EXPLORING THE

DIGITAL NEEDS

OF NIAGARA'S ARTS COMMUNITY

REFLECTIONS AND A LOOK TO THE FUTURE

MARCH 2021

FirstOntario
PERFORMING ARTS CENTRE
St. Catharines, Ontario

EXPLORING THE DIGITAL NEEDS OF NIAGARA'S ARTS COMMUNITY:
REFLECTIONS AND A LOOK AHEAD

Convened virtually by the FirstOntario Performing Arts Centre in St. Catharines, Ontario
Tues 26 Jan - Thurs 28 Jan + Thurs 4 Feb - Sat 6 Feb 2021

Exploring the Digital Needs of Niagara Arts Community convened arts organizations and local artists and changemakers in the Niagara region and beyond to explore needs of the digital future.

The project team designed a survey in November 2020 of which 22 organizations and 58 individual artists from Niagara provided insights into the demographics, needs, skill levels and priorities of artists and organizations in the region as it responds to the digital landscape. The resulting summit took place over two weeks, with 15 sessions shared over a 6-day period. Over 250 people from across the Niagara region and Canada registered for one or several sessions.

Program content spanned a variety of modes of delivery and engagement to make best use of digital learning tools. The range of artistic media, types of presentations and contemporary skills was comprehensive with presenters representing IBPOC and gender diversity. The final program aimed to serve both the needs of Niagara participants and those who joined the project from outside the region.

FirstOntario Performing Arts Centre (FirstOntario PAC) Programming staff identified 8 local participants to share short provocations and reflections as part of a long table discussion on day 6 of the gathering. See AP-PENDIX B for highlights.

Feedback indicated a strong appetite on the part of participants for ongoing dialogue with local artists and arts organizations about continued collaboration opportunities, a need for shared learning opportunities and access to technical/digital resources, a focus on access and equity in the digital space, and continued exploration of new forms of digital technologies.

Recommended Follow Ups
- Ongoing Professional and Community Networking Activities
- Exploration of New Funding Opportunities: Supporting digital and technical residencies, and hands-on learnings of new technologies through a workshop series
- XR Exploration (augmented, virtual, and mixed reality technologies)
- Strategic Planning Incorporating Digital Realities
- Effective Marketing, Data Analysis and Metrics: Utilizing data collected and analyzed through existing technologies
- Audience Engagement: Exploring how audiences can remain integral throughout the digital creation, adaptation and presentation processes.

HISTORY AND CONTEXT

In June 2020, the FirstOntario PAC applied to the Canada Council for the Arts' *Digital Strategies Fund* for support to convene the local arts community in a shared exploration around the changing digital landscape.

Once approved, the FirstOntario PAC engaged Senior Project Advisor, Dr. Sara Diamond, and Project Advisor, Shannon Kitchings, to assist in the planning of a local digital summit. The project team first crafted a survey for the Niagara arts community to learn of their challenges and curiosities in the digital landscape. The team then reflected on the 22 organizational responses and 58 individual artist responses to shape a virtual series of case studies, workshops and sharing opportunities that took place from Tues 26 Jan - Thurs 28 Jan + Thurs 4 Feb - Sat 6 Feb 2021.

PRE-EVENT SURVEY FEEDBACK HIGHLIGHTS – See APPENDIX E

The PAC engaged 7 artists and 12 representatives from local arts organizations to participate as auditors of the entire program and to provide verbal and written feedback on the sessions.

The goal of the virtual gathering was to provide Niagara artists and leaders of local arts organizations with a facilitated opportunity to explore how digital technologies can support the creation and dissemination of work and to provide input into a larger planning exercise that charts the role of the FirstOntario Performing Arts Centre in the digital future.

FEEDBACK & NEXT STEPS

The summit was an excellent starting point – but we just skimmed the surface. Staying connected and meeting some of needs identified in participant feedback is important to the skill and capacity building of the community.

Feedback goes beyond 'digital' and speaks to the needs and interests of local artists and arts organizations that relate to greater sustainability needs, in addition to indications around the kinds of spaces that they wish to experiment and create in, with whom this creation happens, and the support mechanisms and structures necessary for this to happen.

One of the most pressing needs of our community is a convening mechanism or body to support individual and organizational creative development, workshopping/experimenting opportunities, and professional training for emerging and established artists and arts organizations in the digital realm. The pandemic has brought to light the role of technology as it relates to creation, access and distribution. The FirstOntario PAC is committed playing a continued role in convening and connecting the artistic community.

