In the spring an annual meeting is held, and new members are inducted into the club. A summer picnic is held in August, and a holiday meeting takes place in December. Other services are provided to members routinely by request.

The Club provides a service to the Institute through administrative and logistical support to the Institute's annual United Way campaign, to a biennial Employees Open House, and to its annual retirement dinner. In the past, the Club has been asked to organize additional special meetings of an Institute-wide nature.

Service to the Institute and to its alumni are provided. A number of international and national trips are sponsored each year by the Club. These trips are usually for vacation purposes, but the Club also provides travel assistance, on request, to other groups within the Institute.

The Club has given assistance to various departments planning educational exchanges to other countries and to the Alumni Association for alumni club activities.

The staff of the Club consists of Ann Perkins, who serves as Office Manager, and two staff assistants, M. Frances Daly and another yet to be appointed.

The department is headed by John E. Newcomb who also serves as Executive Director of the Club.

The Board of Directors of the Club includes: Franklin A. Bidwell, Paul V. Cusick, Joseph Greene, Mary J. Hovnanian, Francis B. Magurn, Lawrence Paglierani, and Professors J. Francis Reintjes and Henry J. Zimmermann.

The officers of the Club are: Jeri Whitman, president; James J. Fandel, vice president; Daniel H. Gould, treasurer; and Ms. Daly, secretary.

The membership of the Club now totals more than 1,450. Each member has served the Institute for more than 25 years.

The Club has eight honorary members. They are: Mr. Newcomb, Dr. Howard W. Johnson, Mrs. Karl T. Compton, Mrs. George R. Harrison, Joanne S. Miller, James W. Coleman, Robert J. Davis, and Ms. Perkins.

JOHN E. NEWCOMB

* * *

Council for the Arts

The academic year 1979-80, the Council's seventh operating year, was dominated by planning and fund raising for the Arts and Media Technology building program, in addition to the Council's continued development of the arts at MIT. Under the guidance of Professor Roy Lamson, Special Assistant to the President for the Arts, a staff of four -- Peter Spackman, executive director; Elsa G. Sonnabend, associate director; Deborah Hoover, associate director; and Sandra Congleton, secretary -- worked with members of the Council, with MIT administration, faculty and students, and with outside arts agencies to pursue the goals of the Council as an advice, advocacy, and support body for the Institute.

With the leadership of President Jerome B. Wiesner and Council Chairman Luis A. Ferré, the Council's Executive Committee oversaw the regular business and deliberated plans for the future. A subcommittee of the Acquisitions Committee, chaired by Ida Rubin, met several times with a subcommittee of the faculty Committee on the Visual Arts to advise on acquisitions policy, study the problems of maintenance and conservation of the MIT Permanent Collection, and explore plans
to augment the two student loan collections of fine prints and works on paper. The Development Committee, under the chairmanship of Gregory Smith, continued to extend the annual giving program launched the year before, developed several new sources of revenue for the Council, and began review of a plan to seek outside funding to augment the Council's Grants Program. Meeting three times during the academic year under the chairmanship of Lewis Cabot, the Grants Committee made 19 grants to faculty and student projects in the arts at MIT. It also formulated new policy statements, operational procedures, application forms, and a plan to involve committee members directly with MIT arts groups submitting proposals for Council support. The Facilities Sponsoring Committee, chaired by Vernon Alden, continued to develop new prospects for the Arts and Media Technology building, aided in a number of solicitations, and oversaw the preparation of several kinds of solicitation material. Under the chairmanship of Nelson Lees, the Membership Committee recommended five new members, who were appointed to the Council by the President of MIT. They are: William Blitzer, George Henning, Nanette Laitman, Martin Rosen, and Mrs. Ralph Wyman. During the year, David Rockefeller, Jr. resigned and five Council members completed their terms of appointment to the Council -- Virginia Duncan, John Entenza, Bates Lowry, Roger Stevens, and William Turnbull -- and were thanked for their service to MIT by President Wiesner. Total Council membership at year's end was 87.

