

# AEA CONSULTING COMPANY PROFILE

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## OVERVIEW

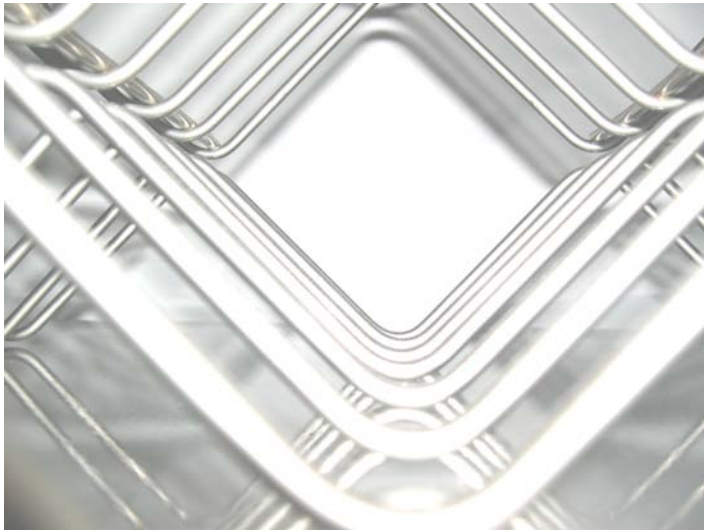
AEA Consulting is regarded as one of the world's leading cultural consulting firms. We have almost two decades of experience assisting clients in the cultural sector internationally, helping them to define, plan and achieve their long-term goals. Specialists in facilities, operational and strategic planning, we collaborate with public and private cultural organizations and their funders in the U.S., U.K., Europe, the Middle East and Asia to help them realize the contribution that culture can make to communities. We stay with our clients from the initial conceptual planning of a project through feasibility studies and detailed planning to implementation and start up, advising and supporting them all along the way.

AEA was founded by Adrian Ellis in 1990 in London, and has been based in New York since 1998. AEA's work stands on two foundations: a strong analytical approach, and a close understanding of and empathy for the goals of stakeholders in the cultural sphere. Our multi-national consulting team members have backgrounds in cultural and heritage organizations, finance, the art market, and government. We bring to our work a deep understanding of a wide range of cultural environments and issues, and our ability to share and apply our knowledge of cultural practices and developments internationally brings many benefits to our clients.

We approach problem-solving with curiosity, creativity and integrity.

Our service areas include:

- Capital Project Planning
- Cultural Planning
- Organizational Planning



## Capital Project Planning

AEA believes that buildings are a means to an end. As such, they should be judged by how successfully they further the project's mission, activities and strategic goals. Strategic clarity is therefore essential. We work with clients to ensure alignment between mission, program, and facilities on the one hand, and the resources necessary to support and sustain them on the other.

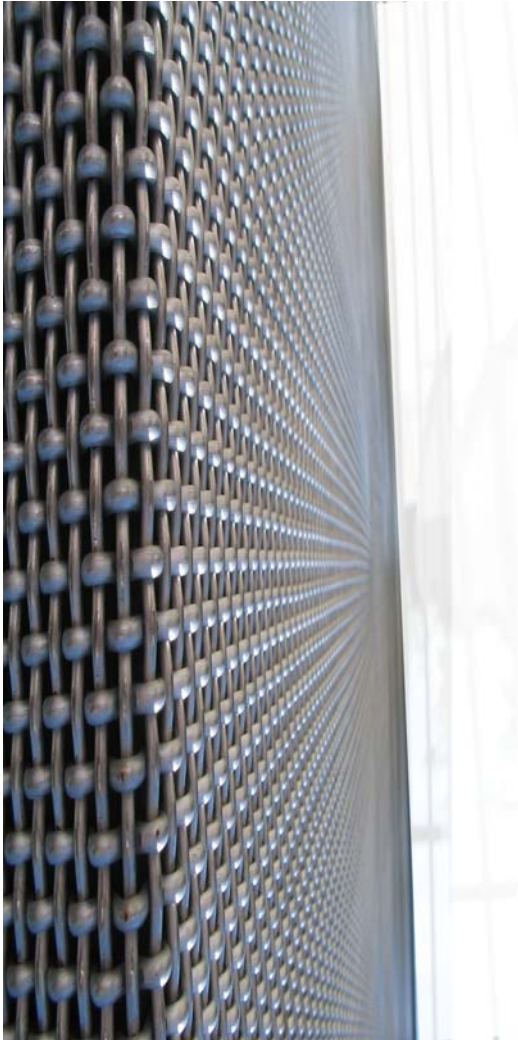
We emphasize:

- Defining clearly the project's strategic, civic and cultural objectives;
- Giving careful consideration to programmatic goals;
- Establishing a clear financial framework, both capital and operating;
- Outlining a clear implementation plan; and
- Managing carefully the marketing and strategic positioning of the project.

