

## **Council for the Arts at MIT**

The [Council for the Arts at MIT](#) (CAMIT) engaged in a successful self-examination during the 2011–2012 academic year by surveying the membership and holding a leadership retreat. Strategic planning and renewed attention to governance have energized the council as it approaches its 40th anniversary of support for the arts at MIT in October 2012.

### **Current Goals, Objectives, and Priorities**

Our goals, objectives, and priorities remain recruiting the next generation of leaders and members, increasing the diversity of the membership, and keeping our programs up-to-date and relevant in service to the MIT community. A celebration of the 40th anniversary planned for the annual meeting in October will offer members an opportunity to reflect upon past accomplishments and set goals for the future.

### **Accomplishments/Administrative Initiatives**

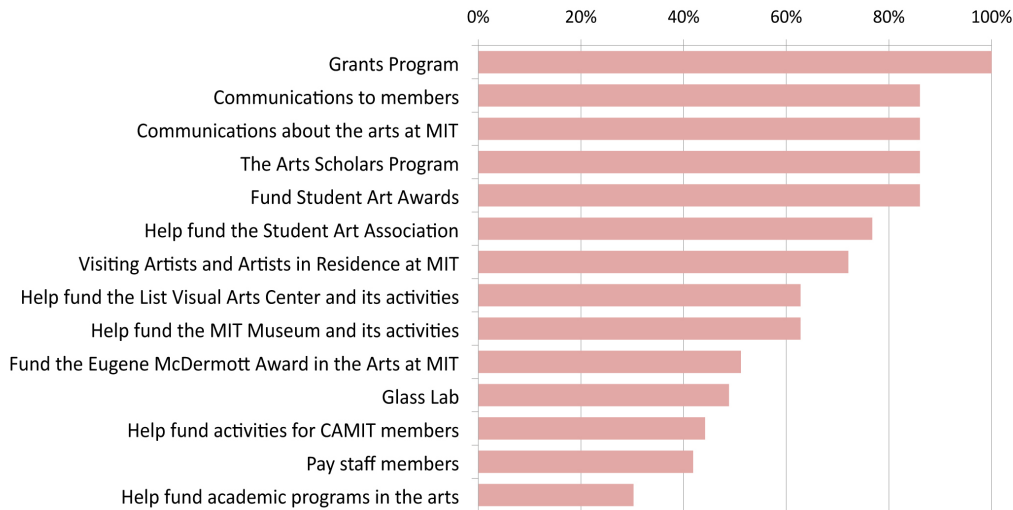
On September 13, 2011, the council held its first leadership retreat, at which discussions of council governance, fundraising goals, and general institutional philosophy took place. Facilitated by consultant Cathy Trower, the daylong session was attended by council chair and vice chair Brit d'Arbeloff and Jane Pappalardo; council members Ann Allen, Karen Arenson, Mel Barkan, Claude Brenner, Anna Davol, Marjory Jacobson, Karen Kaufman, Martin Rosen, Rick Stone, and Glenn Strehle; and MIT staff members Susan Cohen, Philip Khoury, Leila Kinney, and Meg Rotzel.

In preparation for the retreat, a survey was sent out to the entire council membership, and the response rate was a remarkable 50%. Results were overwhelmingly positive, with most respondents happy with their level of activity, existing CAMIT programs, and the amount requested from them as an annual contribution. A few answers made it clear that some CAMIT members are not totally aware of certain operational procedures and funding structures or might have misinformation about them. These misconceptions can be remedied with consistent, improved, and increased communication.

