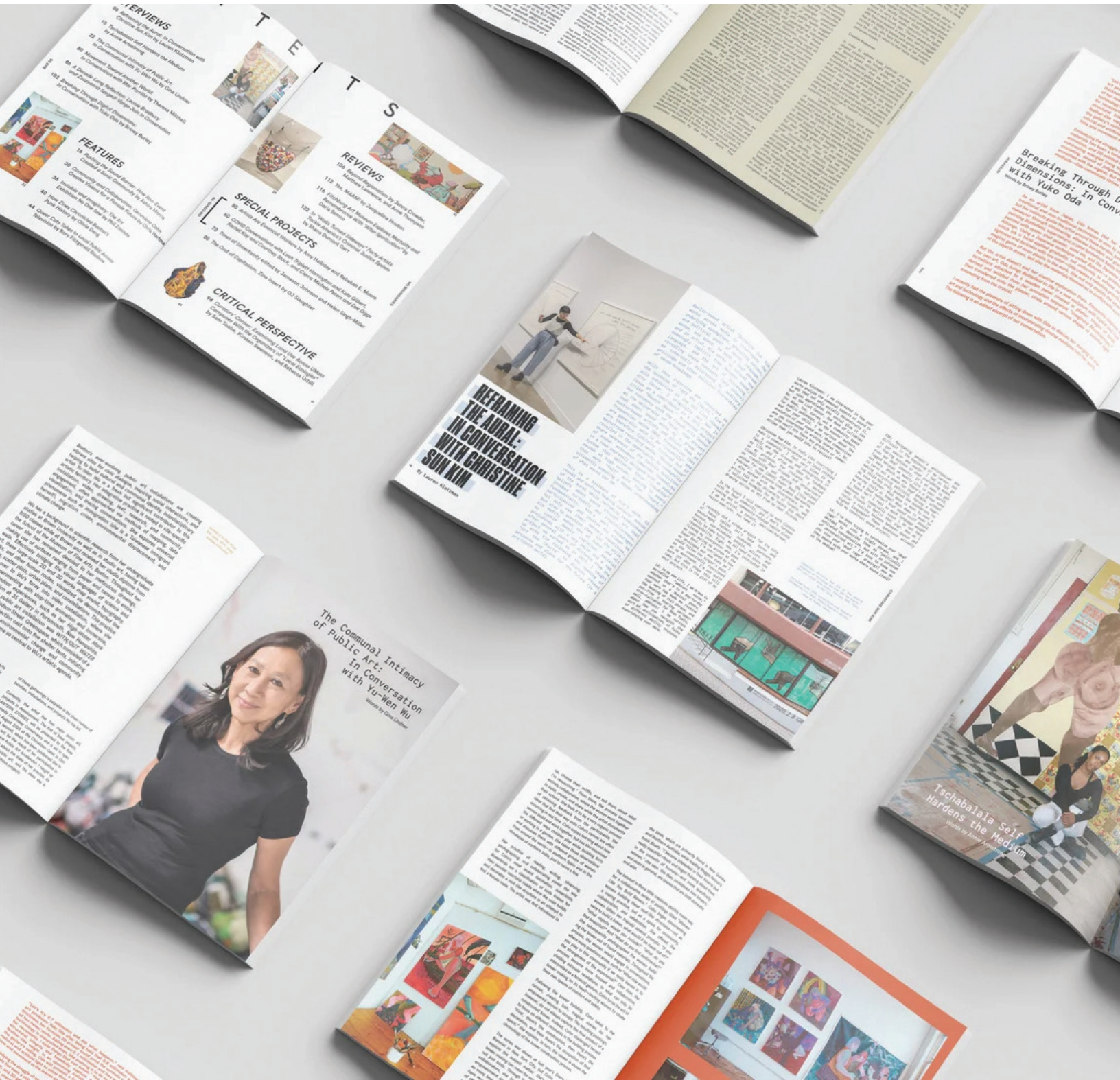



Boston Art Review

Strategic plan 2023–2027

PREPARED BY  OAKLEY COLLECTIVE



A photograph of a party scene. In the foreground, a person in a white dress is partially visible on the right, holding up a phone. A crowd of people is gathered in the background, some looking towards the camera. A large, circular, textured light fixture hangs from the ceiling. The scene is lit with blue and purple lights. The text is overlaid on the right side of the image.

For us, success is measured directly by the artists, writers, and readers we serve, but also by the very intangible ways in which our work encourages these individuals to keep persevering and reminds them that their work is valid and valued here in Boston.

—Jameson Johnson
Founder and editor-in-chief, Boston Art Review



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*This strategic plan was executed and prepared
by Beau Kenyon, principal, Oakley Collective.*



Boston Art Review
provides the only place
for rigorous discourse
about the arts in
Boston—promoting the
work of local artists in
a meaningful way and
generating events
and a wider forum for
art gatherings.

