

THE
FUND
FOR
ARTS
AND
CULTURE
in
Central
and
Eastern
Europe



1999 Annual Report

1999

Mission Statement

The Fund for Arts and Culture in Central and Eastern Europe exists to help arts and cultural institutions in Central and Eastern Europe adjust to their newly-emerging, free market economies. We believe that promoting healthy, vibrant and welcoming institutions of art and culture will strengthen the quality of life in these countries. Since its inception in 1991, The Fund has provided guidance, upon request, to selected institutions with the certain knowledge that arts and culture help vitalize communities and promote a stronger civil society. The Fund draws upon a broad network of professionals with wide-ranging experience who work on a pro-bono basis. By offering this assistance, we give voice to an ethic and rekindle hope among arts professionals, to the benefit of society as a whole.

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1999

1999 Officers

Chairman Paul H. Elicker

President Jillian Poole

Corporate Secretary Frank S. Johnson, Jr.

Treasurer David F. Graling

Chairman's Report

January 2000

In 1991, when The Fund for Arts and Culture was launched, management and the Advisory Board addressed from the outset what the reasonable life span for The Fund's operations might be. We were apprehensive about becoming an organization that lived only on accumulated momentum or one that out-lived its usefulness.

We thought we could accomplish the basics of our mission and would thereafter run out of useful work to perform during a period of five years. In a sense, our first expectation as to mission has been realized, but the end of useful work to perform is not yet in sight.

Our Present Situation The Czech Republic is the most senior country in terms of our operations. A great deal has been accomplished in a wide variety of cultural institutions. We have contributed much and feel comfortable that the most urgent needs in that country have been addressed. From now on, there may be occasional follow-up work, if we receive requests for this.

In Poland, where we thought our mission was completed in 1997, our expertise was again solicited this past year in connection with plans for a new concert hall in Krakow.

Hungary presents quite a different scenario where, more than anywhere else, we have succeeded in establishing on the scene local expertise that can respond efficiently to local needs as they arise. Here, as is the case in other countries, the reason Fund representatives continue to be called upon boils down to one thing: reputation.

The continuing nature of calls for our services is well illustrated in the Russian Republic where we have developed a unique program that has been well tested and effectively applied. Under the auspices of the State Russian Museum in St. Petersburg, which oversees some 150 Federal museums across Russia, The Fund has designed and conducted a five-day management-training seminar for museum officials. We are entering our fifth year for these workshops and the program for the year is already filling up. We have a product for which there is an important need and a continuing demand.

The Fund for Arts and Culture in Central and Eastern Europe has the best percentage “dollar given to the value created” rate of any not-for-profit I know.

John C. Whitehead
Chairman
AEA Investors, Inc.

It is clear that our programs are successful because they respond to real and basic needs. It is not an accident that our level of activity in 1999 held at the level of the previous year. This looks to be the case for 2000 as well.

Our Advisory Board and others familiar with The Fund are unanimous in recommending that we continue. The Board has agreed to address itself specifically to our growth challenges early in 2000.

The Need for Growth We sense that we only realize our full potential if we grow. Looking ahead, we would not want to preside over operations whose important achievements are behind us and for whom the future consists primarily of wind-down.

To this end, during the last quarter of 1999 management was engaged in active examination of the possibilities of start-up in countries of Eastern Europe that are new to us. We have been in active conversation with cultural leaders in two countries: Ukraine and Bulgaria. Prospects in these two countries are promising but not yet predictable — in other countries of the region, there may also be prospects. Well before the year 2000 is over, we will know whether these prospects will materialize.

We have the assembled talent to continue present operations and expand into new areas. However, the area of the world where we operate is still a long way from being self-financing. We will therefore need continued help from those persons and institutions that have supported us so generously in the past. We are more than ever grateful for this support.

In sum, our future will be determined by two considerations: to what extent our present bases of operation will be sustained and whether prospects for growth in new countries warrant the expansion of our activities.



President's Message

Once again this year, it is clear that none of our work would have been possible without our visionary Chairman, our dedicated advisors — to this group we are especially pleased to welcome James H.E. Finke and Heyward Isham — and to our ever-expanding corps of expert consultants who give of themselves unstintingly. Those who give to help us meet the modest but essential overhead necessary to coordinate our all-volunteer effort have our deep gratitude as well.



“The Fund is making a singularly important contribution to Russia’s difficult evolution through building professional and personal ties of cooperation and technical advice with representatives of cultural institutions and groups throughout Russia. This kind of enlightened and discerning partnership is particularly important at a time when Russians, whatever their profession or business, tend to feel that their accomplishments and contributions in the cultural sphere are not understood by the West or given adequate recognition. All the more impressive is The Fund’s work, because so much is accomplished on such a spartan budget. And for this we must thank the many associates and colleagues who serve as volunteers.”

