



**Citi Performing Arts Center:  
ArtWeek and City Spotlights  
Leadership Program**

**Boston, Massachusetts**

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# 2015 RUDY BRUNER AWARD PROJECT DATA



# PROJECT DATA

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name **Citi Performing Arts Center: ArtWeek & City Spotlights** Location \_\_\_\_\_ City **Boston** State **MA**

Owner **Josiah Spaulding, President & CEO**

Project Use(s) **Arts and Education**

Project Size \_\_\_\_\_ Total Development Cost **\$32,669,945 (operating budget)**

Annual Operating Budget (if appropriate) **\$32,669,945**

Date Initiated **1976** Percent Completed by December 1, 2014 **50%**

Project Completion Date (if appropriate) \_\_\_\_\_ Project Website (if appropriate) **http://www.artweekboston.org/**

Attach, if you wish, a list of relevant project dates \_\_\_\_\_

## Application submitted by:

Name **Marie Coste** Title **Manager of Grants and Foundations**

Organization **Citi Performing Arts Center**

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## Perspective Sheets:

Organization	Name	E-mail
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Architect/Designer <b>Wilson Butler Architects</b>	<b>Scott Wilson</b>	<b>scw@wilsonbutler.com</b>
Developer _____		
Professional Consultant _____		
Community Group <b>Highland Street Foundation</b>	<b>Noreen McMahon</b>	<b>nmcmahon@highlandstreet.org</b>
Other <b>Teen Leader</b>	<b>Guyclaude Lecossade</b>	<b>guy.lacossade@gmail.com</b>
<b>Massachusetts Cultural Council</b>	<b>Jay Paget</b>	<b>Jay.Paget@state.ma.us</b>

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

- Direct Mailing     Direct Email     Previous Selection Committee member     Other (please specify) \_\_\_\_\_
- Online Notice     Previous RBA entrant     Professional Organization
- Social Media     Bruner/Loeb Forum

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**Josiah A. Spaulding**  
Digitally signed by Josiah A. Spaulding  
DN: cn=Josiah A. Spaulding, o=Citi Performing Arts Center,  
ou=President & CEO, email=jspaulding@citicenter.org, c=US  
Date: 2014.12.09 16:49:59 -05'00'

Signature

Date

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**2015**  
**RUDY BRUNER AWARD**  
**PROJECT**  
**AT-A-GLANCE**



# PROJECT AT-A-GLANCE

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This sheet, the Project Data sheet, and the representative photo will be sent to the Committee in advance as the *Project Overview*.

## Citi Performing Arts Center: ArtWeek and City Spotlights

Project Name

Address 270 Tremont Street

City/State/ZIP Boston, MA

1. Give a brief overview of the project. Approximately 500 words.

The project is comprised of Citi Performing Arts Center (CPAC), a campus of three iconic theatres in the Theatre District of Boston: the Wang Theatre, Shubert Theatre, and Emerson Colonial Theatre. Together, these historically significant and architecturally dazzling venues represent 300 years of performing arts history in Boston, and they are considered the District's 'crown jewels.' They are time capsules, rich in theatre design history and star-studded performances including countless world premieres, theatrical masterpieces, and renowned artists. The Wang Theatre (originally the Metropolitan, and a National Historic Landmark) opened in 1925 and was designed by Clarence Blackall, a leading American theater architect who also designed 12 other major Boston performance venues. The Metropolitan/Wang Theatre was saved from destruction in the 1980s and restored by Citi Center to its original grandeur. The Emerson Colonial Theatre (originally the Colonial Theatre), also designed by Blackall, is the oldest continuously operating theater in Boston and sparked a theater building boom, including later the Shubert Theatre, dubbed the "Little Princess" of the Theatre District.

In the past five years after a major strategic planning process, CPAC has created two new programs and initiatives that reimagine what public art engagement means: ArtWeek Boston, a biannual festival curated across the city; and the City Spotlights Leadership Program, a summer employment and leadership training program for underserved teens from Boston with little or no arts training. Citi Performing Arts Center aims to spark creativity as a crucial part of the fabric of our society by curating experiences across the entire city of Boston as its canvas – through both ArtWeek and the City Spotlights Leadership Program – performing in Boston Common, at train stations, in community centers, in libraries, on public plaza steps, with the home base of its campus of three grand theatres that serve as a second home and a second family for teens who participate, many of whom at-risk and underserved. At the theatre, in the words of the teens themselves, they find a second "family" and learn how to become confident agents of positive change through their own creativity.

This project is comprised of a new model for urban collaborative arts engagement, using the entire city and all of its neighborhoods. Rather than one physical space, this approach instead has a goal to bring programming out to neighborhoods and spaces where people live, congregate, and socialize. We believe it is just as important to nurture creativity in public places, as much as inside the halls of our venues.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.) Approximately 500 words.

Citi Center is a leading nonprofit performing arts organization in the nation, and is also a leader in programming that engages the public in new ways, increasing the artistic vibrancy of urban neighborhoods through place-based creative experiences, as well as changing lives of underserved youth through education programs. Citi Center's program ArtWeek has been nationally and locally recognized as a model for collaborative urban arts engagement; Americans for the Arts said in July 2014, "...Citi Performing Arts Center has demonstrated the best practices of art 'festivalization' with its biannual organization of ArtWeek Boston... not only did it gain city-wide attention and participation, it transformed the space of the city into a celebratory salute to the conglomeration of talent and creativity hidden within the greater Boston area." Launched in fall 2013, in only one short year this biannual, 10-day celebration of Boston's creative vibrancy has since blossomed into an event that was named "Best of the New" by Boston Globe Magazine in 2014, recognized by Americans for the Arts as a best practice for cities to engage the public in arts experiences, and named the winner of BostInno's 2014 50 on Fire Award (an award that recognizes forward thinking innovation for the future of Boston) in the Arts and Entertainment category. ArtWeek draws people to unexplored areas of Boston; and brings people out of their usual comfort zones to experience the city in a new way.

Meanwhile, the City Spotlights program has garnered recognition for its impact on making Boston a better place for at-risk teens, many of whom facing very challenging situations at home. These teens learn to become leaders. This summer employment program provides paying jobs to underserved teens who learn leadership, advocacy and career development skills through the arts. In 2014, Citi Center received the Ad Club's Rosoff Non-Profit Initiative Award, a prestigious Boston honor bestowed on organizations for visionary work toward creating a more diverse community and an inclusive environment to better serve the needs of a diverse population. In particular, the award highlighted the City Spotlights Leadership Program.

Both of these programs are inventive approaches to urban issues: they represent a new way of looking at theater campuses and their presence in an urban environment. We see the theatre campus as home base, for core education program students such as City Spotlights teens. Then, programming fans out from there, spilling into urban spaces to transform the city three times per year: ArtWeek Boston in the spring and fall, and the City Spotlights FlashMob Tours during the summer. Programs are no longer only in the lavish proscenium theatre, grand as that experience may be; they are in all of Boston's neighborhoods, making people of all backgrounds feel greater ownership of the theatre and its offerings. Citi Center tangibly increases artistic vibrancy in all Boston neighborhoods, while helping to shape the leaders of tomorrow. In the words of one teen, in an Op-Ed submission about the City Spotlights program to highlight the importance of meaningful job opportunities for urban teens: "Poverty influences me to try and find a better life for myself, one that does not involve a lack of money or limited options. More teens need a summer job like the one I had. Support the Mayor's summer job initiative (and Citi Performing Arts Center's goal to double its program) to reach 12,000 teens next summer with great summer employment opportunities like mine. Ours is a future generation that desires more than just a plain old job – we want to be involved with building a better Boston."

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# 2015 RUDY BRUNER AWARD PROJECT DESCRIPTION



# PROJECT DESCRIPTION

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1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project? Approximately 500 words.

The overarching values of this project are drawn from the mission of Citi Performing Arts Center: to inspire greater appreciation for creativity as an essential component to the fabric of our society. It is a right, not a privilege, for every youth to have a creative life, to experience art, and to express themselves creatively regardless of skill level and/or socioeconomic status, and develop their own creative capital.

A biannual 10-day festival, ArtWeek Boston launched in Fall 2013 to celebrate the vibrancy of cultural and creative communities in the city. Its goal is to create an inclusive context for the public to expand exploration of and engagement with Boston's rich creative resources, explore new artistic opportunities and neighborhoods, and to foster increased collaboration among arts groups and related organizations. There are opportunities for the public to immerse themselves in nontraditional creative experiences (such as creating impromptu art, meeting artists one on one, performances in unusual spaces) held in a variety of places such as parks, restaurants, and train stations. Series events are free or up to \$50 and open to all. Based on a sample of past attendees, 49% of event attendees were new to their host organizations, 79% of respondents said they would seriously consider returning to the organization they had visited for the event outside of ArtWeek, and 57% said that ArtWeek events had led them to explore a neighborhood that they did not live in. According to the Director of the Boston Arts Consort, "[ArtWeek] is a wonderful way to connect Boston artists in partnership to the greater community... It's made us connect with people we might not have... before."