—Ben Sloat
Director of the MFA in Visual Arts program
Lesley University Art + Design



The Boston Art Review team proofing copies of Issue 10 with our writing fellows, Spring 2023

From the founder and editor-in-chief

Dear friends,

There's a cultural tide shift happening in Boston. New initiatives for public art, budding community spaces, and dedicated funding for historically marginalized communities are changing the region's cultural conversation. With this shift comes a need for informed dialogue and documentation that both contributes to and archives this moment in our region's history.

Since 2017, *Boston Art Review* has filled a crucial gap in our region through our publishing and community-building initiatives. Twice yearly, we produce a print publication that is driven by an open submission process. Throughout the year, we commission articles to serve our online readership. Each week, we publish the only weekly newsletter of curated arts events in Greater Boston. Through our social media accounts, we highlight the work of artists and organizations, sharing with thousands of readers. We partner with peer organizations to amplify opportunities for emerging artists. We produce community events that gather diverse crowds under one roof. And in 2023, we kicked off a Youth Art Writing Fellowship program to foster the next generation of arts writers. Our work is centered on supporting an engaged, informed arts community through diverse storytelling that elevates perspectives that have been historically underrepresented or systemically overlooked.

In 2021, we took a major step toward sustaining this work by gaining nonprofit status through *Big Red & Shiny*. We are honored to take on the legacy and archive of this online outlet that covered Boston's art scene with a volunteer team from 2004 to 2019. We have built a board composed of local arts leaders and transitioned several of our volunteer roles into paid and stipended positions. As we enter our sixth year of publishing, I am pleased to be working with our Board of Directors and our newly formed Community Advisory Cohort alongside Oakley Collective for Arts and Research, Beau Kenyon, to usher us into our next chapter. I am confident that *Boston Art Review's* role in regional arts writing and community-building is essential to our arts ecosystem, and I am looking forward to rolling out this strategic plan, which will ensure sustainability, longevity, and meaningful impact for years to come.

Thank you for being a part of this work.



Jameson Johnson, *Founder and editor-in-chief*

Who we are



Loretta Park at her installation, *Slip N' Slide*, curated by *Boston Art Review* for The Fenway, 2023



Issue 10 reading gathering inside the *Boston Art Review* office, June 2023

Mission

Boston Art Review is a 501(c)3 nonprofit arts organization that facilitates contemporary arts discourse through publishing, programming, and events in Boston and beyond. We elevate diverse perspectives while bridging gaps between criticism, coverage, and community engagement.

Vision

Boston Art Review will transform Boston's reputation as a vibrant contemporary art city. We will become a vital resource respected locally and throughout the country. We will serve as a model for a more connected arts ecosystem where contemporary artists, community spaces, and writers all thrive.



Guiding principles

1. Contemporary arts documentation is an essential part of historicizing, celebrating, and perpetuating social culture, perspective, and place.
2. The future of contemporary arts discourse depends upon systems that support all contributors, from emerging writers through thought leaders in the field.
3. Meaningful arts discourse relies on accessible content as well as active engagement. By producing content and programs that bridge coverage, criticism, and community participation, we welcome more people into the conversation.
4. Diversity and equity thrive within a continuum of learning, both within programs that hold space for a cross section of communities, and by actively engaging with and elevating those who have been historically underrepresented, marginalized, and excluded.
5. A multisystems approach to engagement and content creation, coupled with a dual revenue model, lays a foundation for sustainable operations and growth.

Vision of the next five years

From the beginning, *Boston Art Review* has been building strong, vibrant relationships while illuminating the many facets of Boston's contemporary art community. In its first five years, the review has covered over 400 artists across all platforms and mentored over 35 emerging writers. It has provided the first ever coverage of artists who have gone on to be awarded with highest local recognition and national commercial success. And audiences are responding. Its subscriber list increased by 135% (from 2021-2022) and 140% (from 2020-2021). In those same years, they experienced a 36% revenue increase (from 2021-2022) after a 56% increase (from 2020-2021).

As a leader in community engagement through arts discourse, *Boston Art Review* has become both a tool and resource—a catalyst and connector. To maintain momentum, they will build and fortify systems for financial sustainability and dependability; fund full-time positions; and include more established artists, seasoned arts writers, and thought leaders. They will also develop transparent systems for partnership, cross cultural discourse, and overall scalability.