Heyward Isham
Vice President
EastWest Institute

The Fund's Operations

Founded in 1991, The Fund for Arts and Culture in Central and Eastern Europe is a nonprofit U.S. corporation governed by four officers in consultation with a 24-member board of advisors. There are no paid full-time staff members. Officers and consultants who represent The Fund do so without compensation.

The Fund provides assistance, upon request and without compensation, to selected major arts and cultural institutions in Central and Eastern Europe and Russia to support their efforts to adjust to a free market economy. We believe that promoting healthy, vibrant and welcoming institutions of art and culture will strengthen the quality of life in these countries. Our principal assistance is provided through consulting experts in the fields of nonprofit organization and planning, public relations, marketing, fundraising, administration, management and governance in a market economy. In cooperation with the requesting organization, consultants for The Fund work on site to help develop plans and programs as needed in their area of expertise. Further contacts are maintained through fax and electronic mail.

Typically, The Fund's activities in a country develop through the following process:

- **After formal invitation, an initial visit is made by a Fund director to the country involved.**

Contacts are established with government representatives (e.g., the Ministry of Culture, Mayor's office, etc.); administrators and directors of local major arts and cultural institutions and other thought-leaders, in or from the country; U.S. government representatives (e.g., at USIA, the U.S. Embassy, etc.); and local executives of U.S.-based corporations, foundations, and other organizations. An informal survey of needs for assistance by arts and cultural organizations is undertaken. Realistic Fund objectives for meeting the needs are established.

- **Experts are identified who are capable and willing to provide — as unpaid consultants — the assistance needed.**

In cooperation with the requesting institution, consultants for The Fund work on site to help develop plans and programs as needed in their area of expertise, participate in roundtable discussions and seminars, provide training courses, and/or give lectures. Continuing consultative contact between the institution and The Fund's consultant is maintained through subsequent ongoing communications and return visits when requested.

- **Ongoing assessments of progress guide further initiatives by The Fund.**

Continuing contact between the institution and consultants is maintained through subsequent ongoing communications — primarily fax and e-mail — and return visits when requested.

Since The Fund’s first consulting trips to Czechoslovakia (as it then was) and Poland in February 1991, 46 Fund consultants have made numerous individual trips to institutions in six European countries. In total, these consultants have spent 1269 days with the host arts and cultural institutions. This number does not reflect the many days of planning that Fund consultants donate in order to prepare for their work overseas. The Fund’s 1999 activities in each country are summarized in the Country Reports. Consultants who represented The Fund in prior years are also identified in these reports.

Restrictions

The Fund receives many requests for assistance that are not within the purview of its mission. The Fund does not give outright grants or support individual artists. Generally, it does not assist start-up institutions, get involved in the preservation and restoration of buildings, nor in the programs of educational institutions.

I salute you for your continuing efforts. I know how important they are because of the visits I receive from Central European government people inquiring about how the United States supports its artistic institutions.

**Schuyler G. Chapin
Commissioner of the
New York City
Department of
Cultural Affairs**

BULGARIA

Country Director

Paul Elicker

Fund Consultant
Days in Country*

1999 - - - - - 5

*This does not reflect
preparation days.

Activities Summary

In November 1999, Paul Elicker conducted an exploratory visit to Bulgaria as a follow-up to earlier conversations with private sector contacts and with a non-governmental arts and cultural organization, the Values Foundation. Impressed with the work The Fund has done in other newly emerging free market countries, our Bulgarian contacts were interested in a preliminary Fund analysis of whether our expertise could be applied in that country.

Some of the organizations visited include The Values Foundation, The Ministry of Arts and Culture and their Museums and Galleries Section, the National Museum of History and the National Monuments Commission.

Evaluation

Bulgaria has an especially rich cultural history but it is in the very early stages of adjusting to a free market approach to arts and culture. Although there is much work to be done to facilitate this transition, it is unclear whether the institutions in question are at an appropriate stage to benefit from Fund expertise.

Future Plans

In follow-up to these initial meetings, the Values Foundation has begun exploring the feasibility of a Fund seminar for cultural officials in Bulgaria. They have also requested input on several other projects under their sponsorship, the most compatible ones being "The Red House", a forum for young people interested in politics and the arts and "Education for All", a program designed to offer career guidance to students. The Fund, through Richard E. Quandt, has also provided guidance to the designers of the National Automated Library Information Network, which is intended to link all of Bulgaria's libraries. A return trip to Sofia in April is scheduled to explore these and other ideas further.

THE CZECH REPUBLIC

Country Director

Jillian Poole

Consultants

Ralph Applebaum Hubert Bari Kenneth Haas Virginia Hubbell
 Bradford Kelleher Martin Klingenberg Jay Levenson
 Elaine M. Lomenzo Charles Ritcheson Jane Safer A.N. Scallon
 Sheldon Schwartz George Stuart Sexton, III Julian Spalding
 Mary Delle Stelzer Albert K. Webster

Fund Consultant Days in Country*	
1991	7
1992	54
1993	78
1994	78
1995	40
1996	18
1997	22
1998	15
1999	8

*This does not reflect preparation days.