AEA has extensive expertise in helping to plan and execute successful capital projects, both in developing new buildings and renovating or expanding existing facilities. We are experienced in assembling and managing multidisciplinary planning teams comprising theater consultants, acousticians, exhibition designers and brief writers with particular expertise in the planning of cultural projects.

Our services include:

- Concept Development
- Feasibility Studies
- Financial Modeling
- Business & Operating Plans
- Due Diligence & Review
- Benchmarking Studies
- Public-Private Partnership Analysis
- Arts District Planning



## Cultural Planning

Cultural activity, in both formal and informal contexts, is critical to vibrant communities — it makes a vital contribution to quality of life, as well as economic development, tourism, urban renewal, and education. AEA works with foundations, private developers, public funders, economic development agencies and governments to advise, develop, and evaluate their investment in art and culture.

We seek to ensure that there is a close alignment between the agendas of policymakers and investors, on the one hand, and the goals and values of cultural leaders on the other.

AEA offers the following cultural policy and planning services:

- Local, Regional and National Cultural Strategies
- Policy Development and Evaluation
- Funding Strategies
- Sector Research

## Organizational Planning

Each phase of organizational life – from start-up, through expansion, to mergers and winding down – calls for robust and flexible strategies to manage change.

AEA has extensive experience with various types of organizational planning. We have developed a range of tools to ensure a close fit between the client's needs and the planning approach taken, tailoring workplans according to the nature and complexity of the problem, the level of planning detail required at what stage, and the investment and capacity available for planning.

We work to ensure that each planning exercise is rooted in an understanding of the key strategic issues most likely to affect outcomes and that the process is efficient and effective.

AEA offers a range of organizational planning services, including:

- Strategic Planning
- Business Planning
- Financial Modeling
- Financial Turnaround Strategies
- Organization Assessments
- Benchmarking Studies
- Programming Strategies
- Strategic Alliances
- Commercial Strategies





## Thought Leadership

AEA has a reputation as a firm at the forefront of thinking about the future of the cultural sector internationally, and our associates are considered thought leaders. The AEA team write and lecture regularly on cultural policy and arts management, and Adrian Ellis maintains a regular column in The Art Newspaper.

Selected examples include:

- Columbia University, Masters Degree in Arts Administration Graduate Seminar, "Trends in International Cultural Policy," 2010
- Salzburg Global Seminar, "The Performing Arts in Lean Times: Opportunities for Reinvention," 2010
- The Wallace Foundation, "Emerging Financial Models," 2008
- Clore Duffield Foundation, Clore Leadership Programme Residential Leadership Course (London, 2004 – present)
- The Sterling and Francis Clark Art Institute, Colloquium: Collections Planning for the 21st Century (Williams College, 2006)
- Grant Makers in the Arts, "Can Culture Save Downtown?" (Los Angeles, 2005)
- The Sterling and Francis Clark Art Institute, After Critique: Art Museums in the World (Williams College, 2004)
- Bolz Center for Arts Administration, University of Wisconsin, Collegium, What's it Worth? (Madison, 2004)
- J. Paul Getty Trust, Managing the Creative – Engaging New Audiences (Los Angeles, 2004)
- Association of Art Museum Directors, "Planning in a Cold Climate" (Cincinnati, 2004)
- Association of Art Museum Administrations, "Strategic Issues Affecting the Museum Sector (London, 2004)
- Demos, The National Gallery and the National Theatre, "Valuing Culture," (London, 2003)

## Project Profiles



### CLIENT

Tribeca Film Institute

### ASSIGNMENT

Feasibility Study, 2009 - 2010

### PROJECT TEAM

Elizabeth Ellis, Andras Szanto, Laura Martella

AEA was part of a team who tested the feasibility for an incubator co-location working space in Lower Manhattan, developed by Tribeca Film Festival and Tribeca Film Institute, for individuals and groups working in film, media and nonprofit arts. The study involved confirming the mission and vision for the facility, conducting an intensive needs assessment to underpin the space program, and gauging demand for such a joint facility as well as the optimum location. AEA conducted online opinion surveys and interviewed a cross-section of leaders in New York City's cultural and real estate professions, along with community and government leaders. The result was a detailed proposal for two models for a mix of tenants; analysis of potential shared services and facilities; financial analysis for each model including estimated construction costs and potential revenue streams; and the creation of a schematic space plan.