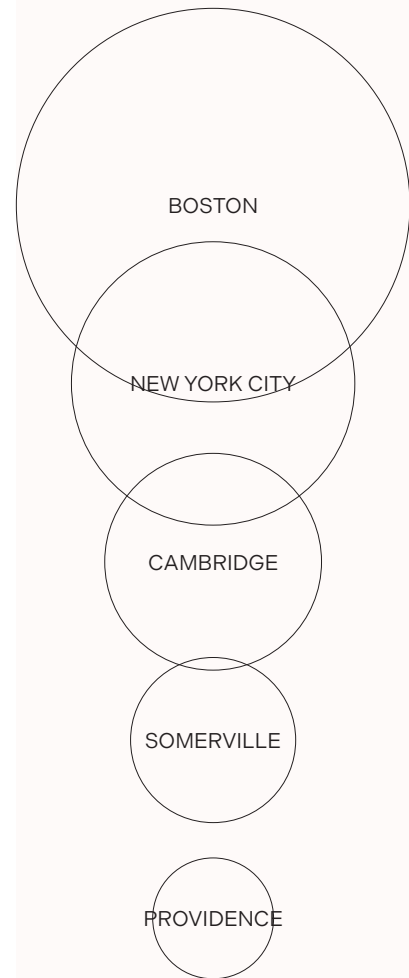
Boston Art Review envisions an even more vibrant future. Over the next five years, they will expand their Writing Fellowship Program to eventually support six college-age writers annually; produce a daily cycle of online publishing; distribute 5,000 copies per print issue; and support a full-time staff

to support an impressive roster of local and nationally recognized content contributors, program collaborators, and institutional partners. *Boston Art Review* will be a household name and trusted source for breaking news, a valued media sponsor, and a resource to art communities across the country.

Currently, *Boston Art Review* print magazine sees highest distribution rates in Boston, New York City, Cambridge, Somerville, and Providence (in that order). The following plan will deepen and broaden local engagement, in both distribution and programs, while strategically targeting locations throughout Massachusetts and New England. Eventually, *Boston Art Review* will reach art markets in Miami, Chicago, and LA, and those vibrant hubs who aren't necessarily tied to art markets, like New Orleans, Bentonville, Columbus, Atlanta, Detroit.

With its first funded full-time position (slated for Q4, 2023), *Boston Art Review* is taking steps toward realizing this vision and advancing their mission. They will continue to engage communities by actively listening and responding; expand arts coverage; and continue strengthening the local Boston arts community.

PRINT DISTRIBUTION

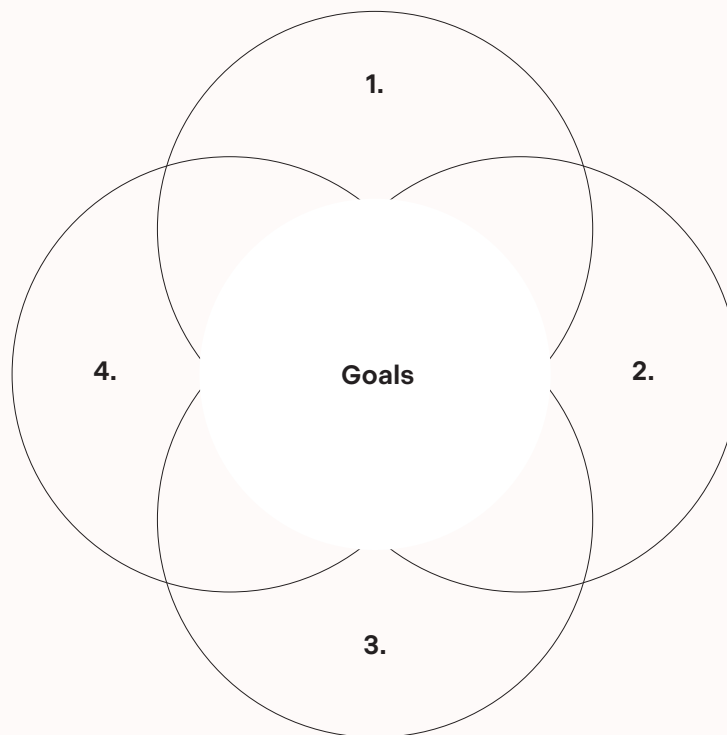


FUTURE EXPANSION

- MIAMI
- CHICAGO
- LOS ANGELES
- NEW ORLEANS
- BENTONVILLE
- COLUMBUS
- ATLANTA
- DETROIT

The four strategic priorities, listed here, serve as the foundation for the five-year strategic plan, including goals, process, and tactics. Each of these priorities has great potential to strengthen the others, particularly if no one part acts in isolation of the other.

Fully integrating them perpetuates a fortified strategy that will lead to both mission-based and financial success. Each multi-year goal grows out of the intersection of this Venn diagram, guiding *Boston Art Review's* strategic growth on the foundation of its mission, guiding principles, and vision.



Priorities

1. Expand and increase donated and earned revenue
2. Embed *Boston Art Review* approach to community engagement into a comprehensive advancement strategy
3. Cultivate mission-aligned cross institutional partnerships
4. Diversify and expand audience

Goals

1. Build financial sustainability through earned and donated revenue, audience expansion, and strategic partnerships.
2. Continue to support emerging artists and writers, while expanding opportunities to established artists and arts leaders, ultimately reaching larger and more diverse audiences and increasing overall value, service, and use.
3. Develop transparent, repeatable systems for cross cultural discourse, and overall scalability in order to expand programmatic impact and readership, while ensuring accessible community participation of diverse perspectives.