Activities Summary

In June, The Fund's Consultant Virginia Hubbell was invited to Prague by the Donors' Forum in order to follow-up on her long-distance consultations regarding the role of foundations. She was asked to meet with several not-for-profit organizations as well as the Donors' Forum and to address such topics as foundations' roles and philosophies of operation, relationships with constituents and other foundations, guidelines for contributions and building organizational capacity. The U.S. Information Agency provided funding for Ms. Hubbell's transportation for this project.

The Society of Friends of the National Gallery which The Fund was instrumental in supporting and guiding now has 1500 members, including 200 foreign members. It contributes to the life of the Gallery in a number of useful ways, including financial support.

POLAND

Country Director

Grant Beglarian

Consultants

Andrzej Choldzunski Jill Houghton Emery Frank S. Johnson, Jr.
 Gilbert Levine Peter Lyman Jillian Poole Charles Ritcheson

Fund Consultant
Days in Country*

1991	-----	20
1992	-----	8
1993	-----	25
1994	-----	36
1995	-----	54
1996	-----	31
1997	-----	13
1998	-----	0
1999	-----	4

Activities Summary

After concluding its work in Poland in 1997, The Fund was again asked to lend its expertise in assisting the Capella Cracoviensis, an eminent Krakow musical organization, with its campaign to build a world-class concert hall.

*This does not reflect preparation days.

Founded in the late 60's, Capella Cracoviensis has an established reputation in Poland and international-ly as a distinguished ensemble of instrumentalists and singers. Since Krakow has no concert hall, the



Left to right: Grant Beglarian, Mr. Stanslaw Galonski, Director of Capella Cracoviensis, Ms. Patricia Hoiles, Mr. Joseph Firszt, the Mayor and Rector Marek Stachowski of Krakow Academy of Music

Capella performs in various churches and academic venues. All are unsuitable to a consistent quality of musical performance or to building a subscriber base. The Capella's music director and founder, Stanslaw Galonski, desired to embark on a campaign to raise the funds necessary to build a specially designed concert hall. Mr. Galonski was fortunate to have enlisted the support of two prominent Americans, Mr. Joseph Firszt, the Polish-born conductor and educator and his wife Patricia Hoiles, the noted singer and philanthropic activist. The Fund was asked to evaluate the situation and suggest a plan and structure for developing the resources needed to implement this ambitious undertaking.

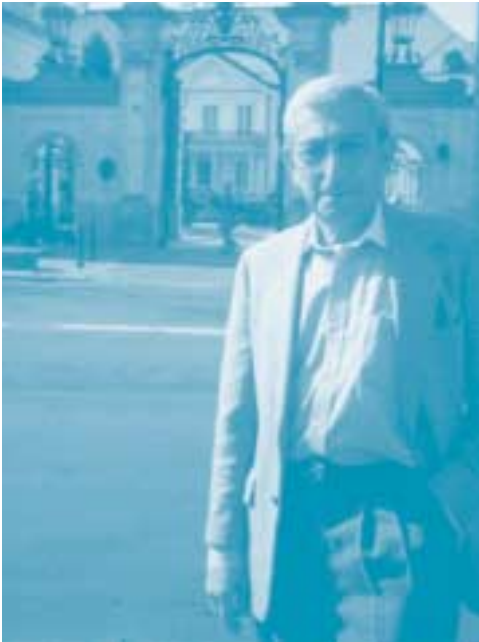
The Fund began its work by developing a detailed questionnaire for the Capella leadership, analyzing the situation and proposing a general plan of action. It was clear that the Capella does not have the resources or the experience to accomplish its goal by itself. Consequently, the main thrust of The Fund's plan is to have the Capella leadership act as a catalyst in making its need for a suitable concert hall become a unifying aspiration shared by other cultural organizations and the city's political forces headed by the mayor of Krakow, Mr. Andrzej Golas.

Late in 1999, the Krakow city council approved a request by the Capella for a specific commitment from the city to set aside land for the concert hall and match funds raised for the project. The Fund has indicated its willingness to lend its continuing expertise as the Capella and the city progress with this undertaking.

Future Plans

With these steps taken, the Capella's task is to begin the planning and execution of a fund raising campaign on a large scale — a new experience for its leadership. As one first step, the Capella is forming a tax-deductible charity organization in the United States for the purpose of raising funds among persons of Polish ancestry and ties in the U.S. and abroad.

While it is still early in the process, it is fair to state that the necessary elements for a successful campaign are now in place — the Capella's artistic stature and visibility are strong; Krakow and Poland are experiencing an economic upsurge; there is a significant U.S. and especially European corporate presence in the Krakow area; and finally, the Mayor has endorsed the concert hall within his larger vision for the city.