The City Spotlights program is aligned with the City of Boston's youth job creation initiative that addresses a significant dearth of jobs available for adolescents compared to previous years. The seven-week paid jobs program strengthens creative and leadership skills for underserved Boston teens with raw artistic potential who respond better to creative environments not typically available in school or more traditional careers. Through an intensive format led by local teaching artists and working professionals, the program uses the arts – and the Wang and Shubert Theatres – to inspire and engage at-risk teens in collaborative skill-building, career development, and leadership training. For their paid position, teens design, plan and lead workshops and presentations on a social justice topic (e.g. equality, anti-bullying) in Boston community centers, public locations and parks, and create performances throughout the city for a total of 15,000 to 20,000 people and 1,000 community youth center participants each year, as well as a formal annual presentation advocating for the arts at the State House. Teens use what they have learned to create workshops on social justice topics for children, and perform 'Flashmobs' across the city during a one-week summer tour; in 2014, they met Boston Mayor Walsh who attended their tour on Boston Common.

Through ArtWeek and City Spotlights Summer Leadership Program, we hold the following values at the core of this work: inclusivity and affordability, partnership, boldness, innovation, interactive participation, and commitment to community. Using the entire city as the location, Citi Center aims to bring unexpected encounters with creativity and inspiration to every street corner to any person. We can turn the theatre inside out: it is no longer a building, it is the entire city. In turn, we hope to inspire a greater appreciation of creativity and of the vibrant artistic community of Boston. In terms of trade-offs, the format of both ArtWeek and City Spotlights invites the participants to create the content themselves and take ownership: teens create the community workshops using themes relevant in their own lives, while participating partners in ArtWeek across the city create their own events and experiences and serve as host sites (with guidance and technical assistance from CPAC). While this invites a wide range of potential outcomes, and creates programming dispersed and not onsite within the parameters of the theatre, Citi Center believes that this inclusive and open-ended curation of content encourages public ownership of creativity. We are therefore willing to discover the unknown with our partners, communities, and teen leaders.

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve?

How many people are served by the project? Approximately 500 words.

ArtWeek has been successful in creating very unusual events that challenge the status quo of how the public participates in creative experiences, and brings these encounters to the neighborhoods where people live. The program has helped create a viable model for making this practice a regular event, and part of a city's annual calendar and culture. Such a series installs a new tradition of creative place-making that will now happen twice a year and is already happening in other towns in Massachusetts. ArtWeek has enlivened neighborhoods; created new partnerships between local businesses and arts groups to knit creativity into our city; brought people to new neighborhoods to get inspired and experience creativity in an innovative and unusual way; brought free and affordable experiences to large groups of people; and has become a new citywide tradition. It has reached thousands of people since inception and has expanded for each subsequent series. It serves all Boston residents, visitors, local businesses, artists, non-profit arts organizations and groups, and helps the city of Boston to build vibrancy in and connection between all the neighborhoods involved. In addition, collaborations focused on creativity and art are formed between partners who do not often work together: restaurants, retail outlets, artists, companies, schools, community organizations, municipalities, and nonprofit organizations, among others. Partners like the Boston Redevelopment Agency and the Mayor's Office of Arts, Tourism, and Special Events, are enthusiastic about ArtWeek's potential to link to existing efforts (e.g. Fairmont Indigo Cultural Corridor, Main Streets) and stimulate new ones (e.g. Theatre Cultural District designation, Downtown Crossing revitalization).

Since inception, the program has reached low income neighborhoods in Boston and attracted visitors and residents from outside those neighborhoods to discover new cultural experiences there. Examples include an art crawl in Roxbury hosted by Discover Roxbury; a new public art installation in Fort Point; one-on-one artist meet and greets in the South End; and an 'unexpected cabaret' offering the chance for guests to take the stage themselves at Dorchester's Strand Theatre, followed by a dessert reception with the cast at a nearby restaurant. ArtWeek has had a presence in Dorchester, Roxbury, and the South End since it launched, and since then has expanded to Somerville, Fort Point, Jamaica Plain, Cambridge and East Cambridge, and Lowell. Based on a sampling from fall 2014 attendees, Citi Center found that the program has the potential to introduce Boston residents and tourists to new creative organizations that they would enjoy visiting again; to inspire residents to explore new neighborhoods and thereby help to increase the artistic vibrancy and livability of communities; and to continue expansion due to popularity and public interest.

Meanwhile, Citi Center's education programs address the needs of the city's youth, who directly have the future of the city in their hands. It is their goals and dreams, and their challenges, which will comprise the Boston of the future. The City Spotlights Leadership Program is designed for underserved teens ages 15 to 19 in Boston, and addresses three important community needs: summer employment for urban teens; linking workforce development and creativity, a recognized core asset in the careers of the future; and strengthening '21st century skills, those that provide the foundation for career success today, including creativity, information literacy, collaboration, and responsible citizenship. Yet, many studies suggest that despite many efforts, creativity is stifled and not emphasized in education systems. As budgets cut arts programs and the emphasis goes to testing more and more, the very creativity that buoys innovation is being marginalized. Innovation has always been the backbone of our cities and communities at their best. Therefore, programs like City Spotlights – that build creativity for underserved teens who otherwise face very challenging situations at home, that provide leadership development, and that shape the leaders of tomorrow, giving them opportunities they need to give them a chance as the economy creates a more competitive job sector – are crucial for a city to be truly excellent and forward-thinking.

3. Describe the key elements of the development process, including community participation where appropriate. Approximately 400 words.

Each ArtWeek series is conceived through an open Request for Proposal (RFP) process. The biannual RFP is distributed to Citi Center's network of community partners, educational institutions, peer nonprofit organizations, past community partners, restaurants and retail companies, and the business community. CPAC's goal is to be inclusive and involve all those applicants who wish to participate. The RFP focuses on three tenets for successful ArtWeek events: 1) Uniqueness/Wow Factor –one-of-a-kind, compelling, innovative, and not typically available to the general public. 2) Economic/Community Impact – each event illustrates how local community partnerships contribute to "creative placemaking." The event drives community benefits, increases economic impact, and/or creates a place-based experience specific to a neighborhood. 3) Quality – the artistic/cultural quality of their proposed event. Through one-on-one meetings and group information sessions held at the Wang Theatre, Citi Center then works closely with all applicants to coach organizations toward these three success factors. To gather community input and help shape future series that resonate with public interest, Citi Center is conducting several focus groups with Boston residents, millennials, artists, and arts advocates from all disciplines to determine their point of view about what determines successful ArtWeek events. Citi Center has also built a strong network of relationships with major media and promotional sponsors (including television, radio, internet, social media, video, and transportation partners) to bring public attention to the creative community of Boston. At the end of fall ArtWeek 2014, media sponsors had generously provided a 1:5 match (dollars: bonus value) for a media campaign generating 40 million total paid and bonus advertising impressions in print and digital media – greatly increasing awareness across the Boston and the New England region. Citi Center's media partners have expressed they will continue this commitment to in-kind media support. Through ArtWeek, Citi Center has embarked on new models of public/private partnerships and shaped a new standard for collaborative arts engagement in a city that has been recognized nationally by Americans for the Arts and regionally by Boston-area agencies.

The City Spotlights program is planned each year in close collaboration with its education committee, comprised of leaders in education in the city of Boston; and with the Teen Leaders themselves who, through a Teen Council during the school year, help to plan future summer programs and help interview teaching artists, to ensure that the teaching artists have an approach that will resonate with and work for the teens in the program.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable. Approximately 400 words.

The budget in FY15 for ArtWeek is \$309,000 (two 10-day festivals) for program expenses, marketing and advertising, public relations, website hosting and maintenance, and staff administrative costs. Funding sources include presenting sponsorship support from the Highland Street Foundation, as well as contributions from ArtPlace America, the Greater Boston Convention and Visitors Bureau, and individual fundraising in addition to significant media in-kind support. The budget in FY15 for the City Spotlights Summer Leadership Program is \$140,000, including program expenses, teaching artists, teen wages, guest speakers, and production costs for performances. Wages for teens are supported by the Boston Youth Fund and the John Hancock MLK Scholars Fund, and Citi Center raises the remainder from foundations and corporations as well as individuals. In 2014, after expanding from five to seven weeks the previous year and increased participant wages from a small stipend to minimum wage at 25 hours per week (\$1,500 per teen), Citi Center's Board has approved a plan to double the program in 2015 from 30 to 60 paid positions for teens due to far more applicants than CPAC is able to support (115 auditions and 31 spots last year, 13 of which taken by returning Teen Leaders). Citi Center is seeking funding from foundations and individuals to support the doubling of City Spotlights in 2016.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings? Approximately 400 words.

ArtWeek has resulted in a new model for public/private partnerships that has the potential to resonate nationally and be used as a model; funding from ArtPlace America, and the recent award by BostInno in the Arts and Entertainment category, emphasize this potential. In addition, partnership is at the core of ArtWeek events, including collaboration between an arts/cultural/entertainment entity and a neighborhood organization or business. This goes beyond the usual and truly begins to nurture a regular tradition year to year, season to season, of widespread collaboration focusing on one thing: creativity and one-of-a-kind encounters with art that would not be possible on any given day, that are unique and inspiring for participants. This is a significant model for artistic, creative public/private partnerships. ArtWeek strengths include fostering an environment for innovative thinking about how the public engages with art and creativity, and where this exchange takes place. It is no longer just in the museum, the performance hall, it can now be in the street, in a restaurant, on a street corner – anywhere that the city can imagine, as long as it is inventive, and unusual. This biannual challenge to the Boston creative community will keep it on its toes, and the format has been recognized by Americans for the Arts already as a national model.