## CLIENT

Aspen Art Museum, Aspen, CO

## ASSIGNMENT

Due Diligence Review, 2010 - ongoing

## PROJECT TEAM

Elizabeth Ellis (lead), Brent Reidy

AEA is currently working with The Aspen Art Museum, a leading, non-collecting contemporary art museum that is currently planning a new, 35,000 square foot museum facility designed by Shigeru Ban. The work involves undertaking due diligence on the Museum's existing operating planning assumptions, analyzing the impact of the programming and staffing plan on the annual operating budget. Special attention is also being paid to attendance projections, and the strategy for catering and retail to generate new earned income to the Museum. The new museum facility is scheduled to open in 2013.





**CLIENT**

Museum of Contemporary Art, Cleveland, OH

**ASSIGNMENT**

Business and Operational Planning for New Museum Facility, 2009

**PROJECT TEAM**

Elizabeth Ellis

AEA worked with the staff of the Museum of Contemporary Art, Cleveland on business and operational planning for their planned 35,000 square foot new museum facility designed by Foreign Office Architects. Founded in 1968, MOCA Cleveland is a leading, non-collecting contemporary art museum that has, since 1991, been housed on the second floor of The Cleveland Play House complex. The new \$26.3 million facility, which will anchor a prominent corner within Cleveland's cultural and university district, is scheduled to open in 2013.



#### CLIENT

Hudson Yards Development Corporation, New York

#### ASSIGNMENT

Concept Development, 2007

#### PROJECT TEAM

Elizabeth Ellis (Lead), Adrian Ellis, Alexis Frasz

AEA developed and tested a concept for a 100,000 square foot cultural facility to be located at the Eastern Rail Yards site within the planned Hudson Yards development. AEA developed a preliminary programming strategy, space program and income and expense pro forma; identified target audiences; and recommended a governance and operating model.

The Related Companies has been designated the developer of the venue, scheduled to open in 2012.



#### CLIENT

The Drawing Center and Signature Theatre Company, New York

#### ASSIGNMENT

Business and Operational Planning, 2004 – 2007

#### PROJECT TEAM

Elizabeth Ellis (Lead), Adrian Ellis, Chris Lorway

AEA worked with the Signature Theatre Company and the Drawing Center on their business and operating plans for relocating to a planned Cultural Center at the World Trade Center site in Lower Manhattan. These two organizations, along with the Joyce Theater and the International Freedom Center, were to anchor an overall strategy to bring a cultural presence to a redeveloped Ground Zero. Our work involved articulating the mission and programming strategies; developing the audience profile; income and expenditure; staffing and operating plans; implementation strategy; and risk analysis. We paid special attention to ways to realize efficiencies among the organizations by sharing back-of-house services.



#### CLIENT

Cyprus Cultural Foundation

#### ASSIGNMENT

Feasibility Study, Architectural Competition Management, 2006 - 2007

#### PROJECT TEAM

Adrian Ellis, Chris Lorway, Elizabeth Ellis

AEA led a feasibility study to inform construction of a new concert hall and cultural center in downtown Nicosia. The study involved developing a capital project plan that assessed the market for the facility, articulated the mission and vision, and developed a realistic operating budget, governance and management plan. Working with Auerbach, Pollack, Friedlander, AEA also generated a space program and mapped an organizational structure for the center. In addition, AEA managed the architectural selection process; the design contract was awarded to Hopkins Architects and the center is currently in detailed design phase. The Cyprus Cultural Centre is scheduled to open in 2010. More information can be found at: <http://www.ccf.org.cy/ccf/culturalcentre.php>.



## CLIENT

Henderson Land Development, Hong Kong

## ASSIGNMENT

Operations, Management and Maintenance Plan for Henderson's Proposal to Develop the West Kowloon Cultural District

## PROJECT TEAM

Elizabeth Ellis (lead), Adrian Ellis, Alexis Frasz, Chris Lorway, Alex Homfray

AEA completed a business plan to develop an integrated arts, cultural and entertainment district in the heart of Hong Kong. As the focal point of the development, the plan calls for nine cultural facilities to anchor a 100-acre site, whose master plan was designed by Sir Norman Foster.