Grant Beglarian in front of the Ministry of Culture

REPUBLIC OF HUNGARY

Country Director

Jane Safer

Co- Directors in Hungary

Amy Módly Linda Vadász

Chairman, Hungary Advisory Board

Andre H. Friedman

Consultants

Paxton Barnes Grant Beglarian Alexander Brody Schuyler G. Chapin

Honee Hess Michalann Hobson Bradford Kelleher Brian Lacey

Sharon Litwin Peter Lyman Pamela Myers Ward Mintz Jane D. Norman

Jillian Poole Charles Ritcheson Julius Rudel George Stuart Sexton, III

Wendy Tiffin Deborah Ziska

Fund Consultant Days in Country*

1991	-----	0
1992	-----	44
1993	-----	33
1994	-----	27
1995	-----	71
1996	-----	66
1997	-----	8
1998	-----	88
1999	-----	85

*This does not reflect preparation days.

Activities Summary

In 1999, The Fund worked closely with the Hungarian Ministry of Culture, the Society of Hungarian Museum Professionals, and with the U.S. Information Service to provide a wide range of assistance to Hungarian cultural institutions.

Museum Education Conference In October, the first conference on museum education in Hungary brought together 200 museum educators and schoolteachers to share experience and plan for the future. Principal organizer of the conference was the Pulszky Society of Hungarian museum professionals. Fund directors Vadász, Módly and Safer played a major role as catalyst, planners, organizers and speakers. The Fund brought to the conference three outstanding American consultants as special participants: Paxton Barnes, Honee Hess, and Deborah Ziska. The success of the conference was marked by the participants' enthusiasm for implementing new ideas and for initiating cooperative projects between museums and schools. There was also considerable interest in continuing the dialogue with future conferences on targeted subjects. The Ministry of National Cultural Heritage and the Ministry of Education provided principal funding for the conference.

Budapest Museum of Fine Arts As a direct result of the conference, co-director Linda Vadász with the assistance of consultant Honee Hess, facilitated an innovative partnership between the Fine Arts Museum

and a 7th grade class in one of Budapest's poorest districts. The children will first write to museum staff (from curators to guards) to learn about their jobs and will publish a school newsletter detailing what they have learned. Next, at the museum each student will choose a painting and research its history. The third stage of the project will be to develop a curriculum that integrates the museum's 17th Century Dutch collection with the school's language, history, art and music courses.

Hungarian Ministry of Culture and National Heritage László Baán, Deputy State Secretary of Finance for the Ministry of Culture and National Heritage visited the U.S. in June with a number of goals: to learn about the American system of public/private financing of arts and culture, to understand how government can encourage private funding, and to look at how American museums reach out to the community. The Fund arranged visits and Jane Safer accompanied the Deputy State Secretary to cultural institutions in New York and Washington. He not only found these visits useful, but invited Deborah Ziska, Press and Public Information Officer of the National Gallery, to come to Hungary to consult with the Hungarian National Museum on communications, increasing community involvement with the museum, and assessing plans for the use of interior space.



Left to right: Amy Módly and Linda Vadász at the Budapest Marriott Hotel

Hungarian National Museum The National Museum is undergoing major renovation. The Ministry of Culture and National Heritage requested that Fund consultant Deborah Ziska give highest priority to an evaluation of the public access facilities within the context of the renovation plans. In October, Jane Safer, Paxton Barnes, Honee Hess and local co-directors assisted Deborah Ziska with this evaluation. A comprehensive report was given to the Ministry.

The Ministry also requested that Ziska assess the communications and outreach activities of the museum. Given the limited time, Ziska could only do a cursory review. She recommended that further analysis would require an additional visit and proposed a plan in which the preliminary study could be done by our local co-directors.

Hungarian Ministry of Tourism Deborah Ziska's recommendations for improving museum communications and outreach included a number of proposals that were beyond the capacity of a single Hungarian museum. We therefore approached the Minister of Tourism, Péter Deme (who is a member of The

Fund's Hungarian Advisory Council) about the Ministry supporting joint museum marketing initiatives. The Minister was enthusiastic about implementing several of these ideas including: marketing to the hospitality industry and taxi-drivers, marketing at the airport, and an economic impact of the arts study.

United States Information Service The Fund assisted USIS with arrangements of visits by Hungarian arts professionals to the United States. In meetings with the new U.S. Ambassador and new Cultural Attache we explored further areas of cooperation, particularly the possibility of jointly bringing American experts to Hungary to do workshops.

Franz Liszt Academy of Music Director of Student Affairs, Francsiska Ispán, visited New York, Boston and Washington D.C. in January under the aegis of USIS and The Fund. Her goal was to study the management of successful musical institutions in the U.S., especially those, which, like the Liszt Academy, combine a teaching conservatory with a major concert hall. Fund consultant Grant Beglarian, The Fund office in Washington and USIS, coordinated the trip. Amy Módly, Co-Director in Hungary, accompanied Ms. Ispán in New York.

Other Activities

The Advisory Council in Hungary met in October. The Council continues to give support with ideas, help in specific projects, and assistance in assessing and improving The Fund's activities in Hungary.