In the coming months the PAC will be applying to the Canada Council for the Arts' *Sector Innovation & Development Program* and other programs as identified to support next steps and continued ways to come together locally to provide opportunities to network, collaborate and explore the digital landscape through professional development with a series of events and hands-on, practical workshops and creative technical residencies.

PROJECT TEAM:

Senior Project Advisor – Dr. Sara Diamond
Project Advisor – Shannon Kitchings
FirstOntario Performing Arts Centre
      Sara Palmieri, Programming and Marketing Manager
      Annie Wilson, Programming Supervisor
      Rob Nicholls, Technical Supervisor
      Colleen A. Smith, Executive Director

APPENDIX CONTENTS

APPENDIX A
DIGITAL GATHERING SESSION OVERVIEW

Please note, video links to all presentations are available upon request.

KEYNOTE: HOW ARE WE SUPPOSED TO "IMMERSE" PEOPLE FROM HOME???
Making remote immersive performance - A keynote by Outside the March presented by Creative Producer, Griffin McInnes and Associate Artistic Director, Sébastien Heins

Griffin and Sebastian provided a sense of hope for success in the industry during the COVID-19-19 pandemic. This session provided insight into connecting actors who can't physically share a space but who share the same audience. It highlighted creative ways to connect the audience, foster intimacy, and strengthen their team. Both Griffin and Sebastian spoke about allowing the form (whether it be audio or the digital video game experience) to shape the shows, the reiteration of a constant learning and adaptive process encouraged participants to push through the challenges of the learning to navigate this new space.

Activating Aboriginal Territories in Cyberspace
Presented by Skawennati and Jason Edward Lewis

A great introduction to Indigenous artistic professionals who are breaking ground in the world of technology and working with youth. The duo shared their work in Indigenous communities and how they continue to break down barriers between the different age demographics as well as create outlets and safe spaces for youth. Challenges regarding funding and gaining access into the communities were explored along with way.

Adapting and Succeeding in the Digital Concert Hall
Presented by Lana Leprich, Digital Marketing Manager of Tafelmusik

A thorough and humble presentation, highlighting struggles and technical difficulties encountered while adapting the digital programming to suit the needs of Tafelmusik's season. Lana took a deep dive into strategies that their organization put in place to support their staff and team members. Lana also introduced their trimestral programmatic approach as an effective planning strategy, effective marketing strategies and ways to educate the audience to ensure that they have the best experience possible.

Performing With Tech
Presented by Brendan Fernandes

Pulling from the past to create ideas that are relevant to the present and possible post-pandemic era, artists can create compelling art. By embracing the errors of technology, allowing the glitches to inspire the art, allowing the influence of games and the rudimentary activities to inform the ways we engage with our audiences, Brandon demonstrated how organizations and artists can be impactful.

Public Art and Technology as a COVID-19-19 Response Initiative
Presented by Emma López Hechem, Creative Director and founding partner of AVA Animation & Visual Arts

This session sparked ideas for taking large-scale digital installations to different demographics that are achievable for small to mid-sized organizations. Emma gave an extensive overview of BigArtTO and how the project used art and technology to help drive economic and cultural development, providing safe opportunities to inspire hope, creativity and engagement while still meeting every health and safety guideline to ensure citizens' welfare.

Augmented Reality 101: Introduction to AR for Artists, Curators, and Arts Administrators
Presented by Michael Awad, Co-Chair of InterAccess Board of Directors

Michael introduced Augmented Reality concepts that opened the mind to the possibilities of the new normal/post-COVID-19 world. He also spoke about ideas around how to make digital art and technologies more accessible to audiences and organizations.

Incorporating More Video Into Your Day to Day Messaging
Presented by Adrian Thiessen, President of Fourgrounds Media

In this presentation, Adrian shared advice and different tools/strategies to DIY video content creation and talked about when to hire professional support vs do it yourself.

Virtual Reality & Its Role in the Arts
Presented by Evan Sitler, Co-Founder/CEO and Drew MacNeil Co-Founder/ COO of XpertVR

An informative presentation that made VR seem effortless to introduce to summit participants and audiences. Evan and Drew shared valuable information and demonstrated that VR can provide an environment for limitless creativity while connecting with people, while being cost-effective, and encouraged participants to begin to dive into the VR world. This highlighted an avenue for community engagement and interaction without being in the same physical space.