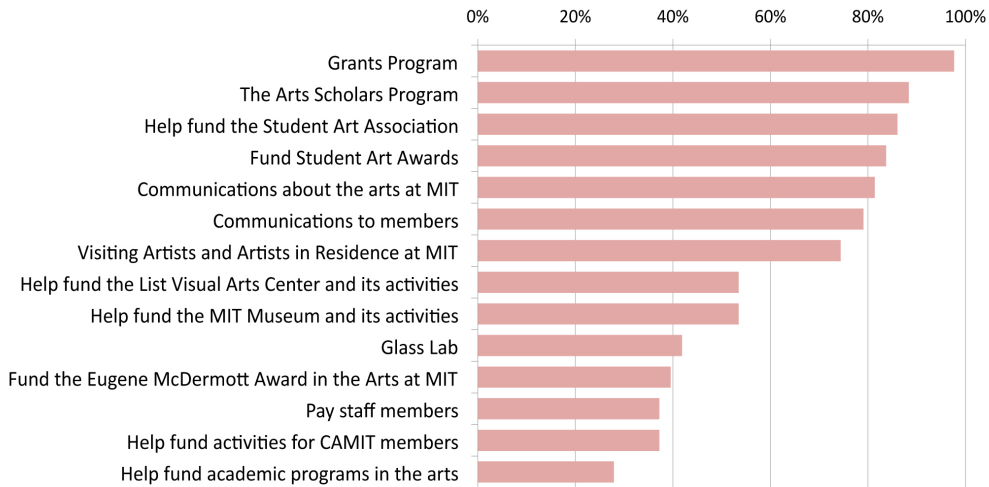
The retreat resulted in renewed attention to governance, especially in observing term limits for committee chairs, which in turn led to a procedural plan of succession for the chairs. It was also decided that fundraising campaigns should be more forthright in terms of both the necessity of 100% participation and the amount of the annual contribution.

The improvement of the CAMIT website continues, with a members-only, password-protected page established, and plans to implement a new system for accepting grant applications and supporting material are under way. A service called Slideroom will make it possible for applicants to edit and add material to their proposals over a proscribed time period, as well as allow the application reviewers a chance to communicate confidentially with each other about the proposals. In the future, this program will be adapted and used for the student art awards, the McDermott Award Selection Committee, and the Schnitzer Prize jury.

**8. CAMIT dues ARE used to fund the following:**



**9. CAMIT dues SHOULD BE used to fund the following:**



*Questions number 8 and 9 from the Council Members survey*

Later in September the council traveled to Berlin for an art-filled five-day trip; 33 council members and guests along with six MIT staff and faculty members attended. One of the highlights was a visit to the private collection of Brigitte and Arend Oetker. Council member Marcel Botha '06 hosted a cocktail party at his flat in Berlin. Also, we visited with two MIT artists/alumni who are based in Berlin: Pia Lindman '99 and Luis Berrios-Negron '06. To follow up on the event, Karen Arenson '70 wrote an in-depth travelogue, richly illustrated by the photographs submitted by the trip attendees. Heidi Erickson lent her graphic design talents to putting together the booklet, resulting in a beautiful souvenir from a great trip.



*The CAMIT group at the Pergamon Museum in Berlin.  
Photograph by Gunnar Schima*

Council trips are entirely funded by council members and take place approximately every 18 months, alternating between international and North American destinations. Proposed next destinations for CAMIT trips are Toronto, Santa Fe, and Brazil.

## **Council Standing and Prize Committees**

### **Annual Meeting Committee (Ann Allen, Chair)**

The 39th annual meeting of the Council for the Arts took place on October 27 and 28, 2011. This year the structure of the meeting was “shaken up” a bit, with scheduling the business meeting as the first item on the agenda. Philip Khoury called the meeting to order and was followed by Brit d’Arbeloff ’61, who offered an overview of the year’s accomplishments. Membership and Nominating Committee chair Marilyn Breslow introduced the new full council members and associate members who were in attendance. Susan Cohen offered a financial report. A report on the CAMIT retreat was next, followed by breakout sessions exploring three main topics: the planning of the 40th annual meeting, CAMIT goals, and the nominating and membership processes.

The group then split into three sections for studio visits with young visual arts faculty: Leah Buechley, associate professor at the Media Lab; Skylar Tibbits, lecturer in the Department of Architecture; and Azra Aksamija, assistant professor in the Program in Art, Culture and Technology. The group then reconvened in Bartos for a panel discussion, moderated by professor Nader Tehrani of the School of Architecture and Planning, with the faculty who led the studio visits. The topic was the future of the visual arts at MIT.