AEA developed the preliminary operations, management and maintenance strategy for the cultural facilities that include four museums, a multi-use art exhibition center, a three-theatre performing arts complex, a 10,000 seat performance venue, a water amphitheatre, as well as an outdoor programming strategy.

The plan included designing for each facility the mission and programming strategy; audience profile; preliminary governance and management structure; funding and marketing strategy; education and community outreach initiatives; and strategic partnerships. Project team members included Cesar Pelli Architects, Kenzo Tange Architects, HOK, Wet Design, and Urbis.

## CLIENT

Innova Project Management, Baku, Azerbaijan

## ASSIGNMENT

Concept Development, 2007

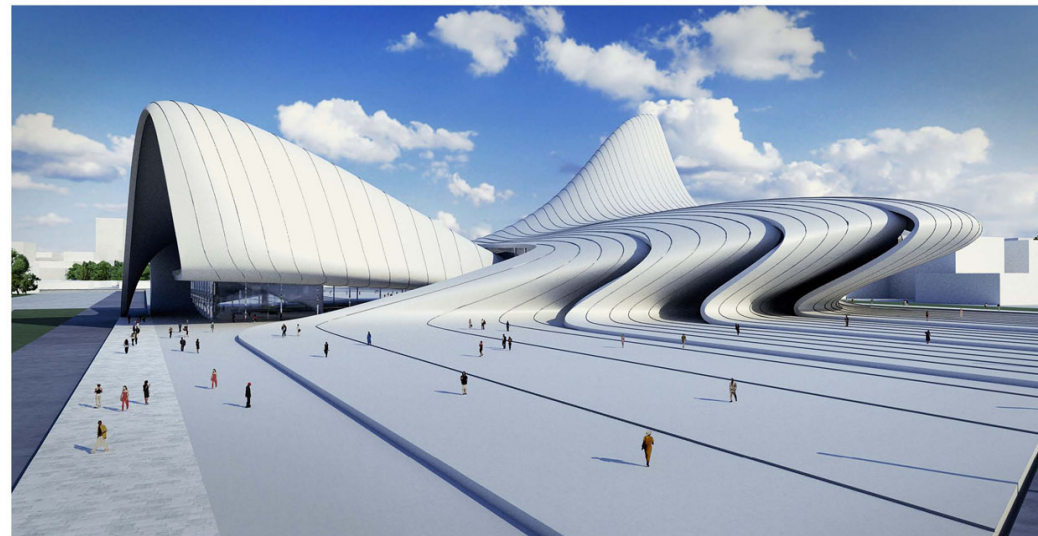
## PROJECT TEAM

Elizabeth Ellis (lead), Magnus von Wistinghausen

AEA developed the concept and preliminary business plan for a 300,000 square foot cultural center designed by Zaha Hadid to be built in downtown Baku, Azerbaijan.

The complex features a museum designed for state-of-the-art temporary exhibitions of modern and contemporary international and Azeri art; a conference center with three auditoria; and a media and library center.

AEA developed a preliminary programming strategy, space program and income and expense pro forma; identified target audiences; recommended a governance and operating model; and drafted a detailed implementation plan.



## CLIENT

Regione Piemonte, Italy; UNESCO

## ASSIGNMENT

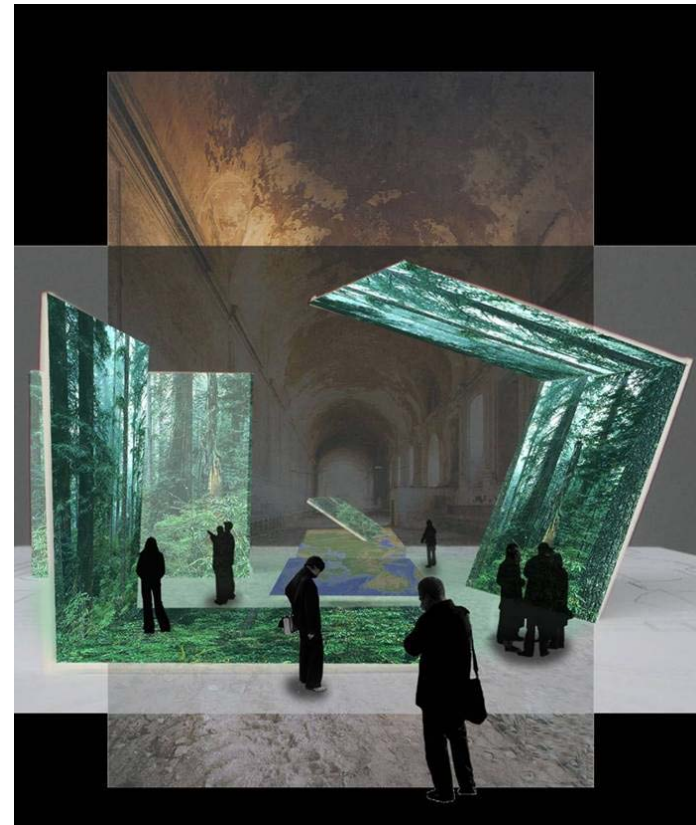
Feasibility Study for La Venaria Reale, 2005 – 2006