Virtual Stages, flesh and bone: Blending Carbon-Real and Virtual performance creation and design in *Bury the Wren* and *Finding Pandora X*
Presented by multimedia artist, Beth Kates

In this easy to follow chat, Beth gave insight into her devising process, collaborative methods, and overall journey of her projects through constant comparison to the theatre-making experience and how the pandemic caused the approach to these projects to pivot and the intricacies of working through the discomforts.

The Data Revolution - A Primer on Audience Development
A panel discussion with Dr. Sara Diamond, President Emerita of OCAD U, Moyra Rodger, CEO of Magnify Digital and Viêt Cao is Innovation & Analytics Director at Synapse C

Panelists provided an overview of the impact of the data revolution and initiatives to use data effectively to plan for and implement audience development. This presentation brought the idea that arts organizations are now media houses, as this is what is required in this new age. With sound advice to not be afraid, we all must start somewhere – ensure that websites are easy to navigate and ensure that the use of social media platforms is an effective strategy to serve the purpose of the organization.

ALERT! Five essential steps for building and sustaining audiences
Presented by Moyra Rodger, Founder and CEO, Magnify Digital

Attention is the most valuable currency. "If you can't measure, you can't manage." In this session, Moyra explained how the game is changing and that arts organizations need to strategically collaborate to access the climate and make an impact. The *A-L-E-R-T* acronym helped break down the barriers to data collection and analysis.

InterAccess: A Case Study In Supporting Media Artists And Media Art Practices
Presented by Michael Awad, Co-Chair of the Board of Directors and Susan Kordalewski, Executive Director at InterAccess

Michael and Susan gave an overview of the strategies the organization uses to support artists, encourage community, build capacity for the media arts, and stay at the cutting edge of artistic practice. An enlightening session that provided ways to assist artists by using feedback from the artistic community and how that approach arouses the interest of larger tech companies that can potentially become partners to make a difference in communities and provide access to cutting-edge technology.

Shifting Business Models
Presented by Aubrey Reeves, President and CEO of Business / Arts and Zainub Verjee, Executive Director of Ontario Association of Art Galleries

In this presentation, Zainub simplified the steps involved in creating metrics that would better suit the business models that arts organizations have adopted since the pandemic. Both speakers talked about how we should address systemic issues and make long lasting change.

Highlights from Fall For Dance North's 2020 virtual festival 'The Flip Side'

Presented by Fall For Dance North's Artistic Director Ilter Ibrahimof and Artistic Producer Michael Caldwell

In this presentation, Michael and Itler asked participants to live in a space of the unknown and support each other through that space. By using your networks, boldly approaching potential partners we can thrive in this new era. Constant growth, reassessment, and change, as shown by FFDN is the key to remaining relevant to the audience during COVID-19.

APPENDIX B
LONG TABLE PROVOCATIONS - HIGHLIGHTS

PAC Programming staff identified 8 local participants to share short provocations and reflections as part of a long table discussion on day 6 of the gathering. Highlights from their statements are included below. This session was facilitated by Project Advisor, Shannon Kitchings.

Jermaine Marshall, Independent Artist: "…in looking at all this new knowledge that we've amassed, we must make sure that as both institutions and individuals we're taking an equity driven approach in all that we do, to avoid the duplication of the aforementioned power structures in this brave new world of virtual artistry and performativity."

Monica Dufault, Carousel Players: "As we begin to make more digital content, how do we ensure access to that work for all of the children whom we want to see it?"

Sarah Carver, 905 Intergalactic Arts: "We believe a space is needed for artists to create and be able to show-case their work within the Niagara region. "

Marcel Stewart, Suitcase in Point/Independent Artist: "As a Black artist it is clear to me how disproportion-ately under-represented Black creators are in VR, AR, and XR due to a number of systemic power imbalances. How do we (Niagara region tastemakers, artists, community leaders, etc.) keep this exciting innovative work intersectional so that we are including Black queer, Black trans, Black Deaf and Black disabled creators and stories? How do we keep these nuances while amplifying Black voices to help create a more equitable future in digital spaces?"