City Spotlights is distinguished from other urban programs like it in that it has a particularly strong focus on advocacy and community service, through the arts. Through a dedicated Advocacy Block, teens immediately put their new skills into action by going to the State House every year and learning to personally make a difference in a real world setting. Many of these teens express they would not have imagined themselves in this kind of position, talking with state representatives about public policy topics, at the beginning of the program. By the end of the program, teens become more confident about speaking their minds and using their knowledge and skills to bring about social change. The session culminates in Leaders conducting a formal presentation for local policymakers at the State House. Teens learn to become leaders by doing – creating and leading workshops for younger people from their own communities, as well as peers.

City Spotlights is also unique in that it teaches and develops important life skills – advocacy, being a responsible citizen, career development, presentation and communication skills, confidence – through the vehicle of the arts. The arts "Specialty Block" is a central aspect of the program, and helps to develop each teen's unique artistic voice to find their own special method of communicating on important issues.

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**2015**  
**RUDY BRUNER AWARD**  
**PUBLIC AGENCY**  
**PERSPECTIVE**



# PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name \_\_\_\_\_ Title \_\_\_\_\_

Organization \_\_\_\_\_ Telephone (    ) \_\_\_\_\_

Address \_\_\_\_\_ City/State/ZIP \_\_\_\_\_

Fax (    ) \_\_\_\_\_ E-mail \_\_\_\_\_

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**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements). Approximately 400 words.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them? Approximately 400 words.

## PUBLIC AGENCY PERSPECTIVE (CONT'D)

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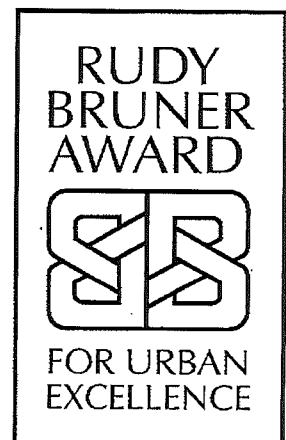
3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities? Approximately 400 words.

5. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

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**2015**  
**RUDY BRUNER AWARD**  
**PUBLIC AGENCY**  
**PERSPECTIVE**

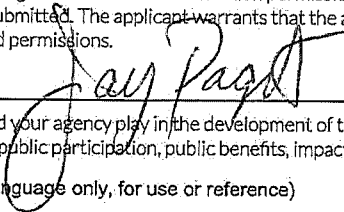


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Name	Jay Paget	Title	Program Director, Cultural Facilities Fund
Organization	Massachusetts Cultural Council	Telephone	(617) 858-2723
Address	10 St. James Avenue, 3rd Floor	City/State/ZIP	Boston, MA 02116
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Signature		Date	12/9/14
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1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements). Approximately 400 words.

(Suggested language only, for use or reference)

- The Massachusetts Cultural Council has supported Citi Performing Arts Center through significant grant support, both general operating and capital, for multiple decades.
- We have provided numerous grants for important facilities needs for the Wang and Shubert Theatres, including most recently six-figure grants for HVAC system upgrades and new sound systems, and five figure grants for general activities under our Cultural Investment Portfolio program.
- For all grants we have required detailed impact statements and reports, financial reporting in accordance with the Cultural Data Project.
- We have also asked Citi Center to participate in advocacy activities to advance MCC's cause, and site visits with other arts organizations to promote partnership and sector-wide peer awareness and collaborative learning.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them? Approximately 400 words.

- Citi Center has truly been a leader in historic preservation of iconic theatres in Boston, particularly in the Theatre District. In 1987; Citi Performing Arts Center, then the Wang Center for the Performing Arts, expanded its campus and education programs, and fundraised \$9.8M in 1990 to support the Wang Theatre's renovation, saving the historic Boston Landmark from demolition and returning the theatre to the grandeur of its 1925 origins.
- Today, Citi Performing Arts Center is the steward of three of the most iconic theatres in New England, including the oldest continuously operating theatre in Boston – the Colonial Theatre; and the lavish hall with the largest stage in New England, the Wang Theatre. As an illustration of the rich history these iconic landmarks carry, some of the performers who have taken the stage in these halls include: W. C. Fields, Fannie Brice, Irving Berlin, The Marx Brothers, Fred Astaire, Cole Porter, Paul Robeson, Ethel Barrymore, Tallulah Bankhead, Gertrude Lawrence, Bella Lugosi, Ethel Merman, Lawrence Olivier, Henry Fonda, Helen Hayes, Orson Welles, James Earl Jones, Yul Brynner, Will Rogers, Carol Burnett, Bob Hope, Danny Kaye, Jessica Tandy, Barbra Streisand, Julie Harris, Katharine Hepburn, Bob Fosse and Tommy Tune. In 1925, when the Wang (then called the Metropolitan) was built, it was hailed as a magnificent movie "cathedral," reminiscent of the splendor of a Louis XIV palace and was considered historically the most important Boston landmark of "the Roaring Twenties."

**Challenges and trade-offs:**

- Every day, CPAC is challenged by the critical task of preserving their spectacular architecture and adapting them for the 21st century – and by raising the necessary funds. These projects must be prioritized according to available funds and so therefore some work is deferred according to a carefully devised schedule. Upcoming projects that need to be completed and fundraised for include repairing the Shubert Theatre façade, roof and interior stairwell; and securing 1:1 matching funding for a recently-awarded \$360,000 Cultural Facilities Fund grant for a new sound system (\$1 million total FY15).

## PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

- Founded in 1976, Citi Performing Arts Center is one of the nation's foremost nonprofit performing arts institutions generating an average economic impact of \$70M annually. With a strategic commitment to broad-based access and community outreach, Citi Center serves the full breadth of Boston's diverse population with culturally relevant, multidisciplinary performing arts and arts education programming. Over the last five fiscal years, Citi Center has welcomed more than one million patrons to over 600 performances at the Wang, Schubert and Emerson Colonial Theatres, and over the past twenty years has served more than 200,000 children, youth, and families with award winning educational programming.
- Built in 1925, The Wang Theatre is listed on the National Register of Historic Places under its original name, The Metropolitan Center. Just as building new facilities is important to continually innovating the physical space of excellent cities, it is equally important to preserve the rich history and character of historically significant structures such as the Wang Theatre.
- These theatres have anchored the historic Theatre District for over 85 years. Since the early days when New Englanders fondly called the magnificent Wang Theatre the "People's Palace," Citi Center continues to be steadfastly committed to providing diverse, high-quality, culturally relevant performing arts and arts education programming for audiences of all ages, ethnicities, and socioeconomic backgrounds.
- These theatres also provide space for events and functions ranging from small private affairs to New England School of Law's annual commencement as well as educational ceremonies for other institutions such as Massachusetts Institute of Technology. Citi Center is home to one of the city's most treasured performing arts groups, the Boston Lyric Opera, and is the venue for showcasing non-profit programs such as a dance series presented by Celebrity Series of Boston and Express Yourself! By providing lower-cost facility fees, the value of Citi Center's non-profit discounts and programming has exceeded \$6 million since 2008 alone.
- With an annual operating budget that averages \$29 million, and generating an economic impact of over \$70M annually, Citi Center is New England's largest cultural venue. The organization plays a unique and vital role in the cultural life of Boston, serving the community as an integrator, honoring all aspects of the performing arts, including dance, opera, Broadway, classical and popular music.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities? Approximately 400 words.

- From the programmatic perspective, new models of public/private partnerships have certainly been developed by Citi Performing Arts Center.
- For example, Citi Center's program ArtWeek has resulted in a new model for public/private partnerships that has the potential to resonate nationally and be used as a model; funding from ArtPlace America for ArtWeek emphasizes this potential. Examples of public/private partnerships created through ArtWeek include a strategic outreach to the State of Massachusetts' Creative Economy Director resulting in a pilot with Lowell that developed into an ArtWeek presence now in that city. Another developing partnership is with the City of Boston's Main Streets Initiative, which included a presentation to over 25 Main Street Executive Directors and resulted in three active neighborhood partnerships. Additional conversations were initiated with the Cambridge and Somerville Cultural Councils, and partnerships have been formed with the MBTA and Hubway Bicycles, multiple media agencies and companies, and several city-related departments.
- In addition, the requirement for all events is that there must be some type of partnership between an arts/cultural/entertainment entity and a neighborhood organization or business. This goes beyond the usual and truly begins to nurture a regular tradition year to year, season to season, of widespread collaboration focusing on one thing: creativity and one-of-a-kind encounters with art that would not be possible on any given day, that are unique and inspiring for participants. This is a significant model for artistic, creative public/private partnerships.
- While many of the Center's education programs do use a tried and true partnership model (with community centers, libraries and schools, which is an important element), Citi Center's education programs also partner with businesses in an unusual way. The City Spotlights program hosts guests from the professional community in a mentoring series called Power Lunches in which leaders in various fields talk about how creativity influenced their career paths. Guest speakers from the private sector also teach workshops and sessions for teens on their area of specialty, and how that relates to creativity and leadership.
- These two channels of partnerships emphasize the connection that great cities should place between creativity, the arts community, and the private business community that greatly benefits from this exchange.

5. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

- Citi Center has received commendation for its prominent role in Boston's tourism industry and for its significant contributions to the local economy from the Greater Boston Convention & Visitors Bureau, the Downtown Boston Business Improvement District, and the Mayor's Office of Arts, Tourism & Special Events. Citi Center has been cited as a best practice institution for featuring award-winning programs onstage and off and for aligning itself with strategic partners. In 2011, the Citi Wang Theatre was named #7 in the world among top grossing 5,000-seat venues by Billboard, the leading music business magazine.
- Most recently, Citi Center's strategic balanced scorecard and hybrid business model were the focus of a case study created by the Tuck School of Business at Dartmouth, highlighting efforts to use a hybrid business model to drive fundraising for facilities and operations.