Jane Safer facilitated an exchange of playwrights between the New Dramatists Society in New York and Hungarian playwrights. New Dramatists is so pleased that they are considering expanding the exchange to playwrights from other Central and Eastern European countries.

Jillian Poole has continued to consult via e-mail with the Budapest Philharmonic Orchestra on issues of fund-raising and public relations.

Paxton Barnes consulted with the Natural History Museum and the Budapest Zoo. An environmental education journal requested permission to publish her conference talk. She will help the Deputy Director of the Natural History Museum with the arrangements of his USIS-sponsored visit to the U.S. natural history institutions.

Honee Hess will continue consulting on museum education issues via e-mail.

REPUBLIC OF RUSSIA

Country Director

Paul H. Elicker

Consultants

James C. Armstrong Martis Davis Wayne Harvey Jay Levenson
 Jack McAuliffe Gary Osland Jillian Poole Jane Safer Julian Spalding
 Mary Delle Stelzer Cathy Sterling Sally Yerkovich

Fund Consultant Days in Country*	
1991	0
1992	11
1993	0
1994	2
1995	15
1996	41
1997	102
1998	65
1999	70

*This does not reflect preparation days.

Activities Summary

Management Handbook

In 1999, The Fund completed a management handbook: *Managing for Money: A Handbook for International Cultural Institutions*. The book is designed to serve as a tool for international institutions adjusting to more liberalized economic conditions. The book encapsulates many of the principles that Fund consultants have attempted to convey over the years to the arts and cultural audiences that have sought our help. The handbook has been received with great enthusiasm in Russia. The State Russian Museum prepared an initial, simply reproduced version and this winter The International Charitable Foundation for the Renaissance of St. Petersburg-Leningrad, an organization headed by Alexander Margolis, financed the publication of the text in Russian. The Fund met with the U.S. Consulate to discuss a request from these two organizations for printing an additional 10,000 copies of the handbook.

Russian Seminars

Sally Yerkovich and Jillian Poole addressed the major annual assembly of regional museum directors in St. Petersburg in May. In September, The Fund conducted regional seminars under the auspices of the State Russian Museum in the Tyumen Province of Russia and in Saratov on the Volga River. These seminars represented the 9th and 10th regional programs offered by The Fund in conjunction with the Russian Museum since we initiated the concept four years ago. The seminars were made possible



Left to right: Olga Reva (translator), Alexander Margolis (publisher), Jillian Poole (author) and Tatiana Kolpakova (instigator) with the first copy of the printed "Handbook".

Our analysis of the previous seminars shows that they have been exceptionally successful and raise real interest in their participants. As a result we can usually see changes in museums within a year. Not always do the directors associate it with our seminars, but, from our side, we can see that the influence of your seminars is bigger than any other sources of information.

The State Russian Museum

I really enjoyed seeing and working with you and your team. It was happiness and responsibility at the same time

Irina A. Andreyeva
Deputy Director
Yaroslavl Museum
Russia

by the generous support of The Trust for Mutual Understanding and The Getty Grant Program.

The format for the seminars was similar in content and form to previous seminars however two factors added a new dimension. *Managing for Money: A Handbook for International Cultural Institutions* was made available to the seminar participants. It served as a text, enhancing participants' understanding of the principles covered in the seminars. In Saratov, the Deputy Director of the Yaroslavl Museum who, being quite familiar now with the seminar format, joined Fund experts in presenting the material. We plan to have similar Russian involvement in future Fund seminars.

One participant in Saratov summed up the seminar experience this way, "As a result of the seminars we have become more free in our minds". We couldn't have hoped for more.

Future Plans

The Fund has been invited by the State Russian Museum to participate in several projects in 2000. The Museum has asked that a Fund expert participate as a major presenter at a conference on 20th Century Art and that The Fund provide a museum director to lead discussion at the annual meeting of regional museum directors from throughout Russia. Both of these events are scheduled for June. The Russian Museum also requested The Fund to conduct management training seminars similar to those held in past years to museum officials in Perm and Yakutsk. Additionally, The International Charitable Foundation for the Renaissance of St. Petersburg-Leningrad has asked us to conduct a Master Class on Exhibit Design for all the museums of St. Petersburg and the Leningrad oblast later in the year. We have indicated our interest and willingness to help on all of these projects.

UKRAINE

Country Director
Paul Elicker

Fund Consultant
Days in Country*
1999 - - - - - 7

*This does not reflect preparation days.

Activities Summary

Following up on renewed interest on the part of several cultural leaders in Ukraine, Paul Elicker spent a week in Odessa in November to assess the need for The Fund's services in that country. An important aspect of this assessment was to determine whether the cultural institutions in Ukraine are at a point where they can benefit from any assistance The Fund might provide.

The review of institutions was extensive with visits to the Charitable Foundation Museum, Bleshchunor Museum, West-East Museum, Odessa Philharmonic, Odessa State Scientific Library, Odessa Fine Arts Museum and Odessa Opera and Ballet Theater.