They are looking thoughtfully & holistically at an artist's practice in its many facets, in its impact locally and also within contemporary art more broadly. *Boston Art Review* pulls together our community in ways that other publications haven't been able to do.

-Yu-Wen Wu, Artist



The Boston Art Review writing fellows during a private workshop and tour at MFA, Boston facilitated by Kendall DeBoer and Maya Rubio

2023–2027: Goals, objectives, and tactics

1. Build financial sustainability through earned and donated revenue, audience expansion, and strategic partnerships.

[1.1] Build and launch development strategy (2023–2026) by engaging development consultant

[1.2] Build and launch sales and marketing strategy by engaging Board expertise and *Boston Art Review* Community Advisory Cohort

[1.3] Develop distribution partnerships for bulk sales in complementary markets across New England (hospitality, real estate, healthcare, education) by engaging Board expertise/networks

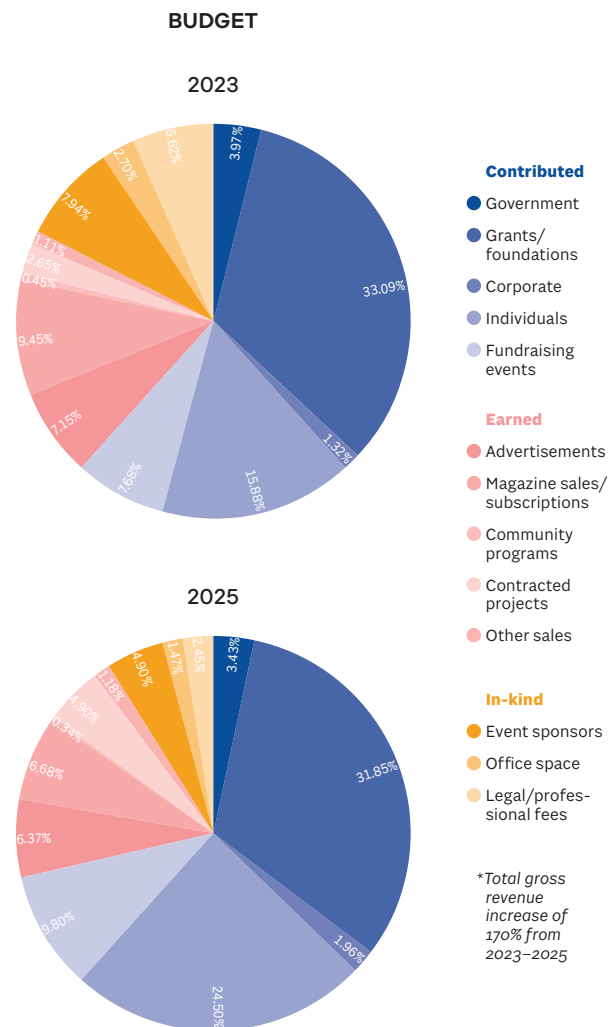
[1.4] Create program impact report, including cost, current partners, audience demographic, relevance to arts community, subscriber use, relevance to economic and creative vibrancy, and growth potential to support overall advancement and PR strategy

[1.5] Develop and launch fundraising model to specifically support the print magazine and on-line activity, a subset of the development strategy but specific to publishing

[1.6] Audit previous revenue generating and fundraising tactics to prioritize efforts and inform future strategy

[1.7] Implement systems for consistent evaluation, using best practices in record keeping and informed decision making

[1.8] Cultivate strategic funding partnerships across Massachusetts and into targeted multi-state regions, leaning on the strategy of first establishing stable local support before maximizing expansive networks throughout the region



2023–2027: Goals, objectives, and tactics

2. Continue to support emerging artists and writers while expanding opportunities to established artists and arts leaders, ultimately reaching larger and more diverse audiences and increasing overall value, service, and use.

[2.1] Create three-year organizational growth model, including a full-time Executive Director, full-time Managing Editor, and part-time Programming Manager

[2.2] Operationalize publishing and branding metrics (print + online), including brand guidelines, website architecture, print magazine metrics, and contributor qualifications alignment with publishing platforms

[2.3] Review and refine wages for staff and contractors, aligning with W.A.G.E. certification

[2.4] Experiment with two new print publications, a low-cost zine for emerging writers and special issues led by Guest Editor/Editor-in-Residence

[2.5] Recruit seasoned arts writers and editors, simultaneously increasing *Boston Art Review* brand recognition and repeat audience engagement, expanding audience, and providing valuable dialogue and learning between emerging and established writers

[2.6] Implement systems for routine community and reader feedback, maintaining open channels of communication between the editorial team and our readers

[2.7] Cultivate relationships with artists/arts institutions outside of Boston in order to expand our reach and in turn, the reach of the artists, writers, and spaces we cover

3. Develop transparent, repeatable systems for partnership, cross-cultural discourse, and overall scalability in order to expand programmatic impact and readership while ensuring accessible community participation of diverse perspectives.