The first day was capped off by a chamber concert featuring MIT students. Shu Zheng ’12 played Franz Liszt’s Hungarian Rhapsody #12 in C#. Daniel Manesh ’12 (piano), Albert Wu ’12 (violin), and Yonatan Kahn G (horn) performed an 1868 trio by Johannes Brahms.

The next day started with a choice: a master class led by MIT theater professor Jay Scheib, a master class from music lecturer Peter Whincop, or a tour of the Hans Haacke and Otto Piene exhibitions at the List Visual Arts Center (LVAC) led by LVAC staff João Ribas and Mark Linga.

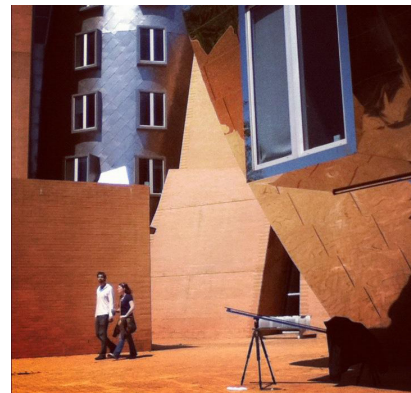
The group then gathered again in Killian Hall for a presentation from the head of Music and Theater Arts, professor Janet Sonenberg, and Toronto-based architect Marianne McKenna about the proposed reconfiguration of the Walker Memorial building into a performing arts facility.

**Grants Committee (Martin N. Rosen '62, Chair)**













The CAMIT Grants Committee awarded 39 grants totaling \$107,386 and 30 director's grants totaling \$12,518 to many exciting projects, including a production of *Amahl and the Night Visitors* staged by director of choral programs William Cutter, a trip to Senegal for the student members of the Senegalese drumming ensemble Rambax, and a production of MIT professor Alan Brody's play *Operation Epsilon* at the Central Square Theater.

**Membership and Nominating Committee (Marilyn Breslow, Chair)**

As of this writing, council membership stands at 92, with six ex officio members. The following individuals have joined the council since the last report: William W. Harris PhD '77, Ina Schnell, and Eugene Stark '68. Dorothea Endicott and Mary Tolikas '92 were rotated off the membership list at the end of their respective terms. Barbara Barry '00 resigned from the council in June 2012. Mary Jane Bezark, who joined after her husband Bud's death in 2007, passed away just before the annual meeting. Two new ex officio members were officially welcomed: chancellor W. Eric Grimson and executive vice president and treasurer Israel Ruiz. The Associate Members Program was successful in its first year—at least one associate member was in attendance at each Grants Committee meeting this year.



*A still from George X. Lin's (G course VI) time-lapse film of the exterior of the Stata Center, funded as CAMIT grant #1435*

 Lore Harp McGovern (2005-2014) 811 Colburn Road Hillsborough, CA 94010-7027 lore_mcgovern@yahoo.com	 Stephen E. Memishian (1995-2013) 450 Round Hill Road Greenwich, CT 06831-2639 smemishian@encapital.com	 Colleen Messing (2008-2014) 41 Martingale Lane Westwood, MA 2000 colleenmessing@gmail.com	 Juan M. Meyer (1990-2014) 71 Ridgeview Avenue Greenwich, CT 06830 juan.meyer@genspring.com
 Andrea Nasher (2000-2012) Apartment 1617, 6335 W Northwest Hwy Dallas, TX 75225 anasher@nasher.org	 Richard D. Nordof (2005-2014) 3312 Crest Road Rockford, IL 61107-1109 rdnordof@aol.com	 Federica Olivares (2004-2013) Edizione Olivares Via Borgognia, 7 20122 Milano olivares@edizioniolivares.com	 Philip Palmedo (2002-2014) Palmedo Associates 100 North Country Road Statuak, NY 11753 ppalmedo@cs.com
 Jane Pappalardo (2004-2013) 10 Rowe's Wharf, Apartment 1104 Boston, MA 02110-3324	 I.M. Pei (1972-2013) I.M. Pei, Architect 85 Pine Street	 Bradley Pitts (2011-2014) 94 Havensayer Street, Apt. 4B Brooklyn, NY 11211	 Susan Poduska (2006-2012) 285 Meadow Brook Road Weston, MA 02453

*New CAMIT members' only website features photographs and bios*

**Eugene McDermott Award in the Arts  
Selection Committee  
(Peter Wender '71, Chair)**

The 2012 campus visit of **McDermott Award** winner **Robert Lepage** in the early spring was a great success.



