

The Boston Foundation



There for the Arts

“There for the Arts” is the fourth in a series of publications featuring the many times the Boston Foundation and its donors have played a major role in supporting innovative ideas and organizations. We believe that the arts are an essential component of a vibrant and vital community. When they are woven into the fabric of community life, artists and cultural organizations are stronger and neighborhoods and residents thrive. We invite you to read about some of the donors and organizations that have contributed to making Greater Boston one of the most culturally rich cities in the world.



For the other booklets in this series, visit www.tbf.org and choose “There at the Beginning” or call 617-338-1700.



Introduction

In 1997, the Boston Foundation launched an ambitious campaign to build a \$20 million permanent fund to support the arts in Greater Boston. With an initial commitment of \$1.2 million from The Wallace Foundation, the Foundation's Board of Directors agreed to match every contribution made.

Ten years later, in 2007, a gift from the estate of Brother Thomas Bezanson, a world-renowned ceramic artist, helped the Foundation not only to reach—but surpass—its goal. Today, the Boston Foundation Arts Fund stands at more than \$28 million and is still growing. This publication touches on just a few donors who have made major contributions to this fund and a small sampling of the organizations that have benefited from a deep commitment by the Boston Foundation and its donors to be “there for the arts.”

The art gracing this page is by Adria Arch, who donated this piece to the Art Connection. See page 24 for a description of the Art Connection and its founder and the inside back cover for the sources of all of the images in this publication.



The Boston Foundation Arts Fund: Origins

“**T**he arts capture the uniqueness of our own experience and simultaneously help us to discover our fundamental connectedness to others.” With these words, Anna Faith Jones, former President and CEO of the Boston Foundation, launched the campaign for the Arts Fund in 1997. Helen Spaulding, who chaired the Foundation at the time, also was determined to create a pool of support that would be “there for the arts” in good and bad economic times.

“We are proud that our investment in Boston’s capacity to support the arts has helped to build this important fund,” said Christine DeVita, President of The Wallace Foundation. “Our co-founder, Lila Wallace, said ‘the arts belong to everyone’, and that sentiment has defined two decades of our work building appreciation and demand for the arts in Boston and across the country.”

Above from left: Christine DeVita, Helen Spaulding;
opposite page: Anna Faith Jones
A special fund was established within the Arts Fund to honor
Anna Faith Jones and her belief in the infinite power of the
arts to inform, illuminate and strengthen our community.







Boston Youth Symphony Orchestras

Celebrating its 50th season, Boston Youth Symphony Orchestras—BYSO—is now the largest youth symphony orchestra organization in the United States, due in part to years of support from the Boston Foundation Arts Fund. Early grants funded the launch of a rigorous string training program for inner-city children while later funding focused on strengthening the nonprofit’s management capacity.

In residence at the Boston University School of Fine Arts, BYSO serves some 400 young people from kindergarten through high school. Over the decades, BYSO has evolved from one orchestra to an astonishingly ambitious program that includes three full symphonic orchestras, a string training orchestra, a preparatory wind ensemble, four chamber orchestras, and a chamber music program. It has also become one of the most diverse youth orchestra organizations. Today 21% of BYSO’s players come from inner-city communities.