The Council's eighth annual meeting was held on November 16, 1979, and concentrated on programs and plans for the Arts and Media Technology facilities. After welcoming remarks by President Wiesner, the Council heard committee reports during its annual business meeting. Professor Walter A. Rosenblith, Provost, then introduced a series of speakers who described the various elements of the Arts and Media Technology program as it has evolved during the year. These included: Professor William Porter, Dean of the School of Architecture and Planning and head of the Client Team, appointed by the Institute to work with the building's architects; Professor Harold Hanham, Dean of the School of Humanities and Social Science, who spoke on other arts needs of the Institute, particularly in music and drama; Kathy Halbreich, Director of Exhibitions; Professor Richard Leacock, head of the Film/Video Section; and Professor Nicholas Negroponte, head of the Architecture Machine Group.

After the Council's annual photograph, there was a luncheon with Council members and MIT faculty and students in the arts. President Wiesner announced the establishment of the Thomas Meloy Professorship of Rhetoric, which the late Mr. Meloy, Class of 1917, member of the Council and supporter of the arts in Washington, DC, had established at MIT just before his death. Several members of Mr. Meloy's family, including his wife, son, and daughter, were present to hear the remarks of Professor Irene Tayler, head of the Literature Section, who had been appointed first incumbent of the Meloy Chair for a three-year period. A second highlight of the luncheon was a talk on the importance of the individual artist by Mrs. Kitty Carlisle Hart, who was the Council's guest for the day and is chairman of the New York State Council on the Arts and a member of the MIT Corporation Visiting Committee on the Arts.

During the afternoon, the Council heard President Wiesner and Council members I.M. Pei and Mr. Alden describe preliminary architectural and funding plans for the new facilities. After a reception at Hayden Gallery, the Council's annual dinner was held at the MIT President's House. The Council's sixth Eugene McDermott Award, given annually "for major contributions to the arts as a means of human fulfillment," was presented to Jerome B. Wiesner. President Wiesner responded to the award presentation with some brief remarks that closed the meeting.

The Laya and Jerome B. Wiesner Awards

The Council's Executive Committee, responding to one of the recommendations of the report of the Ad Hoc Committee on the Future, which was active last year under the leadership of Professor Lamson, voted to establish at MIT an endowed fund to award two student prizes -- one in the creative and one in the performing arts -- each year as a tribute to President Wiesner's leadership of the Council during his tenure as MIT's 13th President. Under a subcommittee headed by Mr. Cabot and including Mr. Smith, Kay Stratton, Tony Grunsfeld, Ms. Rubin, and Professor Lamson, Council members were invited to participate in this one-time effort. The fund was established at slightly over $28,000, the income of which was designated for two $500 awards for student work of high achievement in the arts. The first Wiesner Awards were presented May 12th at the annual Awards Convocation to two graduate students: William Parker, for work in light sculpture; and David Dreyfuss, for development assistance and performance with the MIT Early Music Society.
Fund-Raising Activities

In October 1979, MIT received a challenge grant of $250,000 toward the Arts and Media Technology facilities from the National Endowment for the Arts. MIT was one of only four cultural institutions in Massachusetts to be awarded a challenge grant this year. Challenge grants, the Endowment's largest mechanism for supporting capital projects, must be matched four to one in new and increased funding, and much effort during the year went into soliciting the initial matching funds, with several new large pledges of support being obtained. Working closely with the program managers and the Resource Development staff, the Council staff helped arrange a number of visits by prospective donors to the campus for demonstrations of the programs planned to be housed in the new facilities. These programs are: the Creative Photography Laboratory, the Visible Language Workshop, the Architecture Machine Group, the Film/Video Section, the Experimental Music Studio, the holography program of the Center for Advanced Visual Studies, the Exhibitions Program under the Committee on the Visual Arts, and Educational Video Resources. Presentations of various kinds were also made in New York, Washington, DC, and Miami with the help of MIT senior officers and Council members. Although the effort for major capital funding dominated Council work, the staff and Council members also called on MIT alumni and other friends for support in several cities throughout the country. Over 120 gifts were received as a result of our efforts in three fund-raising categories: annual giving, Arts and Media Technology facilities, and the Wiesner Student Arts Awards.