*Robert Lepage with students and faculty outside Killian Hall. Photograph by L. Barry Hetherington*

**Student Art Awards Committee  
(Claude Brenner '47, Chair)**

This year's Sudler Prize recipient was Benjamin Bloomberg, for his work in sound design and theater. The Laya and Jerome B. Wiesner Awards were presented to Leah Brunetto '12 for arts administration and visual art, Farré Nixon '12 for visual arts, and Dylan Sherry '12, a jazz saxophonist, for music.

The Executive Committee has proposed that the student art awards, Schnitzer Prize, and Gyorgy Kepes Fellowship Prize (currently dormant) committees be combined into one awards committee.

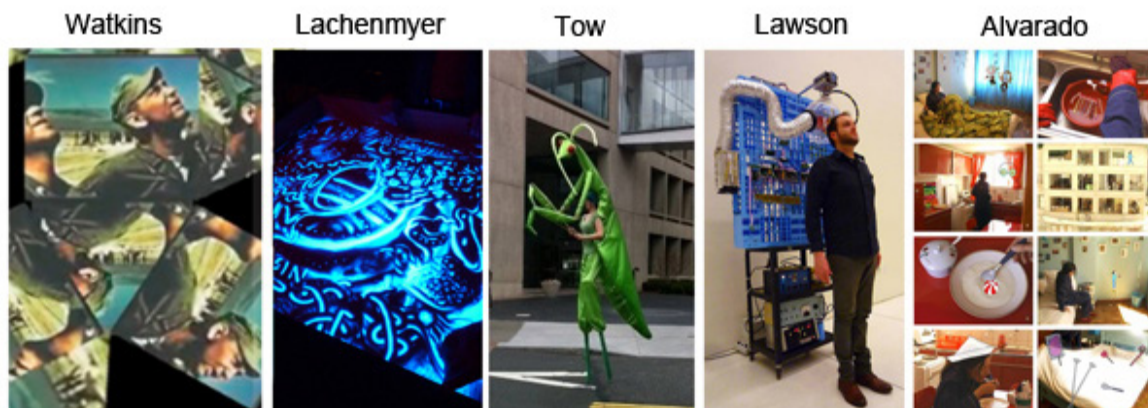


*Dylan Sherry '12, Farré Nixon '12, and Leah Brunetto '12, receiving Laya and Jerome B. Wiesner Awards from Chancellor Eric Grimson. Photograph by Justin Knight*

**Schnitzer Prize in the Visual Arts  
Committee (Peter Athens '52,  
Discussion Leader)**

The recipients of the 2012 Harold and Arlene Schnitzer Prize in the Visual Arts were Matthew Everett Lawson G (MIT Program in Art, Culture and Technology [ACT]), first place; Narda Alvarado G (ACT), second place; and Nathan Lachenmyer G (Mechanical Engineering), third place. Two students received honorable mentions: Elizabeth Anne Watkins G (ACT) and Emily Tow '12 (Mechanical Engineering). The prize amounts were as follows: first place, \$5,000; second place, \$3,000; and third place, \$2,000. The prize for honorable mentions was \$1,000. The opening reception at the Wiesner Student Art Gallery in the Stratton Student Center on May 25 was very well attended.

For next year's Schnitzer Prize, applicants will be asked to submit a short video statement of their artistic philosophy and a description of the work they are submitting.