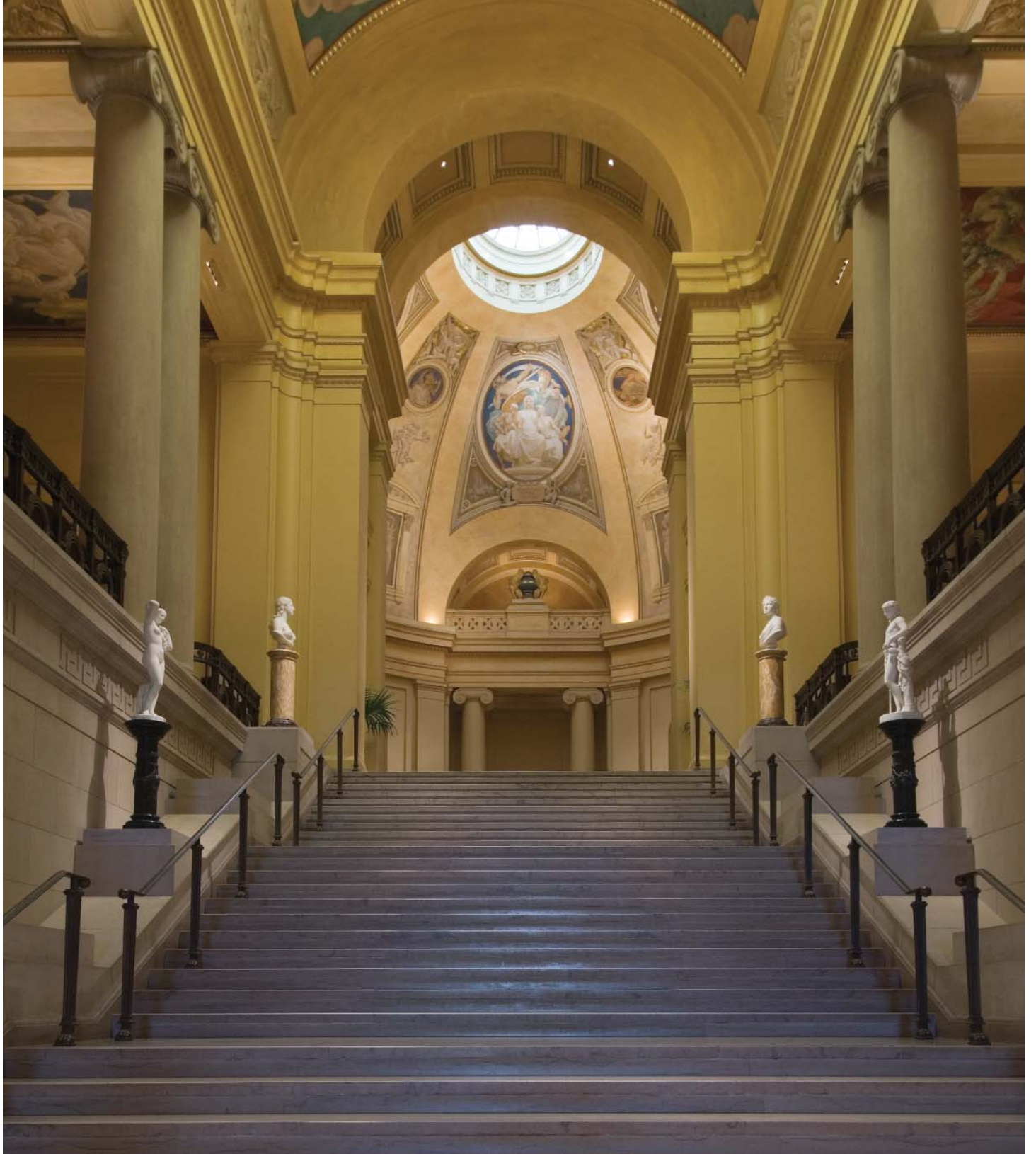


Building the New MFA

Founded in 1870, the Museum of Fine Arts, Boston is one of the world's largest privately supported art museums, attracting some one million visitors every year. It is also one of the world's greatest museums, preserving more than 450,000 works—from ancient Egyptian mummies to Chinese ceramics to leading edge contemporary art—and offering innovative ways to experience and interact with the art.

In 2007, the Museum broke ground for its new American Wing. The expansion includes new galleries, a glass enclosed courtyard, a textile conservation lab, and a new auditorium. The Boston Foundation Arts Fund has supported another kind of expansion—helping the MFA to conduct audience research and reach out to new visitors from across Greater Boston—all designed to demystify a globally-regarded institution and make it locally-accessible.







Robert Beal and his close
companion Mountie



Robert Beal /Artists for Humanity

Robert Beal's offices at the Beal Companies could compete with any gallery on Newbury Street. On display are paintings, photographs, traditional and electronic sculptures—all reflecting the fine eye that he and his brother have developed over 40 years of collecting. As a donor to the Boston Foundation Arts Fund—and a beloved civic leader—Mr. Beal also has collected work from artists nurtured by the group Artists for Humanity, which Mr. Beal has championed for years.