Margaret Gay, Gallery Players of Niagara: "This digital summit has been about resilience. We've met art-ists who, facing similar adversity, have chosen to be resilient, and have found new ways to disseminate their work. This is HOPEFUL, and I believe remaining HOPEFUL is key to our survival."

Maggie Forgeron, Independent Dance Artist: "The words, "science will save us from this pandemic, but the arts will get us through it" have been very powerful for me. A statement like that, however, might indicate that the arts are simply a form of escapism, entertainment, a distraction to pass time. The arts can definitely be that. Perhaps technology has even underscored that point. What this digital arts and media summit has confirmed for me is that artistic endeavours offer so much more to this world. In opening a space for reflec-tion and creative insights, artists can also be a part of the solution to the difficulties, distress and trauma in the world right now."

Gavin Fearon, Designer, Stagehand: "Do our technologies allow for any meaningful audience relationship at all? Much has been written about the failure of technologies to accommodate identities or scale to human proportions: take for example the experiences that trans people have shared about passing through airport security scanners, or social media's impact on Western democracy. Or that facial recognition technology, au-tomated video filters, and green screen functions that were written by white coders have dishonoured brown and black skins. When I consider performance technology at scale, it becomes increasingly important to me that we hold a place for audiences in storytelling — in the performing arts. That the audience needs to be in the performance with us."

Emily Oriold, The Foster Festival: "Pre-COVID-19 we had a lack of affordability of tickets. Now we have an even bigger problem: lack of access and affordability to high speed broadband."

APPENDIX C
RESOURCES

Software, Apps and Creative Resources Mentioned in Presentations

Adobe Premiere Rush – mobile video editing
OpenShot Video Editor – free and open-source video editor
Derivative – Combining built-in 3D to simulate real-world objects, multi-projector outputs, and ultra resolution video engine
iMovie
Instagram Reels – Create and discover short, entertaining videos on Instagram
Cinema 4D – 3D software suite application for demanding, fast-paced 3D production
Madmapper – Projection mapping software
Mapmap – Open source software for projection mapping
Switcher Studio – Capture video from multiple camera angles — and edit it in real time
Unity – Make real-time 3D projects for Games, Animation, Film
Blender – Free and open source 3D creation suite
Turbosquid – Marketplace to buy 3D models for your project from our vast online catalog of cars, people, textures, architectural models
Twinmotion – Real-time immersive 3D architectural visualization. Easily produce high-quality images, panoramas, and standard or 360° VR videos
Smithsonian 3D – View, interact, and download **Smithsonian 3D** content.
VR-All-Art – Create and explore VR exhibitions
Tilt Brush – Paint in 3D space with virtual reality.
Xsens – 3D Motion tracking technology and products.
Rec Room – Build and play games together
Oculus – VR headsets and equipment
AltSpace – Leading social platform for virtual reality
Youtube VR – Find and watch 360 videos and virtual reality content with certain headsets and devices
TribeXR – VR DJ application
Rhino – 3D Modeling.
Twine – Open-source tool for telling interactive, nonlinear stories
Isadora – Fast and reliable media playback for theater productions or rehearsal spaces.

Data Management and Social Media Tools, Companies
Meltwater – Monitor media coverage across both news and social media and enhance brand management
Cision – Global, cloud-based media and social influencer database
Hootsuite – Social media management platform
Mention – Monitor the web, listen to their audience and manage social media
Google Alerts - Email updates of the latest relevant results (web, news, etc.) based on your queries
Facebook Manager – Helps organize and manage your business through Facebook channels
LinkedIn Learning – Learn business, creative, and technology skills
Synapse C – Deciphers and builds on arts and culture data
Magnify Digital – Drive measurable connections with your target audiences

Studies, Reports and Additional Resources
JCA Arts Marketing – Report: Trends in Audience Behaviour – Digital Performances in Their Infancy
'*The hybrid presenting model'*, by Theatre Projects: Part 1 & Part 2:
Beth Kates' Thesis - *Incandescent Edges of the Future: Performance Creation with Virtual, Augmented and Carbon Realities*
Bury The Wren – A cutting edge exploration of Virtual Reality (VR), Augmented Reality (AR) and live performance
Finding Pandora X - An immersive theatrical VR experience
Article from Variety Magazine: "All Arts Orgs Are Media Companies Now"
XR Live — Theatre & VR Podcast – No Proscenium
https://www.celtx.com/games.html - For branching narrative
Blast Theory UK – Blast Theory creates interactive art to explore social and political questions, placing audience members at the centre of their work.
The Under Presents – An Exploration Of VR And Live Immersive Theatre