[3.1] Evaluate past events and operationalize future events, including launch parties, community programs, workshops, and studio visits

[3.2] Audit accessibility and level of transparency for online engagement, calls for contributors, and calls for program proposals, ensuring repeatable tactics for accessibility and inclusion

[3.3] Create a tool to define and evaluate efficacy of engagement, partnership, and collaborative program development, in order to scale up programming, partnerships, and engagement across the region

[3.4] Implement systems for consistent evaluation, using best practices in record keeping and informed decision making

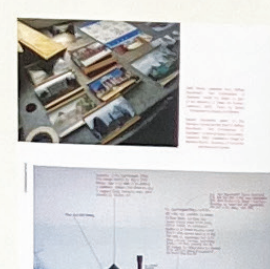
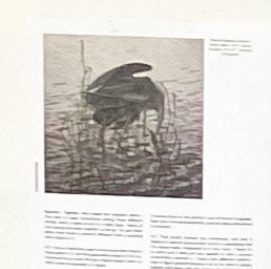
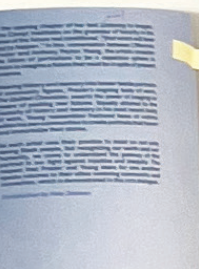
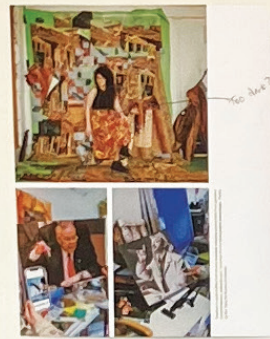
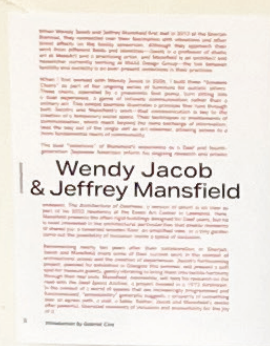
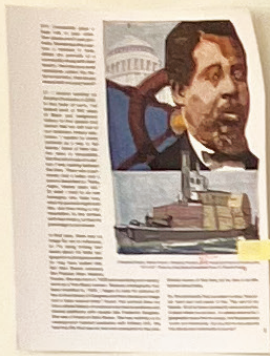
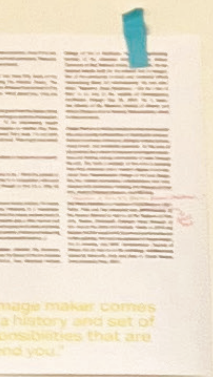
[3.5] Collaborate with bulk sales/distribution partners to create partner-driven and site-specific programs, exponentially increasing visibility, brand recognition, and value while fortifying earned revenue through distribution partnerships

[3.6] Participate in local, regional, and national contemporary arts and arts writing forums, generating new ideas while serving the community and drawing community back to Boston and *Boston Art Review*

[3.7] Explore and develop exchange programs (residencies, guest lectures, and visiting writers program), supporting visitors to Boston while expanding their footprint

Not only has *Boston Art Review* grounded the City's contemporary art history with primary source texts on local art practices, issues and initiatives that were woefully missing, but it has done so with a commitment to equity and community that has begun to break down silos. They are closing a long-standing divide between institutional and grassroots projects (and art worlds).

-Jen Mergel, Executive Director, Esplanade Association



Appendices

Timeline and process

Winter 2022

Board of Directors: Examine Mission Statement; List and align current opportunities; Identify long-term priorities; Examine recent budgets; Discuss 3-year budget forecast

Spring 2022

Onboard new editors and new internship position, and started conversations about the writing fellowship program with Praise Shadows and art_works

Fall 2022

Pilot a special partner issue with Collective Futures Fund which paired emerging writers with the inaugural recipients of the award administered by Tufts University Art Galleries. This marked a significant project milestone for Boston Art Review as its first dedicated special issue produced in partnership with an external organization

January 2023

Formally engage Beau Kenyon (Oakley Collective for Arts + Research) to lead the strategic planning process; Kenyon and Jameson Johnson meet regularly (Jan–Aug) to identify challenges, opportunities, goals, and models; Identify cross institutional partnerships

February 2023

Pilot Boston Art Writing Fellows Program (in partnership with Praise Shadows Art Gallery) to mentor two college-age students through an engaged series of workshops and assignments that will propel their writing careers forward and help them establish connections to Boston’s art scene

Launch Community Survey no. 1: Cultivate list of artist and community advisors; Request and collect general reflections and notes of support; Create open-ended opportunity to voice suggestions

