 10am-4pm, Sun 12-4pm. Opening Fri, April 15, 6-8pm. Bancroft Gallery, 119 Ripley Rd, Cohasset. 781.383.2787 or info@ssac.org.

Space 200 Corporate Commands: Market Place Center. iKatun presents an exhibition of web-based work. April 22-May 31, Mon-Sat 9am-6pm and by appointment. 200 State St, Boston. 617.501.2441 or info@ikatun.com .

STUDIO Soto: New Media Art from Finland. Finland is known for its strong film/video, multimedia, and interactive work. This project features works by the Finnish artists' collective AV-Arkki that focus on experimentation in the US and Europe in the 1950's-1970's. *Presented by Boston Cyberarts and Independent Film Festival of Boston; sponsored by AV-Arkki, LEF Foundation and FRAME Fund for Finnish Cultural Exchange.* April 15-May 15, Mon-Fri 10am-5pm. 63 Melcher St, Boston. BostonAV_arkkishow2005@yahoo.com.

UMass Dartmouth Design Department: Senior Photography Exhibition. This exhibition showcases work by seniors at UMass Dartmouth, including digital and traditional photographic prints, installations and assemblage. April 10-April 27, Sun-Thu 11am-6pm. Main Gallery, College of Visual and Performing Arts, 285 Old Westport Rd, North Dartmouth. 508-999-8010 or jnunes@umassd.edu.

Wellesley College Jewett Art Gallery: History of the Future-The Imaginary 20th Century. How was the future imagined before it took place? This exhibition presents a sensory, experimental view of this forgotten vision. April 21-May 9. Wellesley College, Wellesley. 781.283.3775.

Performances

American Composers Forum New England and Berklee College of Music: Sonic Circuits XII International Electronic Music Festival-From Freex to Geex. This concert event features the latest electronic music by Berklee College of Music faculty, students, and alumni and special guest Vjs Clitch Crew. Sat, April 23, 7:30pm. Berklee Fenway Recital Hall, 22 Fenway Rd, Boston. 617.338.4392, acfne@tbf.org, www.soniccircuits.com.

Ideas in Motion: Dance Performances *– See listings under Ideas in Motion.*

Institute of Contemporary Art: Wadada Leo Smith and Ikue Mori duo. Trumpeter-composer Smith and laptop musician Mori make their first appearance in the U.S. outside New York. Sat,

April 30, 8pm. ICA Theater, 955 Boylston St, Boston. 617. 927.6605 or ranka@icaboston.org.

Massachusetts College of Art, Studio of Interrelated Media (SIM): Voices of Earth-A Global Symphony. This musical simulation of acoustic phenomena computer-controlled in real time features programming by Josh Caswell and sound design by John Holland. Wed, April 27, 6pm. Godine Family Gallery, 621 Huntington Ave, Boston. 617.879.7469 or linamariagiraldo@hotmail.com.

Museum of Fine Arts: The Books. Electronic music composer Nick Zammuto, multi-instrumentalist Paul de Jon, and guests Keith Fullerton Whitman and Greg Davis collage instruments with field recordings, found sounds, and popculture samples. Fri, April 29, 8pm. Remis Auditorium, MFA, 465 Huntington Ave, Boston. 617-369-3306.

Public Art

119 Gallery at the Back Bay Fens: One Pixel. A satellite component of the exhibit "On the Map," this is a public collaboration in which visitors will document the specific 30x30 meter area on the ground that is represented by a single pixel in a Landsat7 satellite image. A project of the Boston Arts Academy, hotographic Resource Center, and the Royal Jelly Collective. April 22-May 8. Near the Rose Garden, between Park Drive and the Fenway, Boston. www.119gallery.org.

Boston Art Windows Project/Collision One. This joint project of Mayor Menino and the City of Boston, the Boston Redevelopment Authority (BRA), and the COLLISIONcollective. is a curated show of envelope-pushing new media artwork shown behind commercial glass. *Sponsored by Millenium Partners-Boston and the Druker Company.* Apr 1- May 31. Windows at 22-24 and 34 Bromfield St and North side of Avery St, Boston. 617.452.2852 or jrb@csail.mit.edu.

Montserrat College of Art and the Northeast Institute for Analog Studies: One-Minute Video Festival. This exhibition features online video works created by Montserrat students and alumni, projected onto windows. Fri, April 29, 7pm (Rain date, Sat, April 30, 7pm). 292 Cabot St, Beverly. 978.922.8222 x1204 or gallery@montserrat.edu.

Neponset River Watershed Assn: Anadromous Awakening-Landscape Mosaics by Joseph Emmanuel Ingoldsby. Fish life is depicted

through banners, large floating archetypal fish forms, and images projected on the water vapor from the falls. April 23, 30, May 7, 1-8 pm, Wharf Street off Adams Street Milton Lower Mills. Lectures at 5 pm each day at Milton Yacht Club. 781.837.6163 or www.neponset.org.

Youth

Computer Clubhouse at the Museum of Science: The Computer Clubhouse, a youth program at the Museum of Science, exhibits digital artwork created by Clubhouse members and alumni. April 22-May 8, Sat-Thu 9am-5pm, Fri 9am- 9pm. Museum of Science, One Science Park, Boston.617.589.0462 or orozco@mos.org.