APPENDIX D
POST-GATHERING SURVEY OVERVIEW AND FEEDBACK

FEBRUARY 2021 – RESULTS OF POST-SUMMIT SURVEY

- 52 responses received
- 50% of respondents were from St Catharines, 26% from other areas. The majority of these were either artists, interested parties and administrators (40%) or artists (26%).
- 72.9% of applicable respondents said that they felt that their needs were met by the digital summit

Ratings on a scale of 1 to 10:

Overall Summit
Design: 8.6
Management: 9.2
Ease of access: 9.0
Education value: 8.5
Inspirational: 8.6

Content
Relevance: 7.7
Interesting/ Inspiring: 8.8
Professional: 9.0
Reflective of diverse voices: 8.3
Overall satisfaction: 9

General Comments:
- I would hope that if the summit has a "part 2" it would delve into the "trenches" more and help individual organizations and artists in the Niagara region figure out what they need and can afford.
- This is a suggestion for building an on-line platform for continuous exchange of ideas, experiences and co-creation.
- It would have been nice to hear from some people who have limited budgets. The presentations I saw seemed to be well funded, but we all know that's not always possible.
- The diverse coverage, from the business end for organizations, technical options, and artist adaptations provided jumping-off points for both professional and volunteer groups and individuals to further explore their options
- What a roster of industry leaders who presented! WOW. I'm so grateful for the connections made. I was stunned by the expertise "at my doorstep", during the long table discussion.
- I would have been very interested in stories of failure in the virtual environment because the pedagogical value there is very high. I think it would also have been reassuring for the audience.

Other areas of progressive art practice
- Digital database of both artists with their skills and art organizations and what they offer.
- Skill development, supply chain management and cost-effective procurement of supplies.

Obstacles for experimenting, using, or learning technologies or strategies presented
- Access to technologies, size of organizations, access to funding, access to skilled labour, limits on audiences' access to internet / necessary technologies, our organizational mandate.
- As a 100% volunteer, non-profit organization, funding is an obstacle. Knowledgeable and skilled people to organize and support these new initiatives is also challenging. There are limited options within the volunteer base.
- Access to funding. We specialize in interactive theatre. We rarely have a fourth wall. The interaction with our audiences is what sets us apart from other theatre experiences and what fosters learning and understanding between Indigenous and non-Indigenous folks at our shows.

Did the dialogue help to support your current directions?
- Made me feel like I wasn't alone. And if others can learn, so can I.
- The effort to survive in this period of shutdown is more than challenging, of course. The business topics were timely, as we must now look beyond our traditional live performances as a sole means of supporting our existence. Prior to the pandemic, we had revived our workshop/education mandate. Being able to offer those online will help us meet that goal and keep our artists engaged. Considering options and opportunities beyond these basics is key not only to survival but to succeeding in the future.

Promising ideas and activities
- Trans spatial performance spaces. Social media art pieces and performances. Virtual Reality (assuming it becomes more cost accessible over time).
- Hybrid performance models (digital and live). Stay true to mandate even if platforms change (structured collaboration with arts groups and partners). PAC as development centre/access to tools, talent and skillsets.
- Investing in a cross-disciplinary approach ie. streaming a theatre show that has been staged in such a way that it is similar to film, the actors playing for the camera vs the live audience. Continuing to expand our notion of the artform. Further community collaboration across disciplines.

Top thoughts as it relates to innovation, experimentation and digital advancement
- Increase collaboration and communication between organizations, artists and the community.
- Places to experiment and "play".
- Access to new technologies.
- Training of technicians who would normally work in IT to pivot to the arts.
- Sustainable funding so we have time to experiment.

How can the FirstOntario PAC support you or your organization in regards to innovation and digital advancement?
- Socially - Becoming a virtual HUB for artists (online artist catalog/directory, hosting/facilitating regular meet up/performance spaces, etc.)
- The use of the stage, technology, and staff for streaming live from the PAC.
- PAC's experience in using digital tech would be a resource to draw upon. Perhaps a session on the 'back end' of putting an event together and seeing it through to presentation?"