April 2023

Board of Directors Working Session no. 1: Examine Nuclear Mission Statement [actively engage arts discourse] as it relates to all of their work; Set End-of-Year 2023 Goals; Examine current funding mechanisms; Current (recent) partners and role of partnership; Identify expertise and outputs

May 2023

Pilot event-based fundraiser and art sale in partnership with Revere Hotel, Boston Common—this event increased event-based revenue from \$3,000 to \$32,000 (from 2022-2023)

June 2023

Board strategic planning survey and working session no. 2 Boston Art Review staff strategic planning survey and discussion

July 2023

Community survey no. 2: pressure test strategic priorities; target market research; garner additional support; host 1-on-1 interviews with board members, community advisors, and additional experts

August 2023

Continue 1-on-1 interviews, copy-editing and design, preview plan with key leadership stakeholders, prepare a communication strategy that aligns with a short-term fundraising campaign and new branding/marketing effort

Discovery

Thought leadership and publishing

Print and online publications contain critical perspectives, interviews, reviews, artist projects, profiles, and features. Since 2021, *BAR* has featured nearly 300 artists across all platforms. When surveyed, most people recognize the print publication as its most valuable and recognizable asset.

Print magazine (2017–2023)

- 2 issues/year | 11th issue is slated for November 2023
- Subscriber list increased by 135% from 2021 to 2022 and 140% from 2020 to 2021
- Total of 82 articles in print in from 2021 to 2022
- Among those surveyed, we found unanimous enthusiastic support for its existence; affection and attachment to the magazine and organization
- Mixed opinions about quality and consistency of content, design, and coverage as well as the precise audience
- Opportunity to create more transparency and process in the calls for submissions
- Opportunity to include more expertise
- Opportunity to examine logo, design, font, and overall branding language to elevate professionalism, increase second- and third-tier readership engagement, and reusability
- Opportunity to engage representation across content contributors—location, age, race, gender, artistic medium, sexual orientation, etc.
- Opportunity to engage art forms as a tool for reporting (graphic novel, multimedia, poetry, podcast,...)
- Opportunity to engage rules for

formatting (number of stories/pages, types of stories, and using form and structure to teach readers how to engage with the content)

Website and online articles

- Over 200 online articles, consisting of reviews, interviews, features and news
- Opportunities to include more reciprocal online engagement
- No CRM or tools for streamlined repeat and individualized repeat engagement
- Inconsistent online publishing, inconsistent use of video/multimedia engagement
- Weekly Happenings are not currently hosted on the website
- Opportunity to integrate student/academic communities into the online footprint
- Unclear how many repeat users visit the site and who is reading what content
- Opportunity to engage marketing tools for audience engagement, strategic donor engagement, and program development

Artist projects

- 2022: collaborated on two artist projects by Bella Kiser and Hamzat Raheem
- 2021: collaborated on three artist projects by Shaka Dendy, Arielle Gray, and Joanna Tam
- There is very little information/PR/marketing about this program. It is unclear how much the community knows that this is happening.
- Additional questions about this funding model, partnership model, and how/if/when these projects are selected—what is the process for selecting artists/projects
- Potential opportunity to build this program and model out, will need

additional information and evaluation to determine how it fits in the vision and mission

Community engagement

When provided opportunities for open-ended feedback, artists, leadership, and the general public most frequently shared *BAR*'s “ability to develop community” as its greatest strength.

Events

- Gatherings, artist talks, panels, workshops, fellowship program, studio visits
- Magazine launch parties typically see an average 400 guests per event
- Weekly Happenings e-newsletter has shared more than 1200 events since 2022, effectively connecting audiences, artists, and writers
- Opportunity to host 1-2 more events a year for cross-community engagement

Emerging writers programs

- Since 2021 *BAR* has mentored and coached 35 writers to earn their first byline
- Art Writing Fellowship in partnership with Praise Shadows Gallery extends writing opportunities to college-age writers
- Opportunity for additional documentation and increased storytelling—the partner program has been successful but mentorship is a cornerstone of *BAR*'s approach to publishing; this part of its ethos needs to be highlighted and told repeatedly
- Opportunity to better delineate between experienced writers and emerging writers and writing fellows

- Opportunity to build/expand programming and engagement, connecting writers (fellows through experienced writers) to communities in discussions, workshops, etc.