Evaluation

Cultural shortcomings in Odessa and the rest of the Ukraine are due in large part to the fact that the country is still in the initial awkward stages of implementing a free market approach to arts and culture. Many of the institutions visited appear to be at an appropriate stage of development to benefit from the kind of expertise that The Fund can provide. Moreover, many of the problems faced by these institutions are within the scope of Fund work.

Future Plans

The Fund will explore the possibility of conducting a seminar for cultural managers in Ukraine similar to the regional museum seminars held in recent years in Russia. This initial approach has been encouraged by the U.S. Attache for Public Relations and Cultural Affairs in Kiev and would appear to be the most cost effective means of reaching the largest audience of cultural institutions.

The Fund's People

Officers, Country Directors, Advisors and Consultants

All officers, country directors, members of the board of advisors and consultants for The Fund for Arts and Culture in Central and Eastern Europe contribute their services without compensation.

Officers and Country Directors

Paul Elicker is Chairman of The Fund and Country Director for states of the former Soviet Union. His background is from private industry and more recently from government oriented service. He was Vice President of Finance and subsequently for the period 1972-1986 Chairman and Chief Executive Officer of SCM Corporation, a \$2.4 billion Fortune 500 conglomerate company. His pertinent experience from this period is the management of change in very large business enterprises, the spearheading of strategic planning for a wide variety of business enterprises and the business evaluation of potential acquisitions. He was Executive Director of The Center for Privatization, the first and largest consulting firm devoted exclusively to privatization work in about 80 countries and has personally participated in assignments in about 30 countries. He continues this work on an individual basis: in recent years his work has been concentrated in Central and Eastern Europe. By Presidential appointment, he is a member of the board of directors of the Baltic American Enterprise Fund, which, by Congressional mandate, is responsible for U.S. foreign aid to small and medium sized private enterprises in the Baltic countries.

Jillian H. Poole is President of The Fund, which she founded. She has a wide background in institutional development, government liaison, and nonprofit management including public relations and fundraising. For nineteen years she was responsible for planning and executing all the development programs of the John F. Kennedy Center for the Performing Arts, America's National Cultural Center, a responsibility that eventually included its partner The National Symphony Orchestra. Prior to that, she held a similar position at the Corcoran Gallery of Art in Washington, D.C. She was also Adjunct Professor of Arts Management in the graduate school of the American University for 16 years. She has been retained as consultant to art galleries, art schools and the Manhattan School of Music. She has served as trustee and on the executive committees of arts institutions, including The North Carolina School for the Arts, The National Building Museum, the Acting Company and the Erick Hawkins Dance Company.

Frank S. Johnson, Jr. is Corporate Secretary of The Fund and Managing Partner of The Johnson Group. He has served as top public relations executive to some of the nation's best-known corporate, government, and not-for-profit organizations. He is a former head of the Revlon Foundation.

David F. Graling, CPA, has been Treasurer of The Fund since its inception and is a Managing Partner of Gelman, Rosenberg & Freedman.

Grant Beglarian joined The Fund's Advisory Board in 1992 and since 1995 has served as the Country Director for Poland. A composer by training and experience, his broad career in initiating and managing programs in the arts includes the presidency (1981-91) of the privately funded National Foundation for Advancement in the Arts, tenure as Professor of Music and Dean of Faculties (1969-81) of the School of Performing Arts, University of Southern California, and Director of the Contemporary Music Project of the Ford Foundation during the 60's. His consulting career has involved the evaluation and implementation of policies and procedures affecting the arts in the United States and abroad. He serves on the visiting committees for the arts at Princeton University, Yale University, New England Conservatory, the National Endowment for the Arts, and the California Commission on the Arts. He is presently the project coordinator for ThinkQuest at Advanced Network Services, Inc.

Jane Safer is The Fund's Country Director for Hungary. She has a diverse background in institutional development, government, arts organizations and human rights work. She consults in areas of strategic planning, organizational development, fundraising, communications and public programs; recent assignments have included a consultancy with the Sakharov Institute in Russia, a strategic plan for New York's Jewish Museum and a revitalization program for the Queens Botanical Garden. At the New York City Department of Cultural Affairs, she evaluated city-funded institutions with a focus on identifying ways to strengthen institutional development. At the American Museum of Natural History she curated the anthropology section of a permanent hall. She serves on the Board of Trustees of the Arts and Business Council and of the New York Hall of Science.

Amy Módly is in-country, Co-Director for Hungary. She has been coordinating The Fund's activities since its very first introduction to Hungary in 1992, when she was International Liaison/Special Projects Director of the Cultural Office of Deputy Mayor of Budapest, Miklos Marschall. Subsequently, she became Public Affairs Director of the Budapest History Museum and although she has since established her own consultancy in the cultural/tourism/non-profit sector, she continues to participate in museum affairs. She is a member of the Pulszky Society of museum professionals and serves on the Board of Trustees of the Franz Liszt Academy of Music.