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**2015**  
**RUDY BRUNER AWARD**  
**OTHER**  
**PERSPECTIVE**



# OTHER PERSPECTIVE

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Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name \_\_\_\_\_ Title \_\_\_\_\_

Organization \_\_\_\_\_ Telephone (    ) \_\_\_\_\_

Address \_\_\_\_\_ City/State/ZIP \_\_\_\_\_

Fax (    ) \_\_\_\_\_ E-mail \_\_\_\_\_

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**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

1. What role did you play in the development of this project? Approximately 400 words.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

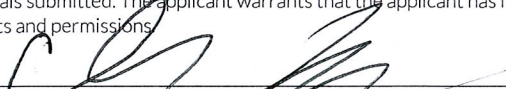
# COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Christopher Byner	Title	Interim Executive Director
Organization	Boston Centers for Youth & Families	Telephone	(617) 635-4920
Address	1483 Tremont Street	City/State/ZIP	Mission Hill, MA 02120
Fax	(617) 635-4524	E-mail	Christopher.Byner@Boston.gov

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Signature		Date	12/4/14
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1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

As the City of Boston's largest youth and human services agency, BCYF provides programs and services for children and families through our citywide network of 35 community centers. BCYF community centers enhance the quality of life for Boston residents of all ages through critical programs ranging from early childhood and Out of School Time programs to workforce development, youth violence prevention and intervention programming, adult education, and senior programs, as well as arts, recreation and enrichment activities for all ages. We design our programming in alignment with our ACES Framework (Arts, Community & Civic Engagement, Education and Sports, Recreation & Fitness), and would not be possible for BCYF to offer the number and variety of enriching programs if it were not for the partnership of strong and generous organizations like Citi Performing Arts Center.

For many years, we have partnered with Citi Performing Arts Center on their youth education programs, including Interactive Readings/Stories Alive, and the City Spotlights Leadership Program. Both of these initiatives include interactive arts programming for Boston youth from neighborhoods and communities with little to no access to such activities.

Throughout the year, BCYF works closely with Citi Performing Arts Center's education team to select the neighborhoods and communities that will most benefit from their programming. Using program data and staff recommendations, we choose the neighborhood centers that will benefit most from Citi Center's programs.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

Nearly 104,000 children and youth call the city of Boston home; and Boston Centers for Youth & Families is deeply committed to providing opportunities that support the positive growth and development of these young individuals. Across every neighborhood of Boston, BCYF Community Centers offer a rich menu of quality opportunities for youth and their families, from summer camps and swimming pools, to sports programs, community cookouts, free drop-in enrichment activities, summer jobs, and more. These programs draw on the natural energy, curiosity, and creativity of children and youth and provide them with the support, resources and positive environment they need to learn, grow and thrive.

BCYF understands that quality programs can lead to positive developmental outcomes for youth, including improved academic achievement and emotional and behavioral health. Utilizing the Advancing Youth Development framework from the Academy for Educational Development, BCYF has targeted six developmental youth outcomes, Self Worth, Belonging & Membership, Responsibility & Autonomy, Physical & Mental Health, Civic & Social Ability, and Intellectual Ability, that are integral in ensuring that youth are prepared for school, work and life.

BCYF is rich with staff who have expertise in youth development and recreation activities, however we have fewer staff who have the expertise and comfort level to provide a wide range of quality arts activities. Arts programs have so many positive impacts on young people's healthy emotional, intellectual, and creative development, and Citi Center's programs provide a way for children in our centers to explore important social topics through creative channels while also helping our staff to increase their experience with offering arts-related activities.

In addition, the City Spotlights program brings teens often from the same neighborhood as our chosen community center back to their home neighborhood. They act as role models for the younger children who participate in the workshops offered by Citi Center and help to address all of these youth outcomes through interactive workshops.

## COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

Citi Performing Arts Center's education programs address three important community needs: summer employment for urban teens (Brookings Institution recently found that the percentage of working teens in the country has hit a new low, due to fewer opportunities increasingly filled by college students and older adults "still shaking off the last recession"); linking workforce development and creativity, a recognized core asset in the careers of the future; and strengthening '21st century skills,' those that provide the foundation for career success today, including creativity, information literacy, collaboration, and responsible citizenship. Yet, many studies suggest that unfortunately despite many efforts, creativity is stifled and not emphasized in education systems.

Both Out-of-School programs at Citi Center that partner with BCYF (City Spotlights Leadership Program, Teen Council, and Interactive Readings) address these needs. For example, the City Spotlights Leadership Program provides leadership, career, advocacy, and community training using the arts to develop the next generation of creative thinkers and leaders. In 2014, teens chose the topic of self-acceptance on which to focus all their work. Using this theme, they created interactive workshops that they presented in our Boston-area community centers (1,143 children at all venues) including: BCYF Jackson/Mann Community Center (Allston); BCYF Shelburne Community Center (Roxbury); BCYF Tobin Community Center (Mission Hill); BCYF Blackstone Community Center (South End); BCYF Leahy/Holloran Community Center (Dorchester); and BCYF Ohrenberger Community Center (West Roxbury).

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

We have had a wonderful experience with this partnership and its development over time. If we were to point out any lessons learned, it might be that we have come to learn that the partnership works better when BCYF's central administration serves as a liaison to facilitate communication and allocation of programs to local centers rather than having each center managing this communication and scheduling directly with the Citi Center. Serving in this role helps to ensure efficient communication to staff at a wide number of sites, as support fair and equitable allocation of program resources to the neighborhoods who will most benefit.

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**2015**  
**RUDY BRUNER AWARD**  
**ARCHITECT**  
**OR DESIGNER**  
**PERSPECTIVE**



# ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name \_\_\_\_\_ Title \_\_\_\_\_

Organization \_\_\_\_\_ Telephone (    ) \_\_\_\_\_

Address \_\_\_\_\_ City/State/ZIP \_\_\_\_\_

Fax (    ) \_\_\_\_\_ E-mail \_\_\_\_\_

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**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. Approximately 400 words.

2. Describe the most important social and programmatic functions of the design. Approximately 400 words.

## ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

---

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project. Approximately 400 words.

4. Describe the ways in which the design relates to its urban context. Approximately 400 words.



# Citi Performing Arts Center Representative Images

Citi Performing Arts Center is a nonprofit innovator and steward of iconic venues, providing arts, entertainment, cultural, and educational experiences to the greater community. Through numerous community outreach educational efforts and partnerships, Citi Performing Arts Center strives to *educate and inspire greater appreciation for creativity as an essential component to the fabric of our society.*



In the **past 25 years**, Citi Performing Arts Center has:

- Restored **2** landmark theatres, both listed on the National Register of Historic Places since 1980
- Re-Opened the historic Emerson Colonial Theatre in 2012
- Hosted **12.2M** paid performance attendees
- Presented **5,100** performances on our historic stages
- Engaged **200K+** arts education program participants
- Spent **\$15.5M** on free arts education and public programming initiatives
- Spent **\$30M** on capital improvement and deferred maintenance
- Invested **\$40M** in cash/non-profit discounts

## ■ Economic Impact

---



**\$70M\***

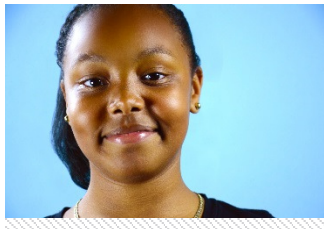
- 3 Theatres
- 972 W-2s (including FT and PT)
- 250,000+ Attendees Annually

\*Economic Impact generated by Americans for the Arts Economic Prosperity Calculator for FY13 – Economic impact as defined by AFTA consists of total expenditures, FTE jobs, household income and government revenue and are averages based on similarly populated communities and are estimates not to be substituted by a customized economic impact study for your community.

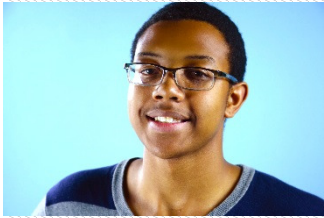


## SIGNATURE PROGRAM

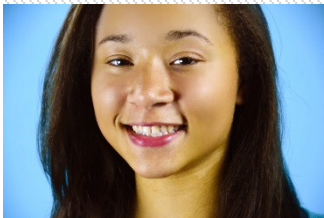
# Citi Spotlights Leadership Program



**Leadership Development** - a series of workshops specialized in such topics as conflict resolution, team-building, problem-solving, responsible decision-making, financial literacy, and effective communication.



**Career Development** - weekly blocks devoted to skill building in areas such as interviewing, auditioning, networking, resume development, professional bio writing, presentation, and time management.



**Community Advocacy** - Teaching as Leadership Trainings in which they learn organization, time management and public speaking skills. Teen Leaders apply these skills by designing lesson plans for their interactive performance workshops at neighborhood community centers.

Teen Leaders represent Dorchester, Hyde Park, Mattapan, Roslindale, Roxbury, South End and Brighton, and 100% of students are non-Caucasian, of which 53% self-report African American.