Guest editor model

- Range of perspectives and artworks featured online and in print
- Experience with guest editor model, could be strategically expanded to include content experts across New England
- Opportunity to use this model to expand audience and lighten lift of the core editorial team
- Opportunity to extend the continuum of learning—from writing fellows to content experts

Special and/or limited editions*

- In 2022, *BAR* piloted a special limited-edition digital issue in partnership with Collective Futures Fund to share the stories of over 20 artist-led projects in collaboration with 40 artists and organizers
- Generated additional revenue stream for the magazine, but the cost to produce necessitated additional fundraising
- Opportunity to create an annual limited edition through an artist residency program or guest editor model to sell as a collectible at a higher price point
- Opportunity to create an inexpensive annual zine of new/emerging writers—this is also a scalable model to export to other regions in New England and potential satellite community engagement and revenue generator

**This is an area that crosses publishing and community engagement*

Finance and operations

BAR's multi-systems approach to engagement and content creation, coupled with its dual revenue model, generates an impressive foundation, firmly rooted in their mission and values.

Earned revenue/production cost:

- Primary source of earned revenue is the print magazine
- The organization experienced a 36% increase in earned, donated, and in-kind revenue from 2021-2022 and a 56% increase from 2020-2021
- The print magazine currently operates on a break-even financial model, distributing fewer than 2,000 copies annually and earning <\$30,000 in ad revenue annually
- In 2022, distribution partners increased by 8 new stockists across New England and 6 new library locations
- *BAR* does not currently live on any online lists of art magazines and does not appear in art magazine searches
- *BAR* staff is currently working on a volunteer (with stipend) model
- Currently is not WAGE certified, nor are they paying contributors at market rate
- Opportunity to simultaneously build earned and donated revenue models to increase cash flow and work towards hybrid staffing model
- Opportunity to exponentially increase readership through pr/marketing
- Opportunity to consistently engage with readers/newsletter recipients by directing them back to the website

- Opportunity to build a group sales and ad sales strategy. *BAR* offers professional and well-structured packages, but there is currently not enough time to engage a strategy
- Cost per issue is too expensive, a result of truncated production timelines, design choices, and paper choices; could be slimmed down without sacrificing the integrity of the product
- Opportunity to examine the magazine financial model, elongate timelines, and build specific sales/ad goals while maximizing net profits

Donated Revenue:

- *BAR* earned their 501(c)3 status in 2022, opening up greater opportunity to fundraise for publications and programs
- Overall increase of 133% from 2021-2022
- 62% of 2022 donated revenue came from foundation funding
- Significant support from VIA Incubator Grant
- In 2022, *BAR* reports donated revenue as 17% from individual donors; 14% from government grants; 4% from events; 3% from corporate gifts
- Due to the piloted fundraising event and art sale at the Revere Hotel, *BAR* has already exceeded its 2023 events-based fundraising goal by \$20,000
- Opportunity to increase individual gifts and corporate gifts, will likely be a cornerstone of the incoming development strategy

Peers and partners

Peer publications

Publications our team and advisors associate us with either in quality or mission.

4Columns

(Online)

Apartamento

(Print, International)

Art F City

(Online)

Art Papers

(Online and Print, Georgia + National)

Avalanche Magazine Index

Burnaway

(Online, Southern US)

Bomb

(Online and Print, International)

CARLA

(Online and Print, Los Angeles)

Design Reviewed

(Online and Print, International)

Glasstire

(Online, Texas)

Southwest Contemporary

(Online and Print, Southwest US)

Xtra

(Online and Print, Los Angeles)

Local peer nonprofit organizations

Organizations we hope to work with more.

Artists for Humanity

(Fort Point)

Design Studio for Social Intervention [DS4SI]

(Dorchester)

826 Boston

(Roxbury)

GrubStreet

(Boston/Seaport)

BAMS Fest

(Dorchester)

MASSCreative

(Boston/Fort Point)

Pao Arts Center

(Boston/Chinatown)

Our community partners

Organizations and businesses we've partnered with in the past three years or who we have forthcoming projects with.

Artadia

art_works

Boston Ujima Project

Boston Center for the Arts

Boston Art Book Fair

Best Bees

Create Well Fund

Esplanade Association

Isenberg Projects

MassArt

Multiple Formats Art Book Fair

NEFA

Now + There

Praise Shadows Art Gallery

Spaceus

Boston Art Review staff

Kaitlyn Ovet Clark is the managing editor at *Boston Art Review*. In 2015, Clark earned an MFA at Tufts University in conjunction with the School of the Museum of Fine Arts, Boston. Her ceramic work often highlights her experience working at a casino. She is currently the exhibitions manager for Tufts University Art Galleries.

Karolina Hać is a writer working at the intersection of art, design, and the built environment. She is an editor at *Boston Art Review*, and her writing has been featured in *Big Red & Shiny*, *Amadeus*, and *Landscape Architecture Magazine*, among others.

Niara Hightower is an emerging scholar, archivist, and curator who explores Black memory, imagination, and ways of being through interdisciplinary projects. She holds a BA in African American studies from Princeton University ('22), where she was a Mellon Mays Undergraduate Research Fellow, community leader, artistic director, and worked in a variety of civic and social justice organizations. Raised in Boston with roots in the South and Midwest, she is pursuing a creative community. She also likes dancing and spending hours at cafes.