## PROJECT TEAM

Uli Sailer (lead), Elizabeth Ellis, Adrian Ellis, Maxwell Anderson

AEA was the project manager of an international consulting team to deliver a feasibility study for a major museum of UNESCO world heritage sites at La Venaria Reale outside Turin. The proposed project comprises two large-scale galleries, a new exhibition hall, and ten acres of sculpture gardens.

AEA devised the programmatic strategy including an international partnership program; developed the governance, staffing and training plan; marketing and funding strategy; and built a financial model for capital and operating cost estimates. Project team members included David Chipperfield Architects and Casson Mann Design.





**CLIENT**

El Museo del Barrio, New York

**ASSIGNMENT**

Strategic Planning, 2006 – 2007

**PROJECT TEAM**

Elizabeth Ellis (Lead), Adrian Ellis, Maria Martinez

AEA facilitated a strategic planning process for El Museo del Barrio as it prepared to undertake a renovation and expansion of its facility on Fifth Avenue and 104th St., a project that was successfully completed and opened to the public in the summer of 2009.



## CLIENT

Philadelphia Industrial Development Corporation, Philadelphia

## ASSIGNMENT

Boyd Theatre Market Study and Options Analysis, 2009-10

## PROJECT TEAM

Elizabeth Ellis (lead), Andre Kimo Stone Guess, Laura Martella

AEA undertook a market study and options analysis exploring optimum redevelopment possibilities for the Boyd Theatre, a historic movie house listed on the Philadelphia Register of Historic Places and by the National Trust for Historic Preservation as an Endangered Historic Place in 2008.

AEA assessed the supply and demand for various cultural uses in Center City Philadelphia. We developed a detailed inventory of performance venues, and undertook a demand analysis to identify potential market demand for a variety of commercial entertainment and not-for-profit cultural uses that the Boyd could help to meet. The analysis also involved developing case studies of examples of successful redevelopments of old movie houses in comparable markets, extensive stakeholder interviews with people in the cultural, entertainment and funding communities, and an extensive analysis into trends in population, demographics, tourism and cultural consumption in Greater Philadelphia. The report identified and recommended uses for the Boyd Theatre that would make the facility a regional destination.



#### CLIENT

The Frick Collection, New York, NY

#### ASSIGNMENT

Strategic Plan, 2007 - 2008

#### PROJECT TEAM

Adrian Ellis, Elizabeth Ellis

AEA completed a strategic planning process for The Frick Collection, one of the world's greatest collections of Western European painting. Working with the Director, Deputy Director, and full Board of Trustees, AEA developed a plan that articulated goals in the areas of the collection, exhibitions and programming, enhancing the visitor experience, improving governance, and strengthening fundraising capacity; and detailed the plan's financial implications. The process also addressed the question of a potential expansion, and enabled staff and Board to come to consensus around the scope of, and rationale for, a possible architectural intervention into the museum's landmark Fifth Avenue building.

## The AEA Team



### **Elizabeth Ellis, Managing Principal, New York**

Libby specializes in capital projects, strategic and business planning with an emphasis on the visual arts and museums. Since joining AEA in 2003, Libby has been involved in planning large-scale cultural development projects in New York, Hong Kong, Italy, Cyprus and Azerbaijan. Her clients have included The Frick Collection, The Victoria and Albert Museum, London's Design Museum, The National Museum of Australia, San Francisco Opera, Jazz at Lincoln Center, Tribeca Film Institute and The Esplanade in Singapore.