Artists for Humanity is known for its innovative approach to teaching youth entrepreneurship and leadership skills through training and paid employment in the arts—engaging teens in apprenticeships with professional artists. The Arts Fund has supported its Youth-Run Arts Micro-Enterprise program, which creates and markets art, giving the teens both experience and income.





José Mateo's Ballet Theatre of Boston

Cuban-born artistic director and choreographer José Mateo founded his Ballet Theatre in 1986. Today it is Boston's second largest ballet company and school and the region's largest Latino-led performing arts institution. The company presents a repertory of stunning original works by Mr. Mateo and, since the beginning, has included in its mission the goal of making ballet more accessible to diverse audiences and dancers.

Some 20,000 people see its ballets every year and 31,000 dancers, ages three through eighty, attend its classes and performances at its Cambridge headquarters in a church in Harvard Square and satellite locations. Many of the grants made through the Boston Foundation Arts Fund have helped to strengthen the organization's marketing and communications—all designed to reach out to even more diverse populations than it already touches.







Paul and Katie Buttenwieser/ Institute of Contemporary Art

“P
aul and Katie Buttenwieser lead by example,” says Jill Medvedow, Director of Boston’s ICA. “They believe their greatest power comes in the ability to say yes. Not only do they contribute financially to innumerable charitable causes and organizations, they teach the art and practice of philanthropy to a new generation of donors.”

Dr. Buttenwieser is Chairman of the ICA’s Board of Trustees and his dedication to that organization is typical of the way the Buttenwiesers—both creative individuals—approach everything they do. When the Boston Foundation announced its campaign for a permanent Arts Fund, they made the first major gift.

Recent grants from the Fund have helped the ICA strengthen visitor services for its visionary new facility. Today’s ICA is not only capturing the spirit of contemporary art and culture through its collections, exhibitions and teen programs—but revitalizing Boston’s waterfront.



Central Square Theater

Arts organizations can strengthen themselves and better serve the public by making the decision to share facilities or infrastructure systems. That is exactly what *Underground Railway Theater* and *The Nora Theatre Company*, two professional groups with a combined track record of more than 48 years of excellence, are doing. With support from the Boston Foundation Arts Fund, the two companies have joined together to develop the new Central Square Theater.

As the first permanent home for both companies, Central Square Theater is a brand new state-of-the-art, community-based facility where audiences can find, under one roof, the distinctive repertoires of two award-winning professional companies. There are also plans for collaborative projects drawing on the creative synergy that always happens when talented performing artists come together.