Jacqueline Houton is senior editor at *Boston Art Review*. A former editor of *The Improper Bostonian* and managing editor of *The Phoenix* and *STUFF magazine* (RIP x3), she currently copyedits kids' and YA books by day. Her writing has appeared in *Big Red & Shiny*, *Bitch magazine*, *Boston magazine*, *Pan-gyrus*, *Publishers Weekly*, and other publications.

Jameson Johnson is a writer, curator, and community organizer based in Boston. She is the founder and editor-in-chief at *Boston Art Review*. In addition to her independent work, Johnson is the communications and development manager at the MIT List Visual Arts Center. She has curated exhibitions at Boston Center for the Arts, Fountain Street Gallery, and Boston Cyberarts, as well as served on juries across New England. She serves as the clerk on the board of Catalyst Conversations.

Maya Rubio is an independent curator and editor at *Boston Art Review*. Recent projects include "What's the Secret?" at Gallery 263 and "M'Kenzy Cannon: Please Let Me In" at Boston Center for the Arts.

Jessica Shearer is a senior editor at *Boston Art Review*. In addition to regularly contributing to *Boston Art Review*, her writing has appeared in *Hyperallergic*. Currently serving as the director of communications and marketing at the Boston College Center for Corporate Citizenship, her writing explores narratives of gender, community, dislocation, and trauma.

Julianna Sy is a designer and creative director with ties to Boston, Los Angeles, and New Mexico. Her work prioritizes inclusivity and compassion and functions on the principles of artistic expression, mutual aid, and anti-oppression. Sy has been the lead designer with *Boston Art Review* since Issue 01. She is an editorial designer at Not A Cult Media, producing recent titles *Zigzags* by Kamala Puligandla and *Grocery List Poems* by Rhianon McGavin.

Victoria Wong is a graphic designer and editor. She got her BFA from Emerson College in 2014 and a graphic design certificate from SMFA at Tufts University in 2021. By day she creates data visualizations for the tech industry, and by night she's working on passion projects, including embroidery, collages, and working on the layouts for this magazine.

Beautiful, inquisitive, wide-ranging,
and smart, *Boston Art Review* offers
an invaluable sense of belonging to an
active and exciting arts community.

—Randi L Hopkins, *Director of Visual Arts, Boston Center for the Arts*



Board

Nakia Hill

Director of Communications,
City of Boston; Author

Courtney Jacobovits

Wealth Advisor, Goldman Sachs

Beau Kenyon

Principal, Oakley Collective for
Arts + Research; Composer

Cher Krause Knight

Professor of Art History,
Emerson College

Mallory Ruymann

Managing Partner, art_works

Gloria Sutton

Associate Professor of
Contemporary Art History and
New Media, Northeastern
University

Gabriel Sosa

Deputy Director of Essex Art
Center; Artist

Sarah 'Val' Valente

Artist; Marketing Project
Manager, Boston Conservatory
at Berklee

Community advisory cohort

Among these ranks are local art-
ists, writers, academics, curators,
and arts leaders

Clint Baclawski**Sarah Baker****Juliana Barton****Kamaria Weems Carrington****Marcus Civin****Paige Curtis****Emily Foster Day****Erin Genia****Emily Isenberg****Heather Kaplow****Lucy Kim****Crystalle Lacouture****Audrey Lopez****Christine O'Donnell****Danny Rivera****Meg Rotzel****Jasper Sanchez****Abigail Satinsky****Matt Saunders****Sneha Shrestha****Jacquinn Sinclair****Lexi Sullivan****Mel Taing****Ngoc-Tran Vu****Lisa Tung****Ilya Vidrin**

Interviewees

Facilitated by Beau Kenyon or
Jameson Johnson in summer, 2023

Camilo Alvarez: Independent
Curator

Susanne Althoff: Associate
Professor of Writing, Literature
and Publishing, Emerson College;
Former Editor-in-Chief, *The Boston
Globe Magazine* (2009 to 2015)

Jared Bowen: Executive Arts
Editor, WGBH

Paige Curtis: Communications
Manager, Boston Ujima Project;
Writer

Kara Elliott-Ortega: Chief of Arts
and Culture, City of Boston

Karin Goodfellow: Director of
Public Art, City of Boston

Kyle Thomas Hemingway:
Creative Strategist, Pegasystems

Blair Hollis: Director of
Development, Boston Ballet

Randi Hopkins: Director of Visual
Arts, Boston Center for the Arts

Lucy Kim: Assistant Professor,
School of Visual Arts, Boston
University; Artist

Jen Mergel: Executive Director,
Esplanade Association

Emily Ruddock: Executive
Director at MASSCreative

There is an opportunity to do something in *Boston Art Review* that they can't do anywhere else.

—Gloria Sutton
Associate Professor of Contemporary Art History and New Media,
Northeastern University; Board Member, Boston Art Review