### By the Numbers – Summer 2014

**30** City Spotlights Leaders (ages 15-19)

**1** Youth Intern (age 19+)

**6** Teaching Artists

**13+** Special Guest Speakers/Artists

**14,125** Audience Members through **99** Street Performances

**1,143** Youth Participants through Leader- led Workshops at **24** Community Center, Camp, and Library sites

**22** Neighborhoods through Street Performances and Community Workshops

**215+** Final Showcase Audience Members

**TOTAL REACH: 15,000+**



City Spotlights FlashMob Tour 2014



City Spotlights FlashMob Tour 2014



City Spotlights FlashMob Tour 2014: Boston Public Library



City Spotlights FlashMob Tour 2014: Boston Common with Mayor Walsh



City Spotlights Community Workshops



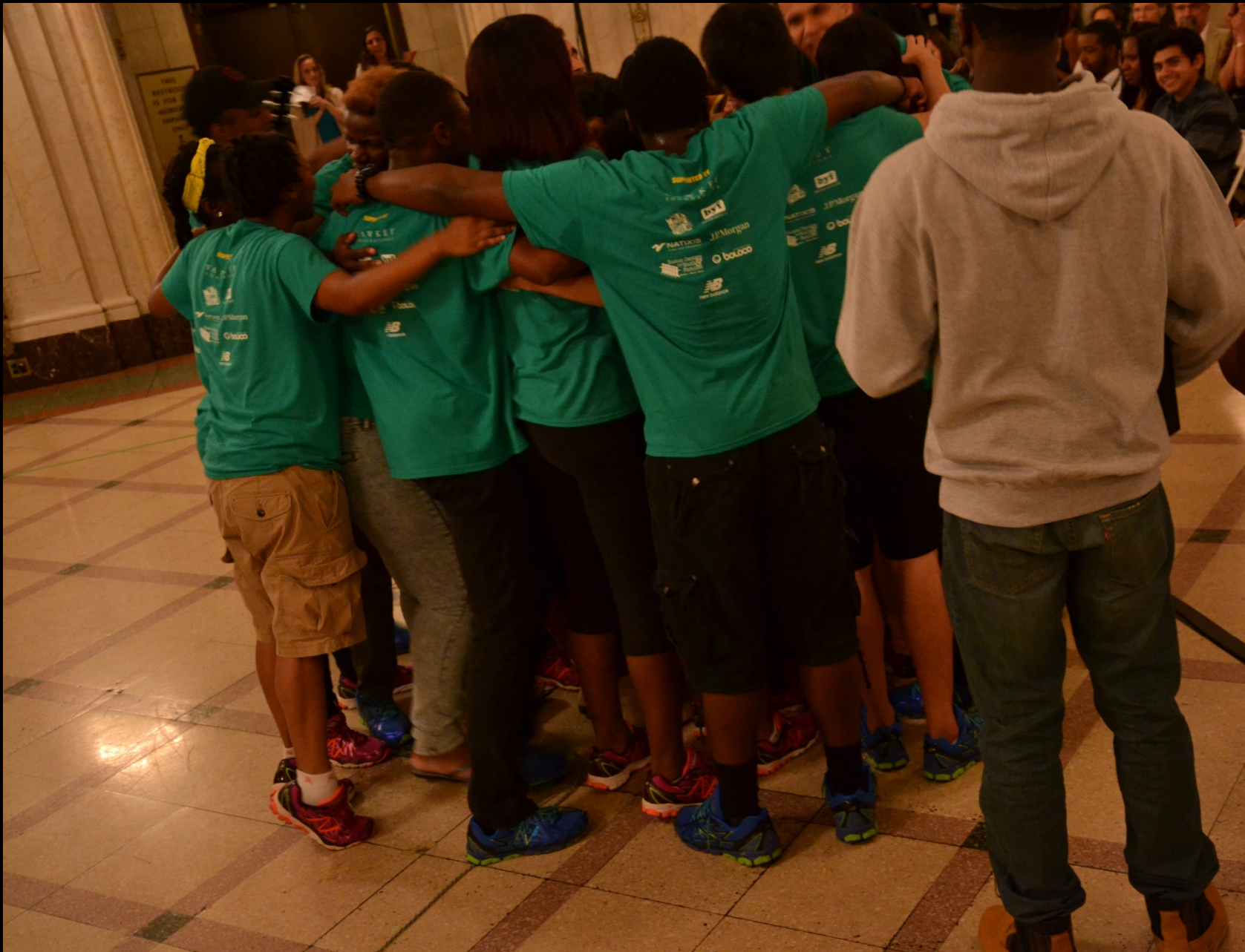
City Spotlights State House Presentation to Representative Cory Atkins



City Spotlights State House Presentation to Representative Cory Atkins



City Spotlights Final Showcase at the Wang Theatre



City Spotlights at the Final Showcase: Group Hug



City Spotlights on Stage at the Wang Theatre



# ArtWeek Boston

ARTWEEK SINCE  
INCEPTION IN 2013  
(FALL13, SPRING14,  
FALL14)

345+ partner  
organizations

165+ events

27 neighborhoods and  
towns

50% of events free

\$923,860+ in media  
bonus value from  
sponsors

14 million media  
impressions

85,000+ website visitors

## Lead as a civic and cultural champion

- **ArtWeek Boston** is a community initiative of the [Citi Performing Arts Center](#), whose mission is to be a champion for nonprofit innovation in Boston and provide arts and entertainment to the greater community
- [ArtWeek Boston](#) is a collection of one-of-a-kind events/experiences over 10 days in the Fall and Spring throughout the area that highlights the quality and diversity of arts, culture, and creative communities in the great Boston area
- Highlighted by Americans for the Arts as a national collaborative model in its [Creative Innovation Series](#) (Summer, 2014)
- “Best of the New” by *Boston Globe Magazine*; Fifty on Fire WINNER by *BostInno* (2014)



ArtWeek Boston: Traces of the Human Body/Arts Emerson & FROST BEAT



ArtWeek Boston Family Activities



ArtWeek Boston: PaintNite at the Pavilion, Boston Harbor Hotel and Traces of the Human Body/ArtsEmerson

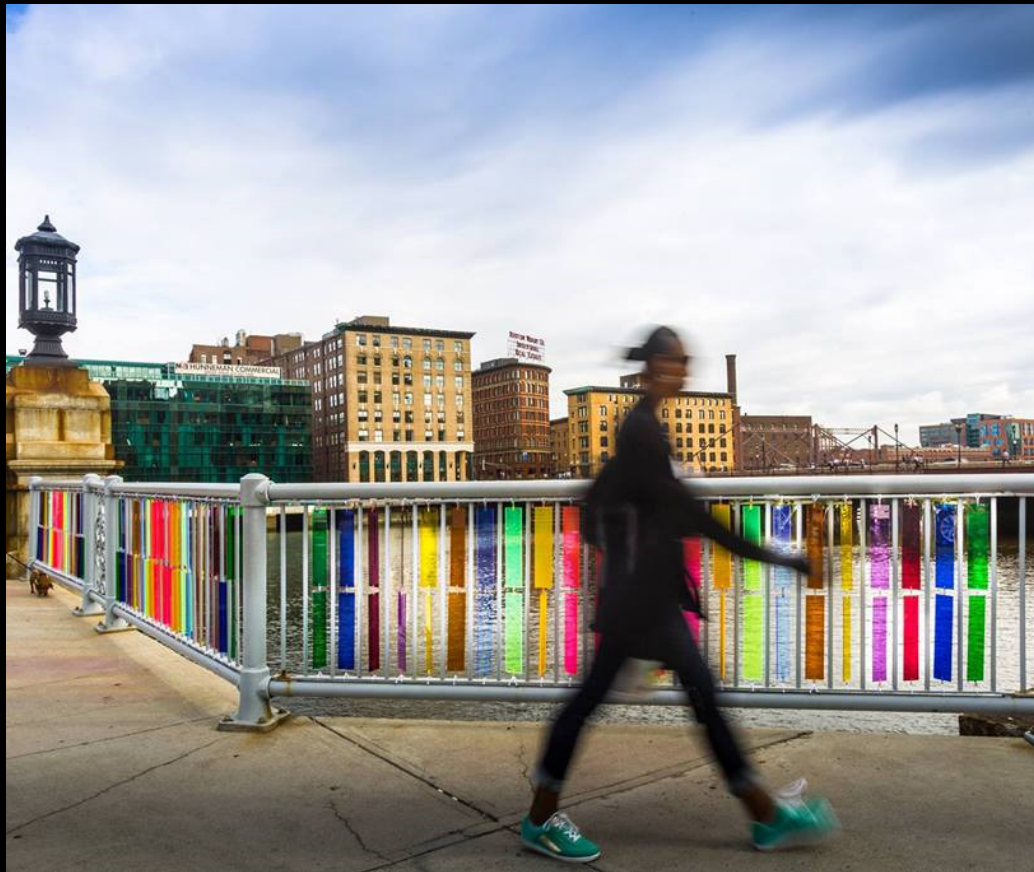


ArtWeek Boston: Edgar Allen Poe Statue Dedication  
New public sculpture by Stefanie Rocknak



©KeithSpiroPhoto

ArtWeek Boston



## ArtWeek Boston:

Above: Shimmer, 2014, by Claudia Ravaschiere and Mike Moss, Highlighted during Fall 2014 ArtWeek.