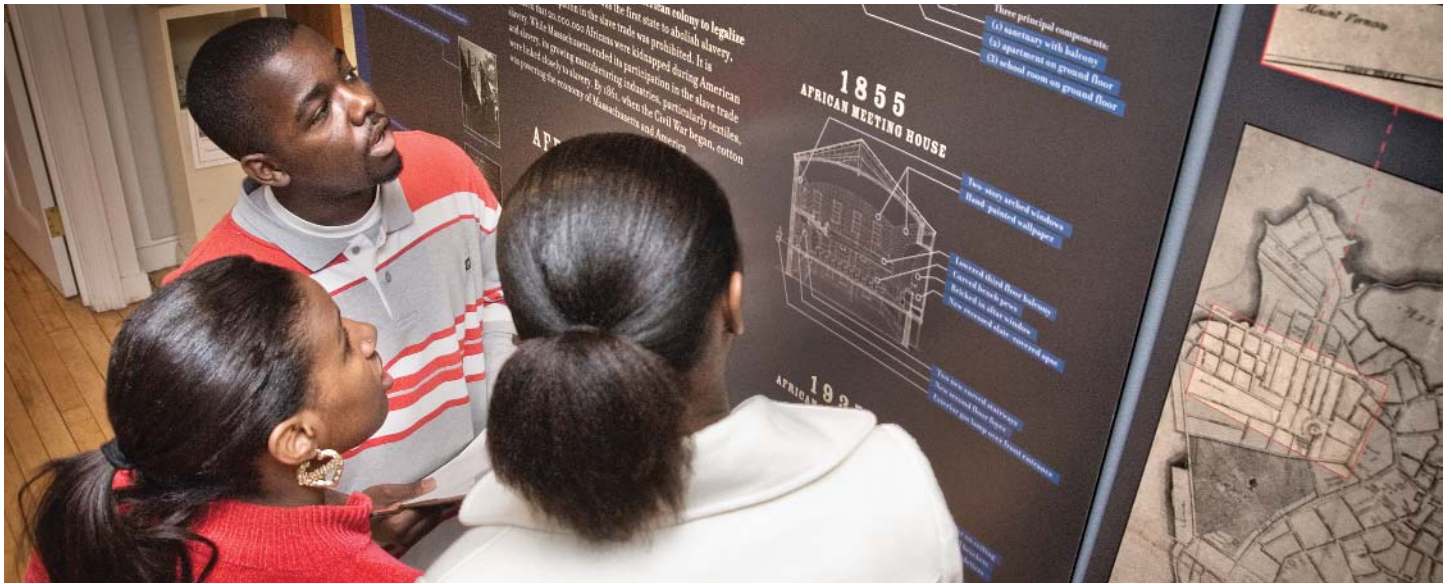


The Huntington Theatre Company

The Huntington Theatre Company, in residence at Boston University, has been Boston's leading professional theatre company for more than a quarter century, producing nearly 50 New England, American or world premieres since its founding. Off stage, the company's commitment to the Greater Boston community can be seen in its outreach and youth and education programs, professional training classes, and expanded efforts to develop new works and new artists.

While maintaining its main stage at the Boston University Theatre, the Huntington's operations now include two new theatres in partnership with the Boston Center for the Arts in the South End—the Calderwood Pavilion's 360-seat Virginia Wimberly Theatre and the 200-seat Edward Roberts Studio Theatre. The Huntington now reaches an annual audience of more than 175,000. The Boston Foundation Arts Fund has supported the expansion of the organization's marketing and audience building capacity.





Museum of African American History

One of Boston's most precious historical sites is Beacon Hill's African Meeting House, the oldest African meeting house in America—which once served as the intellectual center of the Abolition movement. Another is the adjacent Abiel Smith School, the first building in the nation to house a public school for black students.

Today, the Museum of African American History serves as the steward of these buildings and—through exhibits, programs and education—tells powerful stories of black families who worshipped, educated their children, debated the issues of the day, produced great art, organized politically and advanced the cause of freedom.

The Boston Foundation Arts Fund has given the Museum grants to expand its educational programming, audiences and outreach—strengthening the Museum's capacity to reach out to the next generation of Bostonians with its compelling story.









ACT Roxbury

In 1996, Madison Park Development Corporation, a highly-regarded developer of affordable housing, launched ACT Roxbury as a cultural economic development initiative and a key component of its comprehensive approach to building community. ACT stands for “Arts, Culture, Trade” and its programs are centered around the Roxbury Art Series, which includes a major film festival, a theater event, the publication of a literary annual and “Open Studios”—a two-day visual arts exhibit and sales event.

Now housed in the beautifully-renovated Roxbury Center for the Arts at Hibernian Hall, originally constructed as a dance hall in 1918, ACT Roxbury has benefited from Boston Foundation Arts Fund grants that have helped the organization to develop its revenue base and get the word out about its programs to a highly diverse community.



Clara Wainwright / First Night

Clara Wainwright is one of Boston's most accomplished artists and community activists. She has helped to launch numerous community-based arts projects, including the renowned—and original—"First Night." Boston's First Night is best known for its marvelous New Year's Eve celebration, which attracts one million people every year. But the organization also conducts a neighborhood network of community outreach and arts education programs that serve hundreds of children, families and neighborhoods throughout the year.

In addition to Ms. Wainwright's role launching community arts projects like First Night, she is also a philanthropist who made a major contribution the Arts Fund. "I was delighted to make a gift to the Arts Fund," she said, "both as a tribute to Anna Faith Jones and to honor the Boston Foundation and its commitment to creating a permanent source of support for the arts in our community."





ZUMIX

East Boston is home to one of the most diverse populations in Greater Boston—from Italian and Irish Americans to more recent immigrants from Latin America and Southeast Asia—and when you enter ZUMIX, you hear sounds inspired by all of these cultures and others. It might be a Hip-Hop band rehearsing, a young student practicing piano scales, or a group of teens swapping stories about their lives as they prepare to write their very first songs.