Libby has 16 years of consulting and senior management experience in the cultural sector. She has a particular interest in issues related to museum collections, funding strategies and philanthropy, and the crossover between culture and creative industries.. Libby received her B.A. in art history from Kent State University and did her graduate work in art history and comparative literature at Indiana University.



### **Adrian Ellis, Director, New York**

Adrian founded AEA in 1990. Prior to that, he was Executive Director of The Conran Foundation, where he was responsible for planning and managing the establishment of the Design Museum in London, which opened on Butlers Wharf in 1989. Between 1981 and 1986, he was a civil servant in the UK Treasury and the Cabinet Office, where he worked on service-wide efficiency reviews and privatisation, and for two years ran the office of the Economic Secretary to the Treasury (the Minister responsible for monetary policy and regulation of the banking sector). From 1980 to 1982, he was a College Lecturer in Politics at University College, Oxford.

Adrian writes and lectures extensively internationally on management and planning issues in the cultural sector, and has published, lectured and organized conferences for The J. Paul Getty Trust, Demos, The Wallace Foundation, Grantmakers in the Arts, The Jerwood Foundation, Clore Duffield Foundation, Sterling and Francis Clark Art Institute at Williams College, Bolz Center for Arts Administration at the University of Wisconsin, and the Australia Arts Council, among others. He is also a regular contributor to The Art Newspaper. Adrian is on the board of Adrian was a member of the Getty Leadership Institute's advisory board from 2001 – 2007, and has served on the board of the Kaufman Center in New York, and Pathé Pictures, a film production company in London. He is a past member of the Governing Council of the National Museums and Galleries of Wales (1996 – 2000) and a member of the Royal Institute of British Architects' Architecture Centre Committee (1997 – 2001).

In 2010, Adrian was a Scholar in Residence at Teachers College of Columbia University as part of its graduate program in arts administration. In addition to consulting, Adrian serves currently as executive director of Jazz at Lincoln Center.



### **András Szántó, Senior Consultant, New York**

András Szántó joined AEA in 2008 and specializes in strategic planning, business planning and cultural policy with an emphasis on visual arts and museums. His clients have included New York's Public Art Fund, SculptureCenter, and Tribeca Film Institute; the Museum of Contemporary Art Detroit, Pew Charitable Trusts, the Timken Museum of Art, and the Whitworth Art Gallery in Manchester, England. In addition to consulting, András is currently a member of the senior faculty of the Sotheby's Institute of Art in New York and Director of the NEA Arts Journalism Institute at Columbia University's Graduate School of Journalism. He was until 2005 the Director of the National Arts Journalism Program at Columbia. In 2006, he was a Visiting Critic at the American Academy in Rome. Other appointments include Visiting Senior Fellow at the Center for Arts and Culture in Washington, DC, Visiting Scholar at N.Y.U., and Research Affiliate of the Center for Arts and Cultural Policy Studies at Princeton University. From 1990 to 1997 Szántó worked at the Media Studies Center, a New York-based think tank.

As a consultant, András has designed programs and launched initiatives for several cultural and philanthropic organizations, including The Pew Charitable Trusts, The Andy Warhol Foundation for the Visual Arts, The National Endowment for the Arts, The Henry Luce Foundation, The Andrew W. Mellon Foundation, the RAND Corporation, the Open Society Institute, the Aspen Institute, The Wallace Foundation, and The Wealth & Giving Forum.

Szántó is co-author and editor of five books and numerous research reports and critical essays, including *A Portrait of the Visual Arts: Meeting the Challenges of a New Era*, a widely read 2005 RAND report on the visual art world. He is a founder of ArtworldSalon, the international online site on art issues.

András holds a B.A. from the Budapest University of Economics and a Ph.D. in sociology from Columbia. A former advisor to the Hungarian Minister of Culture and Education, he is a trustee of the Cultural Hungarica Foundation and the 2009 Year of Hungarian Culture in New York, and is on the Board of Advisors of the George H. Heyman Center for Philanthropy at N.Y.U.



**Brent Reidy, Consultant, New York**

Brent Reidy specializes in business planning and financial modeling, audience development, cultural economics, and technology and social media.

Prior to joining AEA, he was Director of Research for Mark Bruce International, a leading national law recruiting firm. He also served as director of Music For Tomorrow, a volunteer-run not-for-profit that supports New Orleans jazz through performances in New York. Other projects include work with The Salzburg Global Seminar and Project Audience.