"Shimmer" is a temporary public art installation by Fort Point artists Claudia Ravaschiere and Michael Moss. From <http://www.fortpointarts.org/posts/shimmer/>

Right: Peter Agoos' 'Tropical Fort Point'



ArtWeek Boston: Kids Really Rock with Wheelock Family Theatre



ArtWeek Boston: Conducting with Keith Lockhart and the Boston Symphony Orchestra



ArtWeek Boston: Jewelry Design Workshop  
and PaintNite

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May 15, 2014

Press Contact: Julie Banks  
617-532-1281  
jbanks@citicenter.org

## **CITI PERFORMING ARTS CENTER HONORED WITH NON-PROFIT INITIATIVE AWARD At 18<sup>th</sup> Annual Ad Club Rosoff Awards Celebrating Diversity and Inclusion**

May 15, 2014 – The Ad Club of Boston awarded the Citi Performing Arts Center with the Non-Profit Initiative Award last night at the Annual Rosoff Awards. Citi Performing Arts Center was recognized for its strategic commitment to broad-based access and outreach to diverse communities including its City Spotlights Leadership Program, an innovative summer job program for inner city Boston teens, and extensive free ticket access network serving diverse neighborhood partners.

The Rosoff Award presentation spotlighted Citi Center's inclusion and diversity strategies inherent in both its programming and education offerings, but particularly applauded the City Spotlights Leadership Program. Approaching its fourth year, the City Spotlights Leadership Program uniquely empowers Boston's diverse youth to expand upon their existing strengths, take an active role in their personal and professional development, and become engaged leaders amongst their peers, in the workplace, and in their communities.

"As a nonprofit performing arts center, a commitment to community is core to our mission. While our iconic theatres and on-stage programming are most visible, our community and educational programs are 100% free and also reach thousands of Boston's most diverse residents each year" said Citi Performing Arts Center CEO Josiah Spaulding. "And we couldn't be prouder that Mayor Walsh mentioned the impact of his visit with our Teen Leaders last summer, especially since our goal is to double the program and employ 60 urban youth by next summer!"

Celebrating its 18th year, the Rosoff Awards were created to honor corporations in the Boston business community that are devoted to building an inclusive workplace environment, or are committed to supporting diversity, mentoring and inclusion programs in Greater Boston. The spirit of the Rosoff Awards is expressed in the continuing message to the business community, that in the 21st century, workplace diversity is no longer an option. It is more than a means of acknowledging and achieving social justice. It has grown into an essential component to the health, vibrancy, success and growth of our businesses.

Other 2014 Rosoff Award Recipients include Ernst & Young (Internal Diversity Initiative Award), Massachusetts Convention Center Authority (External Diversity Award), Arnold Worldwide for CDC (Marketing to a Diverse Audience Award), and Mary Grimes Finley from Harvard Pilgrim Health Care won the Mentor Award.

### **About Citi Performing Arts Center**

Citi Performing Arts Center [formerly The Wang Center for the Performing Arts], which includes the Wang, Shubert and Emerson Colonial Theatres, is one of the nation's foremost not-for-profit performing arts institutions. As New England's largest cultural venue, it honors all aspects of the performing arts offering theatre, opera, classical and popular music, one-night engagements, international sporting events, and Broadway musicals. Its education/public programming initiative presents City Spotlights and SpectrumBoston.

As a 501(c) (3) nonprofit organization located in Boston's historical Theater District, Citi Performing Arts Center offers a diverse mix of educational workshops and community activities through its education department; collaborates with artists and local performing arts organizations, and acts as a champion for the arts in the Greater Boston community by aggressively helping to make the arts an integral part of the community's collective, daily experience. For further information, please go to [www.citicenter.org](http://www.citicenter.org).

**A NONPROFIT ORGANIZATION**



**About the Ad Club**

The Ad Club is the trade organization for marketing, advertising and communications in New England. The Ad Club is the trade association for the New England marketing & communications Industry. Focused on networking, education, professional development, advocacy, and diversity, The Ad Club presents over 30 events and programs every year. Legacy events like the Hatch Awards, Media Auction, and Rosoff Awards run side-by-side with the latest in new media and the digital landscape. The Ad Club's membership represents the best in class advertising agencies, media companies, and brands in the New England region.

###

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BOSTON **MAD** MEDIA & ADVERTISING DAILY

# BayStateBlog (/publications/mad-boston/edition/)

## Arnold Worldwide Among Those Honored At Ad Club's Rosoff Diversity Awards

by Val Brickates Kennedy (/publications/author/4770/val-brickates-kennedy/), May 14, 2014, 5:42 PM

Comment Recommend (2)

Arnold Worldwide was one of several Boston-area businesses honored Tuesday night at the Ad Club's annual Rosoff Awards for its work with diversity and inclusion issues.

Arnold won the prestigious competition's Marketing to a Diverse Audience Award. The agency was up for the award against Global View Communications and its work with Eastern Bank and Mullen for its work with Mass Mutual.

According to the Ad Club, the Rosoff Awards are intended "to honor corporations in the Boston business community that are devoted to building an inclusive workplace environment, or are committed to supporting diversity, mentoring and inclusion programs in Greater Boston."

EY won the competition's Internal Diversity Initiative Award, besting finalists Blue Cross Blue Shield of Massachusetts and Interpublic Group, while the Massachusetts Convention Center Authority edged past Care.com and Suffolk Construction to take the External Diversity Initiative Award.

Citi Performing Arts Center ruled the non-profit achievement category, topping finalists Year Up Inc. and Junior Achievement of Northern New England. And Mary Grimes Finley of Harvard Pilgrim Health Care was honored with the award for Best Mentor. Finley was up for the award against Bentley University's John Sims and YWCA Boston's Sylvia Ferrell-Jones.

Tags: advertising (/publications/tag/advertising/), diversity (/publications/tag/diversity/), marketing (/publications/tag/marketing/)

VAL BRICKATES KENNEDY (/publications/author/4770/val-brickates-kennedy/)

Former writer, MediaPost

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Ad Wake-up Call: Half Of Adults Surveyed Use 4+ Social Networks (/publications/article/226876/ad-wake-up-call-half-of-adults-surveyed-use-4-so.html?edition=73299)



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## TAKING IT TO THE STREETS: THE FESTIVALIZATION OF ARTWEEK BOSTON

Mariko Azis

7/14/2014

Music, food, entertainment, and a conglomeration of family, friends, and strangers all in one place: these are just a few things that come to mind when we think of the word “festival.” Festivals have been a part of the human tradition of celebration since the beginning of civilization – and isn’t art something worth celebrating?

The “festivalization” of the arts has been an emerging phenomenon, partly in response to the slow yet steady decline of performing and public art attendance. Increasing numbers of organizations and arts councils have turned to arts festivals in hopes of augmenting their communities’ participation in the arts, thanks to the unique opportunity festivals offer to arts professionals, allowing them to bring the arts to the people rather than compel people to attend an event in the traditional sense or space. But there’s more to fashioning a successful arts festival than simply picking and choosing local artists and organizations, jumbling them into a single event and hoping for attendees.



Through a rigorous process – from implementation, to post-event measurement statistics, to future planning – the Citi Performing Arts Center has demonstrated the best practices of art “festivalization” with its biannual organization of ArtWeek Boston. Focused on showcasing host artists and organizations based on their freshness and uniqueness (referred to fondly as the “WOW” factor), ArtWeek Boston is the perfect example of a successful festivalized art event: not only did it gain city-wide attention and participation, it transformed the space of the city into a celebratory salute to the conglomeration of talent and creativity hidden within the greater Boston area.

Attendees participated in one-of-a-kind activities such as welding “critter sculptures” at Stonybrook Fine Arts, dining on a four-course meal inspired entirely by Prince’s epic Purple Rain album, and collaborating to create an original dance piece in a choreography workshop – just a few examples of events that illustrate ArtWeek’s focus on involving active participation on the part of attendees.

Inaugurated in fall 2013, ArtWeek’s second iteration in spring 2014 learned many a lesson from its first run which was met with much enthusiasm from Bostonians and the art community alike. As Chief of Staff of the Citi Performing Arts Center, Sue Sullivan has seen the program grow in both scope and cultural importance. In her eyes, “Spring ArtWeek significantly expanded on the inaugural week which was first launched in Fall 2013, surpassing even our own expectations in how rapidly the concept has captured the imagination of the city and surrounding areas.” After all, 130% growth in one year is certainly nothing to scoff at.

ArtWeek’s second success was largely due to significant adjustments in programming in response to the results 2013 yielded – most adjustments focused on diversifying participating organizations and partnerships as well as ArtWeek’s public audience. “The growth of the concept and the brand acted as a valuable catalyst for additional sponsor support and attracted participation from an increasingly diverse group of creative partners throughout greater Boston and beyond,” Sullivan explains.

For example, in an attempt to cater to a greater number of smaller organizations, the previous external judging process was eliminated – this gave an entry point for event proposals and partnership developments, allowing the number of events and participating organizations to significantly increase without a substantial added weight on administrative support. In addition, ArtWeek reworked its pricing model to become more flexible in order to accommodate a greater diversity of organization sizes.

The original model for the event drew heavily from studies on consumer-friendly practices of “restaurant weeks” across the country. Adapting the original prix fixe structure that has worked wonders for culinary events, ArtWeek offered programs that were “free to \$50,” resulting in more than 50% of the events being available for free to the public. This proved to be a simpler, more flexible model for both event hosts and participants.



Adjustments to pricing and the selection process allowed for rapid and substantial growth in participating organizations. Sullivan says that “participants and events alike grew exponentially from 29 [in the fall] to 69 [in the spring] unique experiences for a total of 139 gross events in less than one year.” Additionally, the variety of participant hosts expanded massively to include hotels, retail, and neighborhood partners – a perfect shift for the event’s initial mission to emphasize the “quality and diversity of arts, culture, and creative community in Boston and beyond.”