ZUMIX was founded in 1991 to build self-esteem in the young people of East Boston through experience in music, audio, computer technology and radio. With support from the Arts Fund, designed to help it grow, it also has organized free outdoor musical and cultural performances. Today ZUMIX is serving more than 350 young people every year—and is planning to transform a long-abandoned building, Engine Company 40 Firehouse, into a dynamic cultural center and performance space.



Raw Art Works

When you walk in the door of RAW Space—home to Lynn’s Raw Art Works (RAW)—the first thing you see is a huge sign on the floor that reads: “NO MISTAKES—JUST ART.” The message is clear: every child served by RAW is given the tools to succeed, both in art and in life.

For the past 20 years, staff members of RAW, including art therapists who are artists themselves, have provided a safe place for young people to engage in art-making that can and does transform their lives. They also have taken art into the streets, public housing developments, youth incarceration facilities, clinics, soup kitchens, schools—and even the homes of Lynn. The Boston Foundation Arts Fund has provided numerous grants over the years to strengthen this unique organization, which now serves some 600 young people every year.



Fay Chandler / The Art Connection

“**M**any new groups can’t get the support they need, but if they are given a helping hand at just the right moment, they often can make a go of it,” said Fay Chandler, artist and donor to the Arts Fund. One of the reasons Ms. Chandler has such regard for ‘start-up’ organizations is that she had the idea for The Art Connection, a program that helps visual artists donate their work to nonprofit organizations that serve people who otherwise might not have access to art in their daily lives. Thousands of works have been donated by hundreds of artists since it was founded in 1995.

The Art Connection has received grants from the Arts Fund—and the Boston Foundation hosts a revolving exhibit of its art with the goal of increasing awareness of a great idea that has been replicated in several other major cities, including New York and Washington, DC.



Fay Chandler with one of her paintings







Isabella Stewart Gardner Museum

Anne Hawley was pleased when the Boston Foundation announced its plan to build a permanent fund for the arts. “To express one’s imagination, aesthetically, and communicate that is an important part of what it means to be human,” said Ms. Hawley, the Norma Jean Calderwood Director of the Isabella Stewart Gardner Museum. “Because of its role in the community, the Boston Foundation understands that human dimension.”

A little more than 100 years ago, Isabella Stewart Gardner developed a new context for art in America by creating a museum where visitors could experience music, performance, the beauty of gardens and art. Modeled on a 15th-century Venetian palazzo, centered around an interior courtyard garden, the Gardner is home to more than 2,500 art objects. The Arts Fund has supported, among other programs, “Neighborhood Nights”—a summer series that opens the museum to neighboring communities and engages visitors through music, storytelling and lectures.