Linda Vadász became in-country, Co-Director for Hungary in December 1996. Formerly she was Executive Director of ArtsWorcester, a regional arts agency in Massachusetts and coordinator of the Massachusetts Advocates for the Arts, Sciences and Humanities, an organization responsible for the restoration and increase of state funding for the arts. In Budapest, she founded the Friends of the Fine Arts Museum, the first museum volunteer group in Hungary, and serves as board member of the Cultural Exchange Foundation.

Ann M. Beckman is an assistant to The Fund's Officers and Country Directors. She has a background in international trade policy and government relations.

Board of Advisors

Raymond J. Batla, Jr. is a Partner of Hogan & Hartson and Managing Partner of that firm's Czech Republic office.

Charles C. Bergman is Executive Vice President of The Pollock-Krasner Foundation, Inc.

Alexander Brody, born in Hungary, was formerly President and CEO of Ogilvy & Mather Worldwide international operations. He is currently consultant to a number of international clients.

Harold Burson is Chairman of Burson-Marsteller now a subsidiary of Young & Rubicam Inc. Burson-Marsteller is the world's largest counseling and communications firm, with 73 offices in 35 countries.

Jean-Claude Carriere is a screenwriter, playwright, and author.

Milton Cerny is Partner of the Washington, D.C.-based law firm Caplin & Drysdale, Chartered. With 30 years government experience dealing with tax-exempt organizations at the Internal Revenue Service, he has written and lectured extensively on tax law and tax issues.

Schuyler G. Chapin is Commissioner of the New York City Department of Cultural Affairs, and since 1987, Dean Emeritus of the School of the Arts, Columbia University. He is former General Manager of The Metropolitan Opera.

C. Mathews Dick, Jr. is former Chairman of Intelligent Office Company, Ltd., developers of information systems for major international corporations. He is Chairman of the Wadsworth Atheneum in Newport, Rhode Island.

James H. E. Finke, founder of Interconsult, a global consortium of professionals providing specialized consulting services to high technology companies. Previously, he was President and Chief Operating Officer of Commodore International, Ltd., and Vice President of European Operations for Data General.

Milos Forman is a Czech-born film director who has won many awards including two Academy Awards for best director of a film for *One Flew Over the Cuckoo's Nest* in 1975 and for *Amadeus* in 1984. His most recent film is *The People vs Larry Flynt*.

Andre H. Friedman, Hungarian-born, is Partner in the New York office of Nagy and Trocsanyi, LLP. He has been an international legal advisor in Hungary since 1986. He is Chairman of The Fund's Hungarian Advisory Committee.

Heyward Isham, a Russian scholar, has been Vice President of The EastWest Institute since 1991. He served in the U.S. Foreign Service from 1950 to 1987 in a variety of diplomatic assignments including Ambassador to Haiti.

Martin Klingenberg is an international corporate attorney specializing in acquisitions, mergers, joint ventures, international finance and transactions. He maintains a residence in Prague.

Charlotta Kotik, born in the Czech Republic, is Curator of Contemporary Art for The Brooklyn Museum, New York.

Robert Lantz is an internationally known film and theatre agent. Among his many clients are the Czech director Milos Forman, the English playwright Peter Shaffer, the Norwegian actress Liv Ullman, and U.S. Supreme Court Justice Rehnquist.

Maestro Gilbert Levine, KCSG, is Conductor Laureate of the Krakow Philharmonic Orchestra.

Wendy W. Luers is President of The Foundation for a Civil Society, an organization that supports the development and strengthening of forces of democracy, civil society, the rule of law and a free-market economy in the Czech and Slovak Republics.

Senator Richard G. Lugar is Chairman of the Senate Agriculture Committee and a member of the Senate Intelligence Committee, the Arms Control Observer Group and the Senate Foreign Relations Committee

Garrick Ohlsson is a pianist and the first American winner of the Chopin Competition.

The Honorable Claiborne Pell is former Chairman of the Subcommittee on Education, Arts & Humanities of the U.S. Senate.

Peter Shaffer is a playwright whose plays have won many awards including London Evening Standard Drama, New York Drama Critics Circle, and Tony awards. His screenplay adaptation of *Amadeus* won an Academy Award. Born in England, he was made a Commander of the Order of the British Empire in 1987.

The Honorable Leonard L. Silverstein is Chairman Emeritus of The Fund and the founding partner of Silverstein & Mullens.

Alexander C. Tomlinson, Chairman of The Fund 1994–1996, is retired Chairman of the Executive Committee of The First Boston Corporation and more recently president of the Hungarian-American Enterprise Fund.

The Honorable John C. Whitehead is Chairman of AEA Investors Inc. and former Deputy Secretary of State.

Consultants

Ralph Appelbaum is President of Ralph Appelbaum Associates, a New York City-based firm that plans, designs and produces museum exhibitions, visitor centers, and educational environments. Ralph Appelbaum Associates is the largest interpretive museum design firm in the world with a staff of over fifty designers, technology and media specialists, architects, writers and editors.