Publications and Promotional Materials

In addition to regular publication of its monthly calendar of arts events at MIT, the Council also produced a tabloid composite of clippings from newspapers about the arts at the Institute, MIT Arts in the News, and revived publication of the Council's semi-annual Newsletter, which is circulated to alumni of the Departments of Architecture and Humanities, to MIT faculty, administration and staff, and Council members themselves. Working closely with the staff of Resource Development, the Council staff helped produce several written statements in support of the Arts and Media Technology facilities, as well as promotional materials consisting of photographic presentations of the academic and research programs involved and of the preliminary building plans.

The Council staff also helped coordinate a series of six 20-minute videotapes describing the arts and media technology programs; a composite tape was made for use at the annual meeting, as well as with prospective donors. The tapes, produced by Paula Korn of the MIT News Office, are designed for fund-raising purposes.

A short film, Impressions: The Arts at MIT, was completed early in the year by Jonathan Spring and Mark Edwards, students at the Film/Video Section. The film was commissioned by President Wiesner and coordinated by the Council staff, and serves as a means of publicity and information about the Institute's arts programs. Viewings were arranged for the Alumni Officers' Conference, Technology Day, the Information Group, a session during the Independent Activities Period, and for various fund-raising purposes.

IAP Seminar

The Council staff held three seminars during the Independent Activities Period entitled "What is the Council for the Arts at MIT?" Attended by faculty, students, Council members, and representatives of several community arts councils, the seminars began with a discussion of "MIT's Place in the National Arts Movement," led by Ralph Burgard, national cultural consultant. Michael Good, Class of 1980, presented a survey on student attitudes towards the arts at MIT. The seminars continued with "Two Views of the Arts at MIT," including the film Impressions, and a videotape of Henry Brant's Spatial Concerto, performed by the MIT Symphony Orchestra with Professor David Epstein conducting. The last seminar dealt with "The Arts and Media Technology: MIT as Harbinger." Dean Porter, of the School of Architecture and Planning, presented selections from Ms. Korn's videotapes of current work and discussed MIT's plans and programs in this emerging field.
Arts and Media Technology Facilities: Design and Planning

The Council provided valuable staff support to the program and design planning efforts, working closely with the Client Team, the architects, the program directors, and the office of the Campus Architect. Two innovative projects regarding the facilities' plans were coordinated through the Council. A grant for $5,000 was received from the Massachusetts Council on the Arts and Humanities to support research on design and program development of an adaptable, highly advanced Experimental Media Theatre. Technical specialists in such areas as acoustical control, sound processing, video projection, and fiber optics are serving as consultants to MIT's Client Team.

A second and larger project was coordinated with the Committee on the Visual Arts and represents an attempt to expand traditional definitions of public art. A grant of $75,000 was received from the Art in Public Places program of the National Endowment for the Arts to commission six artists to work with the architects on six design aspects of the Arts and Media Technology facility. Presentation of initial design efforts has already begun, and additional funds have been requested to hire technical consultants. Both projects mentioned above will be thoroughly documented in exhibition and/or written format.

Grants Program

Slightly over $35,000 was allocated by the Grants Committee of the Council in support of projects in the arts at MIT, including nine Officer's Grants of $500 or less. Competition for Council funding increased by 77 percent over the previous year, and the total funds requested from the Council more than doubled. Of 32 proposals received, 19 were awarded grants, representing $32,000 out of $71,000 requested. Almost three-quarters of the grants were awarded on a matching basis, generating an additional $40,000 of program support.

The following statistics summarize program support of the arts at MIT for this unique program of internal subsidy, since its inception in 1974:

<table>
<thead>
<tr>
<th>By Art Form</th>
<th>Percentage</th>
<th>By Project Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>24</td>
<td>Student Projects/Performances/Events</td>
<td>30</td>
</tr>
<tr>
<td>Music</td>
<td>15</td>
<td>Materials and Equipment</td>
<td>20</td>
</tr>
<tr>
<td>Architecture/Planning/VLW</td>
<td>13</td>
<td>Stipends/Fees</td>
<td>10</td>
</tr>
<tr>
<td>Literature</td>
<td>11</td>
<td>Exhibitions Support</td>
<td>8</td>
</tr>
<tr>
<td>Media/Film</td>
<td>10</td>
<td>Visiting Artists</td>
<td>8</td>
</tr>
<tr>
<td>Dance</td>
<td>10</td>
<td>Conferences/Seminars</td>
<td>8</td>
</tr>
<tr>
<td>Drama</td>
<td>6</td>
<td>Individual Artists/Students</td>
<td>7</td>
</tr>
<tr>
<td>Special Projects</td>
<td>6</td>
<td>Planning Studies/Surveys</td>
<td>5</td>
</tr>
<tr>
<td>Photography</td>
<td>5</td>
<td>Catalogues</td>
<td>3</td>
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<td></td>
<td></td>
<td>Tours</td>
<td>2</td>
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</tbody>
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As in years past, grants in 1979-80 were awarded for research, such as a grant providing additional funding for a project in the analysis of 3,500-year-old glass and ceramic materials from the Boston Museum of Fine Arts (MFA), which will be published as a chapter in a forthcoming MFA catalogue; for performance, such as support for a series of informal jazz concerts sponsored by the Black Graduate Student Association, and for the first annual May Festival of small performing groups in the MIT Humanities Department, including chamber music, drama, and dance; for publications, such as partial matching support of a publication documenting work of Fellows at the Center for Advanced Visual Studies on the Centerbeam environmental arts project, and seed money support to launch an annual publication to document the work of the Creative Photography Laboratory. Support was also granted for special projects, such as an experiment in film distribution in which two graduate students in the MIT Film/Video Section took a selection of the Section's award-winning films to centers of advanced filmmaking and study across the country, and support of an educational videotape in conjunction with the Hayden Gallery exhibition, Arts on the Line, organized by the Cambridge Arts Council and the US Department of Transportation as a prototype collaboration of artists and architects involved with the MBTA extensions. The tape has been used by numerous architects, planners, and local community groups as a demonstration of a major public arts project.
Staff Transitions

Rebecca Burke, desiring to work only part-time, left the Council to work at the Center for Advanced Visual Studies. Her place as secretary was taken by Ms. Congleton. Ms. Hoover was promoted during the year from Assistant Director to Associate Director.

PETER SPACKMAN

Information Processing Services

This past year, Information Processing Services (IPS) has experienced significant changes in the patterns of usage by its administrative and academic users and also in its staff and hardware resources.

This was our first year of operation since 1972 without any Harvard University business and with a corresponding significant reduction in billed revenue; a year which produced a major shift in academic computing from traditional batch processing to on-line interactive computing, resulting in a system overload during prime shift and an excess capacity in off hours; a year which demonstrated for the first time the compatible sharing of hardware and software between administrative and academic computing on the 370/168; a year which introduced 8½" x 11" high speed Xerographic on-line printing; a year which included the delivery of new Multics hardware from Honeywell; and a year which experienced 30 changes in administrative and support staff personnel.

The following items provide the details of these changes as well as the activity and progress for each area of operation.

Administrative Information Systems

During the early part of June a study team from EDUCOM (Interuniversity Communications Council) was contracted to do an overview of the current activities, plans, methods, and tasks of both the production (ACS) and the system design (BSD) aspects of Information Processing Services.

We have been making some major decisions in hardware, software, and shared computing resources during the past few years. Because of these changes, which have disrupted fairly stable functioning groups, many resources have been consumed in conversion efforts, in learning new methods, and in implementing new techniques. MIT was fortunate to acquire on this study team recognized professionals from three major universities (Princeton, Yale, and Stanford), all of whom have broad experience in all forms of shared and separate ADP functions.

This team interviewed key supervisory personnel within IPS and also a representative cross-function of clients and Institute officers. We expect a formal report from EDUCOM by late July, and, hopefully, will find confirmation of some of our major decisions and appropriate recommendations for us to address immediately and in the future.

We were pleased with the insight demonstrated by the team members, by the manner in which they conducted their interviews and by the appropriateness of their probing, detailed questions. We look forward to the results of their review and to the opportunity of improving administrative data processing at MIT by incorporating their suggestions.

Administrative Computing Services

This fiscal year, for the first time, we have begun to see the effects of the decentralization of data access by our users due to the continued expansion and development of remote terminal-oriented systems. Scheduled production batch jobs decreased from our normal 10 to 15 percent growth to a mere 1 percent and, for the first time, the number of outstanding modification and maintenance