Besides expanding its financial accessibility, the second iteration of ArtWeek expanded its local influence, doubling its local geographic reach from 11 to

22 neighborhoods and attracting approximately 6,700-13,400 visitors throughout the week. The Citi Centers research also showed that events attracted active participation from a diverse and novel audience. They approximate that around 36% of ArtWeek attendees were new to their host organizations, with 62% of respondents reporting that they would seriously consider returning to the organization they had visited during the event outside of ArtWeek.



In general, the intended effect of encouraging local Bostonians to expand their artistic and local interests seemed to resonate notably as a result of ArtWeek: in fact, 38% of respondents at the Fall 2013 event reported that they were led to explore a neighborhood outside of their own as a direct result of ArtWeek programming, with place-based programming being one of the most preferred features in the host selection process. Moving forward, the Citi Center staff believe that ArtWeek's influence might extend beyond the dynamic of art and cultural production in its locality – the event may also be a force for tangible economic and social impact.

ArtWeek certainly has chops as a successful strategy for new audience development and neighborhood revitalization initiatives and is a powerful regional and international tourism hook, so marketing opportunities had to be deliberate and carefully planned. "Our marketing team is very small (but creative!) and our resources are limited like any nonprofit," Sullivan says. The team took the opportunity that the momentum from their past event granted in order to shift their strategy away from event marketing and towards the promotion of individual events and hosts instead. This significantly expanded their marketing campaign to include promotional print material throughout Boston including public transportation ads and signage in addition to 20,000 complimentary pocket guides which were mass distributed at the Boston Common Visitors Center. In the digital realm, the marketing team focused on a brand new formalized social media campaign, targeted email blasts, and public service announcements disseminated through strategic partnerships.

Partnerships and media sponsors were central to the event's programming and marketing strategies, and were snowballed from initially small advertising investments made possible by grant monies from ArtPlace and The Highland Street Foundation. "With limited resources and big aspirations," Sullivan remarks, "the most gratifying innovative strategy has been seeing the citywide marketing partnerships and collaborations collectively build ArtWeek into something that benefits the greater community – and potentially other parts of the country!" From the vast diversity in the event's media sponsorships – which included support from WCVB-TV, the Metro, and Greater Media – ArtWeek was proffered a 1 to 6 cash in-kind value for advertising and promotions, grossing over \$575,000 in annual advertising campaign value.

Their expenditures were evidently put to good use, resulting in 26.5 million total paid and bonus advertising impressions in both print and digital media and 5 – 10 times more exposure in bonus value. Additionally, the event's partnerships helped garner 8 million impressions in editorial coverage for the spring event alone – including its coveted 2014 title as "Best of the New" by the Globe Magazine. Besides publicity opportunities, partnerships allowed for local and corporate organizations to claim ownership over a tangible social impact within their community. As one media partner relayed, "[ArtWeek] helped us develop some good relationships and made us feel proud to work together to do something really important for the city."

In reviewing both the attendance and engagement of their multiplicity of events, staff at the Citi Center determined two key elements that were shared among their most successful programs: first, those that introduced novel, one-of-a-kind programs fared statistically better than those that modestly added new elements to existing programs; secondly, any events that combined internal marketing efforts with co-promotion with involved partners attracted greater audiences.



Specific programming by participating hosts was also adjusted significantly. In the spring, responding to the demand for diverse, family-friendly events which led to a 250% increase in kids' and family programming as well as more multicultural events and hosts. In general, unexpected types of host organizations and individuals such as restaurants, hotels, and college students "proved very popular because of their unique and creative programs," according to Sullivan's report. The shift in programming did not go unnoticed among attendees either – as Arthur Levine of Boston USA noted, "the focus is on more offbeat, less-heralded artistic events, often with participants playing hands-on roles in the art making."

ArtWeek's reverberating effects throughout its community did not stop in the realm of public audience engagement – it caused noticeable expansion and innovation in the institutional dimension as well. After their over-capacity event during 2014 ArtWeek featuring Zarzuela – a unique Spanish brand of opera, music, dance, and comedy – the Boston Arts Consort reported that they were "planning more collaborations and have already had inquiries from other groups from both the art and activist worlds about combining forces. The ArtWeek ideals have really shown proof in our case."

So, with the enormous successes of ArtWeeks past, we naturally wonder: what can we extract from the Citi Center's strategies to adopt into our own arts marketing initiatives, "festivalized" or otherwise? Sullivan shared with us her key takeaways:

#### Think beyond the traditional ticket.

In the end, successfully pulling off an arts event is a matter of staying simultaneously innovative and relevant to the community – to this degree, experimenting beyond traditional admission or ticket-based event programming can be met with high rewards. Find ways to combine programming and marketing in so that you're selling an experience that is convincingly and completely inimitable. "Unique partnerships, nontraditional spaces, or intimate behind-the-scenes events resonate with today's audiences," Sullivan comments. "In this age of the 'experiential economy,' it is no wonder ArtWeek events, like a conducting lesson on stage with the popular Boston Pops conductor, a progressive dinner party among theatres linked by ghost lights, and a Fame Jr. pop-up dinner theatre performance in a Caribbean restaurant were so popular!" Really – where else can you find events like that?

#### Invest time in meaningful (and unexpected) collaborations.

Partnerships that are unprecedented and surprising can be the most fulfilling adaptations to both institutional and event-based marketing. Sullivan believes that the nonprofit arts sector is constrained in their goals to attract and engage new audiences by the traditional frameworks of arts marketing and resource limitations, but new partnerships can allow us to surpass this. "ArtWeek is a model that challenges those constraints by encouraging experimental and new partnerships within each smaller event as well as leveraging the resources of larger scale partnerships," Sullivan explains. "Yes, collaborations take time, but the return on investment can far outweigh the risk – and ArtWeek has illustrated that again and again."

#### Diversify, in every way.

Many of the adjustments to both event programming and marketing in ArtWeek's spring iteration involved increased diversification in both participating programs and attendees. Collaborating partnerships did contribute to the organizational diversification in a publicly noticeable way, but diversity was also achieved through decisive programmatic changes in pricing and geographical distribution to enhance broader accessibility.

Invite your audience to participate – not just observe.

“We need to rethink our definition of ‘the audience’ because the paradigm is shifting with the next generation,” Sullivan insists. “Passively listening to music, quietly watching a play, or walking through a gallery is simply not enough.” In other words, in trying to innovate arts event programming, perhaps one of the most implementable modifications with the most tangible and immediate results may be the aspect of active participation from the audience. It certainly worked for ArtWeek.

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Creatively Connected

# ArtWeek gives cultural communities the opportunity to band together

By Nancy Tuttle, Sun Correspondent

UPDATED: 09/25/2014 10:09:45 AM EDT

# COMMENTS

Massachusetts is a hot bed for art, with enclaves like Lowell, Boston and Cambridge now famous for their artsy vibes and arts-driven economies.

A year ago, several Bostonians decided it was time for arts organizations, large and small, to band together, showcase their offerings and make art more accessible to all.

Thus, ArtWeek was born.

"We were inspired by the popularity of restaurant weeks, only our ArtWeek is experience-based, rather than price-based (as restaurant weeks are)," said Sue Dahling Sullivan, chief strategic officer and chief of staff at Citi Performing Arts Center.

She is the person who conceptualized ArtWeek and has spearheaded its development along with her boss, Joe Spaulding, CEO and president of the Citi Performing Arts Center.



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Artist Conversations at the Loft Space: Sergio Bautista at work Photo by Robert Boyd

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Bruce Wood's "Oz," part of ArtWeek's Thinking Outside the Recycling Bin at Western Avenue Studio in Lowell

"We want to give people who attend ArtWeek events one-of-a-kind experiences that are affordable and unique," Sullivan added.

The idea caught on from the start.

A second ArtWeek took place in the spring. And now ArtWeek's third edition, running Sept. 26-Oct. 5, has 77 events resulting from collaborations between more than 130 organizations, taking place in 27 Greater Boston neighborhoods, as well as in Lowell, Cambridge, South Hamilton and Harvard.

"It's really catching on and has grown amazingly -- and that's good because we have ambitious aspirations for our idea to catch on nationally," said Sullivan.

What's particularly exciting is the variety and scope of the organizations participating.

Advertisement

"We have these big organizations like the Boston Symphony, Gardner Museum and Huntington Theatre involved," said Sullivan. "But then these little known gems are participating, and we love having them. We also help them with their marketing exposure, since each organization has a web page on our site."

Susan Halter, director of COOL (Cultural Organization of Lowell) and Cultural Affairs and Special Events for the City of Lowell, was excited getting Lowell on board ArtWeek, which coincides with the city's popular, long-running Open Studios weekend on Oct. 4-5.

"ArtWeek provides a wonderful opportunity for the Lowell cultural community to connect with creators across the state, as well as to reach new art audiences," she said. "We're thrilled at COOL that so many groups have decided to take advantage of this opportunity and we hope that participation continues to grow."

Sullivan is equally pleased with the LowellArtWeek connections.

"We love how Lowell has taken ArtWeek to new levels and is embracing it," she said.