Brent received his B.A. in music from Dartmouth College and is in progress towards a Ph.D. in musicology from Indiana University's Jacobs School of Music. His research on John Cage was recently published in *American Music* magazine.



### **Michela Bondardo, Senior Associate, New York**

Michela Bondardo joined AEA in 2008 and specializes in visual arts, communications, philanthropy, and the relationship between business and the arts. Michela has over two decades of experience building cooperative relationships between businesses, government agencies, and museums and cultural institutions internationally. In 1987, she founded Bondardo Comunicazione, a company based in Milan that is known as a pioneer in building bridges between the corporate and cultural sectors. For more than ten years, Michela served as a consultant to the Solomon R. Guggenheim Foundation, where she established Intrapresae Collezione Guggenheim for the Peggy Guggenheim Collection in Venice as well as Premio Guggenheim Impresa e Cultura, the first award of its kind recognizing companies that invest in culture in Italy. In 2003, Bondardo launched Sistema Impresa e Cultura, a consultancy that undertakes research into business and cultural cooperation, conference design, and bestows the prestigious Premio Impresa e Cultura award that recognizes firms that have made innovative investments in culture.

Ms. Bondardo's experience over the years has helped foster a new area of discourse and study in Italy about the meaning and value of cultural investment for business; the importance of private investment in enhancing the country's heritage of art and culture; the sharing of business "know-how" and artistic creativity; and the development of new professions in the field of cultural heritage management. She is a noted lecturer, editor and author of several books including *Cultural Value* (1999); *Reaching Far – Investing in Culture* (2000); *Collecting Art: A Winning Way for Business to Communicate* (2002); *Managing Culture* (2002); *Culture and Competitiveness: A New Entrepreneurial Approach* (2003); and *Business and the Visual Arts* (2004). Ms. Bondardo lives in New York City, Milan and Venice.



**Magnus von Wistinghausen, Senior Associate, London**

Magnus specializes in strategic, business and financial planning, with a special emphasis on museums and the visual arts. His clients have included the Courtauld Institute, the Heritage Lottery Fund, the Milwaukee Art Museum, The National Gallery (London), the National Museum Directors' Conference, the National Trust and the Royal Albert Hall.

Prior to joining AEA in 1997, Magnus worked in investment banking for five years with S. G. Warburg as an international economist and in corporate finance. He holds a masters degree in economics from Ludwig-Maximilian-Universitat in Munich. Magnus was a board member of EU-Consult, the European Association of Consultants to the Not-for-Profit Sector, from 2000 until 2006. He is a Trustee of Yorkshire Sculpture Park and currently serves as the Deputy Director at City & Guilds of London Art School.



### **Becky Schutt, Senior Associate, London**

Becky Schutt joined AEA as a Senior Associate in 2008. She has eleven years of international experience working in museums, foundations and cultural consulting. As a consultant to the sector, Becky's recent projects have included an operational analysis for the Manchester Museum and Whitworth Art Gallery; the development of a national framework for measuring and understanding visual arts audiences for the Arts Council England; formulating a strategy for the future display of art for the National Museum of Wales; and conducting high level strategy work for the government of Dubai, including incorporating impact assessment studies, and building the infrastructure for creative industries, arts schools, museums, galleries and heritage. She has also delivered strategic studies for Amman National Music Conservatory, Art Dubai, ARTeria, ArtVenture, Collections Trust and Dubai Community Theatre and Arts Centre.

In addition to her consulting, Becky currently serves as a Visiting Research Fellow at the Judge Business School at the University of Cambridge. Prior to working with AEA, Becky was a Senior Consultant at ABL Consulting in London and Dubai. Becky has also worked at the Metropolitan Museum of Art, the Peggy Guggenheim Collection in Venice, and the Ann Arbor Hands-on Museum. She began her career aboard Artrain USA, the nation's only traveling museum on a train, and went on to serve as Special Assistant to the Director of the Newark Museum from 2000-2004. She is a Leadership Newark Fellow (Class of 2004) and received her BA in Arts and Ideas from the University of Michigan and her MBA from the University of Cambridge.

