

## Office of Arts Development

The director of arts development in the Office of the Arts manages all development activities of the associate provost for the arts; maintains a portfolio of 107 arts prospects; serves as an *ex officio* member of the Executive and Grants committees of the Council for the Arts at MIT (CAMIT), as well as the MIT Museum Advisory Board and its Development Management Committee; and functions as liaison between the Office of the Arts and the offices of Leadership Giving, Foundation Relations and Academic Development Support, Corporate Relations, and the Treasurer.

### Goals and Progress

The two principal goals of the Office of Arts Development are to seek support from individuals, corporations, foundations, and government sources for arts programs and activities at MIT and to coordinate arts development activities within the Institute. Ongoing arts fund-raising initiatives during FY2006 include the Laboratory for the Performing Arts; the MIT Museum's Ground Floor Expansion Project; the Catalyst Collaborative at MIT (CC@MIT); the Student Art Association; professorships, directorships, curatorships, and education coordinators in the List Visual Arts Center and the MIT Museum; and additional endowments for the Artists-in-Residence Program, fine art conservation, the List Foundation Fellowship Program, the Advanced Music Performance Program, and world music. Other fund-raising efforts have focused on performances of the Pilgrim Theater's *N (Bonaparte)*, the exhibition *Inside the Sponge: A Study of Simmons Hall*, and tours by the MIT Shakespeare Ensemble to Cambridge, England, and by the MIT Concert Choir to Lausanne, Switzerland.

The Laboratory for the Performing Arts remains the highest priority of the Office of Arts Development. The collaboration between the Office of the Arts and the School of Humanities, Arts, and Social Sciences (SHASS) begun in FY2005 continued in 2006 with a second "mini campus visit" on November 1, 2005, during which prospective donors were able to experience the excellence of faculty, students, and recent alumni of the Music and Theater Arts Section. More such events are being considered. A written plan outlining strategies for raising the balance necessary for this effort was developed by the assistant dean for development of SHASS and the director of arts development.

### Collaborations

In addition to the enrichment of its relationship with SHASS, the Office of Arts Development continues to maintain close ties with the Office of Leadership Giving. During FY2006, its connection with the Office of Foundation Relations and Academic Development Support was reinforced as Megan Franke and Crystal Daugherty from that office met regularly with Catherine Carr-Kelly, managing director of the Underground Railway Theater, and the director of arts development to plan strategies to obtain support for CC@MIT from foundations and from the public. In recent years the director of arts development has deepened his alliance with the MIT Museum as a member of its Development Management Committee.

Special mention should be made of the relationship between the Office of Arts Development and CAMIT. Over the past two decades, with strong support from the associate provost for the arts and the involvement of the director of arts development, CAMIT has developed a very successful fund-raising strategy, resulting in a dramatic upward trend in annual receipts since the early 1990s. Because it offers such contrasting and abundant opportunities for involvement, CAMIT is also an effective means of cultivating donors. Total gifts to CAMIT in FY2006 were \$398,372—not a record, but one of the council’s better annual totals. As a measure of CAMIT’s encouraging effects on overall philanthropy, its members gave a total of \$6,384,747 to MIT during FY2006—meaning CAMIT members gave almost \$6 million in support of other programs at the Institute.

### **Selected Accomplishments**

The associate provost for the arts and the director of arts development participated in 51 individual development meetings in FY2006, as well as three significant cultivation events: the October 27–28 CAMIT annual meeting, the November 1 Laboratory for the Performing Arts “mini campus visit,” and the June 26 farewell celebration in honor of departing associate provost for the arts Alan Brody, hosted by New York CAMIT members. In addition, the CAMIT Executive and Grants committees each met three times, and these meetings presented prime opportunities to enhance relationships with CAMIT’s top donors.

CC@MIT presented two performances each, one on the MIT campus and one in the Cambridge community, of staged readings of *Einstein’s Dreams*, Brian Niece’s adaptation of adjunct professor Alan Lightman’s novel, and *Partition*, by Ira Hauptman. Each reading at MIT nearly filled Room 10-250, and theatergoers were turned away from both Cambridge readings. One of the primary goals of CC@MIT is to increase public engagement with science. The discussions that occurred after each performance among actors, playwrights, scientists, and members of the community contributed significantly to the achievement of this goal.

Sculptor Mark di Suvero’s *Aesop’s Fables, II* was installed by the artist on the lawn between the Koch Biology Building and the Stata Center during the October 2005 annual meeting of the Council for the Arts. This acquisition was funded primarily by council member Sara-Ann Sanders and her husband, Robert Sanders (SB 1964).

At the close of FY2006, an individual donor pledged \$1 million toward the MIT Museum Ground Floor Expansion Project. This capped a four-month period of intense activity, spearheaded by museum director John Durant, during which \$1.4 million was raised.

Gifts to the arts at MIT totaled \$1,447,979 in FY2006. This downturn from 2005 was due largely to the cessation of fund raising for the Museum Loan Network, which has for the past decade accounted for well over \$1 million annually. But it is worth noting that pledge balances to arts funds amounted to an additional \$1,446,380 over the nearly \$1.5 million in gifts and pledge payments to the arts in FY2006.

## **Future Plans**

With the discontinuation of the formal position of associate provost for the arts and its replacement with the more wide-ranging position of associate provost, FY2007 will undoubtedly bring significant changes to both the Office of Arts Development and its director. Stay tuned.

**Glenn Billingsley**  
**Director**