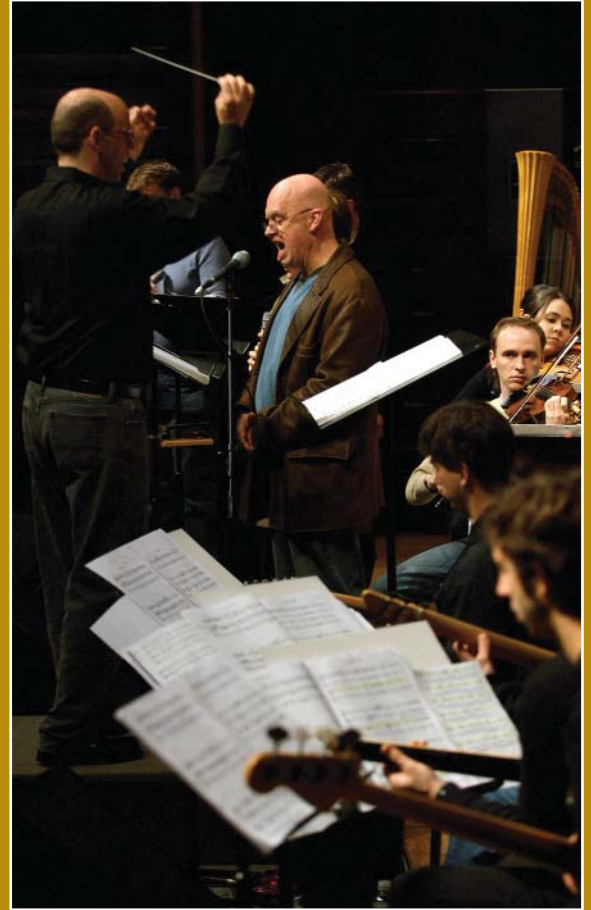
Opera Boston

Opera is a fusion of all of the arts—music, theater, dance and visual—but more than anything, it celebrates the sublime beauty of the human voice. Boston is fortunate indeed to have a company that is devoted to drawing audiences into the special synergy that takes place when opera successfully brings all of its elements together.

Opera Boston, which was founded in 1982, was invigorated when the acclaimed conductor Gil Rose, became its Music Director in 2003. Recently it received the prestigious OPERA America Success Award, given annually to an American opera company that demonstrates exceptional innovation and excellence in audience development. Grants from the Boston Foundation Arts Fund have helped Opera Boston to expand its staff and build its audiences.

Gil Rose





Boston Modern Orchestra Project

Conductor Gil Rose is recognized as part of a “new generation” of American conductors who are helping to shape the future of classical music. He founded the Boston Modern Orchestra Project, known as BMOP, in 1996. In just 12 years it has become the country’s foremost professional orchestra dedicated exclusively to performing and recording music of the 20th and 21st centuries.

In 2003, BMOP and Opera Boston joined together to launch the much-celebrated “Opera Unlimited,” a 10-day contemporary opera festival featuring five operas and three world premieres. Grants from the Boston Foundation Arts Fund supported the 2006 festival, which premiered Peter Eötvös’ “Angels in America” to critical acclaim. A recent grant is designed to help BMOP build a strong funding base by launching its new recording label, “BMOP Sound.”





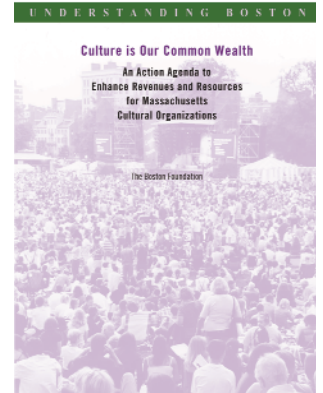
The Boston Center for the Arts

The Boston Center for the Arts was founded in 1970 by a group of neighborhood activists in Boston's South End. Among other goals, they wanted to save a complex of deteriorating historic buildings. The most prominent was the Cyclorama, which was constructed in 1865 to display cylindrical panoramic paintings designed to make viewers feel as if they were standing in the center of an historic event, such as the Battle of Gettysburg.

Today, the Cyclorama and adjoining buildings make up the bustling Boston Center for the Arts, home to artist studios, the Mills Gallery, the Boston Ballet building and four theaters. Support from the Boston Foundation Arts Fund has helped the Center to develop and implement an ambitious strategic plan designed to solidify its position as a dynamic "urban cultural village."







Strengthening the Entire Arts Sector

In addition to providing millions in funding to arts organizations since its inception, the Boston Foundation Arts Fund has supported research and public policy work that is reinforcing arts and cultural institutions for the future. The *Understanding Boston* report “Culture is Our Common Wealth,” one of four reports on the arts, drew attention to the dire state of the Commonwealth’s cultural infrastructure. Its findings led directly to the Massachusetts Cultural Facilities Fund, which received \$25 million in state appropriations in its first two years.

Support also has gone to the Massachusetts Advocates for the Arts, Sciences and Humanities (MAASH), which advocates on behalf of the cultural community, identifying issues and working to influence legislation and public opinion. In just six years, MAASH helped to increase funding for the Massachusetts Cultural Council and other resources necessary for the health of the entire sector.

Governor Deval Patrick and Diane Patrick, seated behind Hubie Jones, founder of the Boston Children’s Chorus’, enjoy the 2008 Martin Luther King Jr. Concert. The Boston Foundation Arts Fund was “there at the beginning” for the Chorus.