*Elizabeth Anne Watkins G, Nathan Lachenmyer G, Emily Tow '12, Matthew Everett Lawson G, and Narda Alvarado G are all recipients of Harold and Arlene Schnitzer Prize(s) in the Visual Arts*

### **Ticket/Membership Programs**

Since 1980, the council has underwritten MIT's enrollment in the University Membership Program offered by Boston's Museum of Fine Arts (MFA). This program provides free admission and discount benefits to all MIT undergraduate and graduate students, as well as 15 day passes for use by MIT faculty and staff. Fourteen of the day passes are now distributed at the Hayden Library circulation desk. One pass is sent to Lincoln Laboratory for its staff. MIT is ranked in the top 10 with respect to number of admissions to MFA, recording 3,929 MIT student visits during fiscal year 2012, 780 day pass entries, 123 people who attended as part of a group visit, and 185 who attended an MFA event.

CAMIT's sponsorship of an institutional membership with the Isabella Stewart Gardner Museum has just completed its first year; attendance for this period was 725.

The Boston Institute of Contemporary Art (ICA) membership was renewed, and all MIT students, staff, and faculty are granted free admission with their MIT IDs. Discounts are also offered at the gift shop and café. As of May 2012, 696 MIT ID holders had gained free admission to ICA.

The student membership program with the Photographic Resource Center (PRC) at Boston University continued. MIT undergraduates and graduate students have free unlimited access to the PRC galleries and library and receive member discounts on admission to lectures, workshops, and other special events. They can also enter their work into the juried members' exhibition.

CAMIT underwrites MIT's membership at the Harvard Art Museums, allowing all MIT graduate and undergraduate students free admission.

The very successful program with the Boston Symphony Orchestra continued this year. By obtaining a free College Card underwritten by the council, MIT students can gain free admittance to almost all concerts (there are a handful of blackout dates). MIT is the top user of all area universities, with 672 cards claimed between January and April 2012 and each student attending an average of 10 concerts, resulting in 6,720 tickets claimed.

The council also provides 20 free tickets for MIT students to three concerts during the Boston Chamber Music Society's season. Similar arrangements provide 20 tickets to four of the Boston Modern Orchestra Project's concerts at Jordan Hall, along with 15 tickets to three of its Club Café concerts, and 20 tickets to each of the Radius Ensemble's concerts at the Longy School of Music in Harvard Square.

The Student Performing Arts Excursions Series continued, providing tickets to augment or support the curriculum of primarily the Music and Theater Arts Section (some tickets are provided at the request of faculty from other departments, but not as frequently). A total of \$13,986 was spent on tickets distributed to MIT students. Performances included the American Repertory Theater's *Porgy and Bess*, World Music/CRASH Arts' *Ladysmith Black Mambazo*, and the Actor's Shakespeare Project's production of *Twelfth Night*.

### **Finances and Funding**

The council raised a total of \$384,883 from 69 members, making the average gift \$5,578; \$5,694 was raised from 41 nonmember donors. The grand total raised was \$390,577. Expenses for fiscal year 2012 totaled \$454,312. This figure includes \$18,279 in nonrecurring expenses (\$10,000 for a leadership retreat consultant, \$3,000 for purchase of a video camera for LVAC, \$2,779 for 40th anniversary planning, and \$2,500 for the Harbison 150th commission) and the fourth annual \$30,000 special allocation to the List Visual Arts Center in support of its efforts to conserve the permanent collection.

### **Future Plans**

2012 is an important year for CAMIT, marking our 40th anniversary. A video and timeline will be produced for the October 2012 annual meeting, and the production of a new CAMIT brochure is planned. With increased attention paid to governance, we can expect a more dynamic structure, as more members move up through the ranks and are encouraged to participate in different ways. Many committee chairs' terms are ending in 2012; their successors have been chosen and will be officially announced at the annual meeting in October.

### **Personnel Information**

Heidi Erickson, assistant to the executive director of Arts Initiatives, is now responsible for taking minutes at CAMIT Executive Committee meetings; she also provides graphic design support for all council programs.

**Susan Cohen**  
Director