## Selected Clients

### Museums, Visual Arts and Heritage

Albright-Knox Art Gallery, Buffalo  
American Folk Art Museum, New York  
Aspen Art Museum, Aspen  
Association of Art Museum Curators, New York  
Association of Art Museum Directors, New York  
The British Museum, London  
Budapest Museum of Fine Arts  
Design Museum, London  
Detroit Institute of Arts  
The Drawing Center, New York  
El Museo del Barrio, New York  
Fisher Landau Center for Art, New York  
The Frick Collection, New York  
Fundacion Televisa, Mexico City  
Herning Museum of Contemporary Art, Denmark  
Imperial War Museum, London  
J. Paul Getty Trust, Santa Monica  
Jazz Museum in Harlem, New York  
Isabella Stewart Gardner Museum, Boston  
Migros Museum, Zurich

Milwaukee Art Museum, Milwaukee  
MIT List Visual Arts Center, Cambridge  
Museum of the City of New York  
Museum of Contemporary Art, Cleveland  
Museum of Contemporary Art, Detroit  
Museum of London  
National Gallery, London  
National Gallery of Victoria, Melbourne  
National Maritime Museum, London  
National Museums Directors' Conference, London  
National Trust, London  
National Trust for Historic Preservation  
Public Art Fund, New York  
Seaport Museum New York  
SculptureCenter, New York  
Serpentine Gallery, London  
Sir John Soane's Museum, London  
The Royal Academy of Art, London  
The Rubin Museum, New York  
Timken Museum of Art, San Diego  
Tribeca Film Institute, New York  
Victoria and Albert Museum, London  
Whitechapel Art Gallery, London  
Yorkshire Sculpture Park, Leeds

## Performing Arts and Festivals

Almeida Theatre Company, London  
American Composers Forum, New York  
The Barbican Centre, London  
Birmingham Repertory Theatre  
Caramoor Center for Music and the Arts  
Carnegie Hall, New York  
Cheltenham Festivals  
City of Birmingham Symphony Orchestra  
Cleveland Opera/Lyric Opera Cleveland  
Edinburgh Festivals  
English National Opera  
The Esplanade, Singapore  
Great Lakes Theatre Festival, Cleveland  
Jazz at Lincoln Center, New York  
Kimmel Center, Philadelphia  
The Lowry Centre, Salford  
Los Angeles Music Center  
New York City Opera  
Philadelphia Orchestra Association

Royal Academy of Dance, London  
Royal Albert Hall, London  
Royal Philharmonic Orchestra, London  
Royal Shakespeare Company, Stratford  
San Francisco Opera  
SFJazz, San Francisco  
Shakespeare's Globe, London  
Signature Theatre Company, New York  
The Wooster Group, New York  
University Musical Society, Ann Arbor

## Funding Bodies and Development Agencies

Andrew W. Mellon Foundation  
Arts & Business, London  
Arts Council England  
Arts Council of Wales  
Asian American Arts Alliance, New York  
Bristol City Council  
British Council, U.K.  
Brookfield Properties, New York  
The Cleveland Foundation, Ohio  
Department for Culture, Media and Sport, UK  
Doris Duke Charitable Foundation, New York  
Egmont Foundation, Copenhagen  
Grand Center Association, St. Louis  
Bruce T. Halle Family Foundation  
Henderson Land Development, Hong Kong  
Herb Alpert Foundation, Los Angeles  
Heritage Lottery Fund, London  
Hudson Yards Development Corporation  
James Irvine Foundation, San Francisco  
Louise T. Blouin Foundation, New York  
Lower Manhattan Cultural Council, New York  
Lower Manhattan Development Corporation  
Maricopa Partnership for Arts and Culture  
National Arts Strategies, Washington, D.C.  
National Endowment for Science, Technology and the Arts, London

National Park Service, Washington, D.C.  
Nonprofit Finance Fund, New York  
Pew Charitable Trusts, Pennsylvania  
Philadelphia Investment & Development Corp.  
Regione Piemonte Direzione ai Beni Culturali, Turin  
Jonathan Rose Companies, New York  
Scottish Arts Council, Edinburgh  
The Flinn Foundation, Arizona  
The Ford Foundation, New York  
The Netherlands Ministry of Culture  
The Wallace Foundation  
The William Penn Foundation, Philadelphia  
Upper Manhattan Empowerment Zone

## Educational, Literary and Multidisciplinary Institutions

Case Western Reserve University, Cleveland  
Columbia University, New York  
Courtauld Institute, London  
Poets House, New York  
Princeton University  
PEN American Center, New York  
Royal College of Art, London  
Yaddo, Saratoga Springs, New York



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