Final comments/reflections
- Individual artists and smaller groups without the monetary or skills resources will find it more difficult to get off the ground in a digital platform. The summit was a great starting point. Continuing communication to support these ideas will help those struggling to get started.
- This event was unbelievably rich, supportive, connecting, and enlightening. My mind continues to explode with ideas to explore. I am in awe of all that the PAC offers this community, and, most of all, I'm touched that I was asked to have a voice at the table. During these pandemic times, the healing power of that gesture means more than I can say.

APPENDIX E
PRE-GATHERING SURVEY RESPONSES - OVERVIEW

NOVEMBER 2020 – PRE-EVENT SURVEY FINDINGS

Representing 58 individual and 22 organizational responses, these findings shaped the content of the digital summit.

ORGANIZATIONAL RESPONSES

ABOUT THE RESPONDENTS:
The mediums with the highest representation in the Niagara region were music, theatre, and multidisciplinary arts. Film, dance, and opera were also represented in the survey. The majority of arts organizations both produce and present work within the St Catharines area. When asked about digital literacy, around 71% claimed to have a good perception of it while assuming that their audience was 57% literate.

DATA COLLECTION
Organizations within the Niagara region collect data to understand who buys tickets, how to design their marketing campaigns for their existing audiences, reach out to new audiences, and provide social media support for their activities. The most important of these is to reach new audiences. Some respondents said that they used data for contact tracing, to attract crossover audiences, and to inform programming decisions.

DIGITAL EXPERIENCE
95% of organizations provide digital experiences. 84% of organizations said that COVID-19-19 influenced the adoption of those digital platforms. These organizations currently provide a variety of digital content for marketing purposes while they want to develop ways of augmenting works, creating new content, producing educational events and adaptations.

DIGITAL CAPACITIES
90% of organizations can produce digital events in-house, 60% with partners and 45% by contracting media companies. 55% of respondents said that they had a budget for digital production and technology. Varying between $5,000 and $100,000. Organizations desire to increase their digital tools to video, social media platforms, data visualization, virtual reality and gaming.

BUSINESS MODELS
Business and revenue models include paywalls for virtual and educational events, subscription events sponsorships and donor stewardship. No one is currently selling data. Digital sandboxes for experimentation, shared digital skills, workshops data and marketing resources particularly for smaller organizations were some of the requests from the participants.

WHY ATTEND THE SUMMIT?
Reasons/goals for attending include learning about digital marketing, audience development, indigenous creativity, new sources of funding, relevant creative practices for the BIPOC community, expanding their networks and digital strategies for art practices.

INDIVIDUAL RESPONSES

ABOUT THE RESPONDENTS:
55 individual artists responded to this survey a majority from the music theatre and visual art backgrounds from the St. Catharines area. There was representation from the Niagara Falls, Lincoln and Thorold areas as well. 65% of these artists rely on arts organizations for equipment and space.

DIGITAL LITERACY AND EXPERIENCE:
Over 60% of these already use digital equipment and over 70% have begun doing so due to the pandemic. Many performers mentioned moving to venue performances to livestreams. There is some debate as to whether these livestreamed digital performances are theatre and questions surrounding what the future of live performance and performance relationships is going to look like post-COVID-19.

DIGITAL TOOLS:
55% of artists have had their workplaces impacted by the pandemic. 90% use digital tools to create their work while 87 % of artists want to increase their use of digital tools and platforms. These artists, like the organizations, are interested in using digital tools for video, online media, social media, augmented reality artificial intelligence and gaming. In contrast to organizations, these artists are mainly interested in creating original works and figuring out ways to augment existing works.

ABOUT ACCESS:
28% of respondents had occasional interruptions of their band with and 68% having frequent interruptions.

ABOUT LEARNING OPPORTUNITIES:
83% are comfortable learning new platforms and software, 20% are less so or not so. The community is made up of continual learners 50% before COVID-19-19 have been attending fewer workshops to strengthen their skills. 39% have taken digital training before COVID-19 and 33% during the pandemic. 60% of respondents wanted to increase their level of training. 30% had privacy and security concerns. Including concerns surrounding cyberbullying. 60% of artists believe that there is a permanent change in how they will work with audiences post-pandemic.

WHY ATTEND THE SUMMIT?
Individual artists had very similar goals in terms of percentages of interest in developing strategies for developing their artistic practice.

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