What's in store for ArtWeek in Lowell? Here's the line-up:

• **Art Conversations at the Loft Space**

*Oct. 4-5, 11 a.m.-5 p.m., at Western Avenue Studios, A208, 122 Western Ave.*



Pull back the curtain on the flourishing cultural and artistic community of the Western Avenue Lofts. Unique to ArtWeek, it gives visitors the chance to partake in conversations with skilled, multinational artists, focusing on their artistic processes, knowledge of the art market and insight into art careers. Whether it is sock dolls, custom floral arrangements, unique fashions or painting, artists at the Loft Space will pass on knowledge and experiences through years working in the field to ArtWeek participants. Free

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Color, Culture and Meaning: Artist Angela Al s

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*Oct. 2 at 7 p.m. to Oct. 5 at noon, at Arts League of Lowell, 307 Market St.*

Pick up your clues for a \$10 donation at the ALL 10th Birthday Masquerade Ball on Oct.

2, 7-10 p.m., or anytime before noon on Saturday, Oct. 4. If you can't attend the Ball, clues will be emailed to you and hunt continues until contest closes at noon on Oct. 5. Decipher clues to find sculptures, paintings and other installations around Lowell. Hunt is family-friendly and open to teams of up to four members. Many clues are accessible



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Wearable Art Extravaganza: Jeanne Osborne, Copper Jacket and Headdress DeveZon Photography

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around downtown Lowell, but some more accessible by bike or car. \$10 benefits ALL.

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The Hidden Architecture of Sculpture: Artist Roneld Lores

Sun staff photos can be ordered by visiting our [SmugMug](http://mng-low.smugmug.com) (<http://mng-low.smugmug.com>) site.

• **Wearable Art Extravaganza**

Oct. 4, 6:30-10 p.m., *The Onyx Room at Western Avenue Studios, 122 Western Ave.*

From mild to wild, artists from all media will create and showcase wearable art. See everything from traditional garb and earrings to drag queens in "wearable" art. Event will raise money to help children impacted by HIV/AIDS. Cash bar and snacks. \$10, suggested donation; \$15, per couple.

• **Thinking Outside the Recycle Bin**

Oct. 4, 4:30-5:30 p.m., *at Western Avenue Studios, 4th floor, 122 Western Ave.*

An interactive approach to increasing creative awareness. Learn to combine recycled objects into imaginary creatures, improbable vehicles and whimsical steampunk adornment as Bruce Wood shares his vision, techniques and unique perspective on the creative process. Recommended for ages 15 and above.

• **Color, Culture and Meaning**

Oct. 4-5, 11 a.m.-6 p.m., *conversation at 5 p.m. on Oct. 4, Western Avenue Studios, 122 Western Ave., Studio 311.*

Surrealist painter Angela Ales holds a mini-workshop on the role symbolism, color-theory and spirituality play in her work. She will discuss the psychological and mystical interpretation of colors and the underlying meaning in her color choices. Free.

• **The Hidden Architecture of Sculpture**

Oct. 4-5, 11 a.m.-6 p.m., *conversation at 4 p.m. on Oct. 4, Western Avenue Studios, 122 Western Ave., Studio 312.*

Explore the studio of sculptor Ronald Lores, a recent transplant from Miami to Lowell, and learn the tricks and techniques he uses to build a sculpture, from finding inspiration to the finished product. Free.

**ArtWeek by the numbers**

- 3rd ArtWeek
- 2 times as large as last year's inaugural week
- 77 events
- 53 percent free
- 40 percent \$5-\$25
- 7 percent \$26-\$50

**And in Boston...**

Events in Boston are diverse and far-reaching. They range from the Boston Literary Cultural District Launch Week, Sept. 26-Oct. 5, and an open rehearsal of Emmanuel Music's Bach Cantata, Sept. 27, 11:30 a.m., to an artist workshop led by noted New England painter and Copley Society Artist Mark Sasha on Sept. 26 at 4 p.m., to a back-talk by Malcolm-Jamal Warner (The Cosby Show) following his performance in the Huntington Theatre Company's Guess Who's Coming to Dinner on Sept. 26 at 10:30 p.m. The Berklee BeanTown Jazz Festival will feature former Prince collaborator Sheila E. and jazz-funk collective Snarky Puppy, among others, and takes place Sept. 27, noon to 6 p.m., in Boston's South End. The outdoor performances are open to the public and free of charge.

For a full schedule, visit [artweekboston.org/events](http://artweekboston.org/events) (<http://artweekboston.org/events>).

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POLITICS

Coakley, Baker on defensive in debate



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# Gear up for spring edition of ArtWeek

By Joel Brown | GLOBE CORRESPONDENT APRIL 24, 2014



ESSDRAS M SUAREZ/GLOBE STAFF

**Sinha Capoeira school practice in Brookline.**

What do Keith Lockhart, welding, “Mary Poppins,” and churros have in common? They’re all part of ArtWeek Boston’s spring edition, Friday through May 4.

More than 140 arts groups and community partners are involved in the event, which aims to bring some buzz to the Greater Boston cultural scene.

CONTINUE READING BELOW ▼

“Here was a way that you could do all kinds of really crazy things and really show off the city and show off the economic impact of the arts,” said Josiah Spaulding Jr., chief executive of Citi Performing Arts Center, which produces ArtWeek.

The schedule more than doubles the two dozen programs of last fall’s inaugural ArtWeek, with a total of nearly 90 performances, classes, and other events, partnering artists and arts groups with businesses and venues. A complete schedule is available at [www.artweekboston.org](http://www.artweekboston.org).

The original thought was that “Restaurant Week is so popular, we should have something that brings that kind of attention and galvanizes people to go out and experience art,” said Sue Dahling Sullivan, chief of staff/chief strategic officer of the Citi Center and the day-to-day architect of ArtWeek.

More than half of the events are free, including a student performance of “Mary Poppins” at the Dr. William W. Henderson Inclusion Elementary School and an open rehearsal by the orchestra and chorus of Emmanuel Music as they prepare a Bach cantata at Emmanuel Church. On Saturday, Boston Ballet will host a variety of free workshops, from “Make Your Own Costume” to “The Business of Ballet.”

Smaller charges accompany events such as the \$5 Cat Mountain Performance and Family Workshop by the Behind the Mask Studio and Theatre at Harvard’s Peabody Museum on Sunday afternoon, or \$15 for Saturday night’s FERIA De Abril at the Democracy Center in Cambridge, evoking the annual spring fair in Seville, Spain, with Spanish traditional and classical music, flamenco dancing, and those churros.

ArtWeek “is a wonderful way to connect Boston artists in partnership to the greater community during a really festive week,” said Linda Papatopoli, pianist and director of the Boston Arts Consort, which is organizing the FERIA De Abril event. “It’s made us connect with people we might not have connected with before.”

Larger price tags come with such events as a learn-to-conduct workshop with Boston Pops conductor Lockhart that includes a Symphony Hall tour by Peter Fiedler (son of former Pops conductor Arthur) for \$30, and the seven-course Fork and Tune dinners inspired by Prince’s “Purple Rain” album at Treats on Washington for \$40. You’ll pay \$50 for a welding workshop at Stonybrook Fine Arts, but you get to make your own “critter sculpture” — and retreat across the street to cool off with a 21+ Samuel Adams Brewery tour afterward.

“I thought it was a great opportunity for my businesses to get involved, and get some citywide advertising and be part of something larger,” said Jennifer Effron, executive director of the nonprofit Washington Gateway Main Street group in the South End.

Neighborhood groups Effron encouraged to get involved range from the Villa Victoria Center for the Arts and Cathedral High School to the architectural salvage retailer Restoration Resources. An art walk, concerts, spoken-word events, and a fashion photography workshop are among events planned.

Already organizers are committed to two more ArtWeeks, next fall and in spring 2015. And the event has stretched beyond Greater Boston to include a couple of events in Lowell. Organizers hope that in subsequent seasons, ArtWeek could add venues in places around the state like the Berkshires.

The presenting sponsor is the Highland Street Foundation, which is responsible for the summer Free Fun Fridays program at Massachusetts cultural institutions and was a lead sponsor to keep First Night going this year when its organizing nonprofit shut down.

Nearly two years ago, Citi leaders learned about a new national arts funding source called ArtPlace America, supported by large foundations, businesses, and the government. They applied for and won a \$150,000 grant to create ArtWeek, one of only 54 awards made from 1,200 applications.

Each ArtWeek costs about \$100,000 to put on, with marketing the largest expense, as none of the events are underwritten. Highland is contributing \$200,000 over two years, and Citi is absorbing some of the administrative costs, Sullivan said.

The hope is to create a tradition that could be replicated around the country like First Night or Restaurant Week, both of which had years of success before facing changes recently.

ArtPlace “saw this as a city that could really look at how to birth this and grow it, in hopes we would create a model that would capture the imaginations of other cities and towns across the country,” said Sullivan. “The long-term goal is that ArtWeek would happen everywhere.”

And what’s in it for Citi? The organization runs the Wang, Shubert, and Emerson Colonial theaters, hosting Broadway tours and other large national events, and hosts educational and community events.



ESSDRAS M SUAREZ/GLOBE STAFF

**Chelsea Revelle and Katherine Ziskin  
Levesque decorate windows.**

“What’s in it for us is really what we have always said, which is, our strategic plan is going to define us as a nonprofit community leader beyond the four walls of our own theaters,” Spaulding said. “One of our top-level strategic themes is to lead as civil and cultural champions.

“This is simply what we think we ought to be doing, so we’re doing it,” he said.

ArtWeek will help raise the profile of the arts, attract some people who may never have ventured to the downtown theaters, and dovetail with cultural initiatives by Mayor Martin J. Walsh, Spaulding added.

“This is a way in which you can make the statement that the arts are an economic engine and important in the cultural life, in the simple fact of keeping us a civilized society,” Spaulding said.

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0 COMMENTS

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