The Legacy of Brother Thomas

Toward the end of his life, Brother Thomas Bezanson, a Benedictine monk and world-renowned ceramic artist who died on August 16th of 2007, joined forces with his good friends Bernie and Sue Pucker, owners of Boston's Pucker Gallery. Their idea was to create a legacy that would benefit other artists through the sale of his work.

The Pucker Gallery was among the first to display his work, which sold for modest amounts in the 1970s. Today some of Brother Thomas' pieces are worth tens of thousands of dollars. It is estimated that the Field of Interest Fund Brother Thomas established at the Boston Foundation eventually will grow to at least \$15 million. His generous donation completed the campaign for the Boston Foundation Arts Fund, putting it over its initial goal of \$20 million and creating a permanent resource for struggling artists in Greater Boston.





The Theater Offensive is “Keeping the Faith”

Another grantee of the Boston Foundation Arts Fund is nothing less than a Boston treasure. Abe Rybeck and the theater company he founded in 1989, The Theater Offensive, provide audiences with a unique theatrical experience by presenting lesbian, gay, bisexual and transgender theater and programs.

The organization reaches more than 25,000 people every year through a four-week festival and a season of brilliantly inventive productions. Its programs include “True Colors: Out Youth Theater” for teens and young adults, “A Street Theater Named Desire,” which presents HIV-prevention skits, and “Dagger,” a woman’s guerilla theater troupe.

A favorite of Anna Faith Jones, former Boston Foundation President and CEO, this unique organization created an annual award in her honor in 2001. Called “Keep the Faith,” the very first award was proudly presented to the woman after whom the award was named.



Credits

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Photo Credits

Cover, clockwise from upper left: Photos courtesy of the Isabella Stewart Gardner Museum, Boston Youth Symphony Orchestras, the Art Connection (detail of a painting by Adria Arch), and First Night

Inside front cover: photo by Carolle Photography, courtesy of Central Square Theater

Page 1: Courtesy of the Art Connection, painting by Adria Arch

Pages 2 and 3: Photo of Christine DeVita courtesy of The Wallace Foundation; Helen Spaulding, photo by Richard Howard; photo of Anna Faith Jones carrying and surrounded by the art of the Boston artist Paul Goodnight, photo by Richard Howard

Page 4: Photo by Michael Lutch; Page 5: Photos by Mike Dravis; All courtesy of Boston Youth Symphony Orchestras

Pages 6 and 7: Photos courtesy of the Museum of Fine Arts, Boston

Pages 8 and 9: Photos of young people painting courtesy of Artists for Humanity; photo of Robert Beal by Richard Howard

Pages 10 and 11: Photos courtesy of José Mateo's Ballet Theatre of Boston

Pages 12 and 13: Photos courtesy of the ICA; photo of Katie and Paul Bittenwieser by Richard Howard

Page 14: Drawing and photo of front entrance courtesy of Pfeufer Richardson Architects;
Photo of performance courtesy of Central Square Theater

Page 15: Photos courtesy of The Huntington Theatre Company

Pages 16 and 17: Photos by Walter Silver, courtesy of the Museum of African American History

Pages 18 and 19: Photos courtesy of Madison Park Development Corporation

Pages 20 and 21: Photos courtesy of First Night; photo of Clara Wainwright by Richard Howard

Page 22: Photos courtesy of ZUMIX

Page 23: Photo of teens with camera by Richard Howard; photo of painting courtesy of Raw Art Works

Page 24: Photos of art courtesy of the Art Connection, (left) painting by Leslie Miller (right) block print by Caren Loebel-Fried

Page 25: Photo of painting by Fay Chandler, courtesy of the Art Connection; photo of Fay Chandler by Richard Howard

Pages 26 and 27: Photos courtesy of the Isabella Stewart Gardner Museum

Page 28: Performance photos by Clive Grainger, courtesy of Opera Boston; Photo of Gil Rose by Liz Linder

Page 29: Photos by Liz Linder, courtesy of Boston Modern Orchestra Project

Pages 30 and 31: Photos by Richard Howard

Pages 32 and 33: Photos by Richard Howard

Pages 34 and 35: Photos of ceramic pottery by Richard Howard; photo of Brother Thomas courtesy of the Pucker Gallery

Page 36: Photos courtesy of The Theater Offensive



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