James C. Armstrong was a Principal in the management-consulting firm Armstrong/Stelzer in New York City. Dr. Armstrong was formerly Director of Strategic Planning for AT&T and was the first Bell Atlantic Chair in Telecommunications at Temple University in Philadelphia.

Hubert Bari is the Principal of CREAMUSE and designer of leading museums and exhibitions in Europe. Recent works include the Neanderthal Museum and the Charles Rennie Mackintosh exhibit in Glasgow.

Paxton Barnes is an exhibit designer with recent projects at the Tyler Arboretum, Bronx Zoo and New York Botanical Garden.

Andrzej Choldzunski is an award-winning Polish architect and teacher of architecture currently residing in France.

Martis Davis is Senior Vice President of Burson-Marsteller. He has held senior positions in the public and private sectors including Deputy Assistant Secretary in the Department of Health and Human Services, Director of Public Relations for The Washington Post, Principal of the Duke Ellington School of the Arts in Washington and Director of a private art gallery.

Robert Duemling served as President and Director of the National Building Museum in Washington, D.C. for six and one-half years. Currently he is Vice Chair, Trustees' Council of the National Gallery of Art and serves on the academic affairs committee of the Winterthur Museums and Gardens.

Jill Houghton Emery has extensive experience in public affairs and has held top-level Federal government positions including Director of International Visitor Programs at the United States Information Agency.

Kenneth Haas was Managing Director of the Boston Symphony Orchestra.

Honee A. Hess is the Director of Education at the Worcester (Massachusetts) Art Museum.

Wayne Harvey is Chief Financial Officer for the EastWest Institute. He has participated on Fund teams to seminars in Yaroslavl, Pyatigorsk, Khabarovsk and Saratov, Russia.

Michalann Hobson is an arts management consultant with extensive experience with theaters and theatrical programs.

Virginia Hubbell is President of Virginia Hubbell Associates, The Catalyst Group. She has extensive experience consulting on the management and strengthening of non-profit organizations, including community needs assessments, board development, and strategic planning.

Bradford Kelleher is an expert in museum publishing and merchandising activities and is consultant to The Metropolitan Museum of Art in New York.

Brian Lacey is former Director of the Museums of Londonderry, Northern Ireland.

Jay A. Levenson is Director of International Programs at the Museum of Modern Art. He was formerly Deputy Director for Program Administration at the Guggenheim Museum. Prior to that he was managing curator for a number of exhibitions at the National Gallery in Washington, D.C.

Sharon Litwin is Executive Director of the Louisiana Philharmonic Orchestra. She was formerly Assistant Director of The New Orleans Museum of Art.

Elaine M. Lomenzo, formerly Managing Director of the Philadelphia Festival of World Cinema, has extensive experience in public relations, marketing and fundraising for a variety of arts and nonprofit organizations.

Peter Lyman is University Librarian for The University of California, Berkeley. He was formerly University Librarian and Dean at The University of Southern California in Los Angeles.

Jack McAuliffe is Vice President for Member Services, American Symphony Orchestra League. He has more than 25 years of professional marketing and management experience in the performing arts, non-profit, and academic communities.

Ward Mintz has been Deputy Director for Programs and Collections at The Newark Museum since August 1994. In this position, he is responsible for curatorial, education and collections-related activities, including the exhibition program. Prior to that he was Assistant Director of Programs of The Jewish Museum in New York City.

Pamela Myers is Director of the Asheville Art Museum. Prior to that she was Director of Exhibitions, Guggenheim Museum where she oversaw the renovation of the Frank Lloyd Wright building as well as being responsible for the exhibition and public programming at both New York City sites, Venice and Bilbao.

Jane D. Norman is Exhibits Conservator for the Freer Gallery of Art and the Arthur M. Sackler Gallery, museums of Asian art, which are parts of the Smithsonian Institution, Washington, D.C.

Gary Osland is the Principal of Osland Design Associates, Inc., in New York City. Since its founding in 1984, the company has designed and produced print material including logos, signage, corporate identity campaigns, marketing collateral of all kinds, and fine art catalogues for major corporations in New York, Paris and Tokyo.

Charles R. Ritcheson is a historian, specialist in the adaptation of electronic technology to library use, former Vice Provost and Dean of Libraries of the University of Southern California, and former U.S. Cultural Attaché in London.

Julius Rudel was General Director and Principal Conductor of the New York City Opera for twenty-two years, and now conducts worldwide.

Lady Sainsbury is the former Anya Linden, protégé of Dame Ninette de Valois and prima ballerina of the Royal Ballet. She is a teacher and coach at the School of the Royal Ballet and the Ballet Rambert.

Lord Sainsbury is former Chairman of Sainsbury's Ltd., former Chairman of the Board of the Royal Opera and Ballet and a member of the board of the National Gallery, London, and of the Victoria and Albert Museum.

A.N. Scallon has 30 years of experience in corporate philanthropy and is former Director of the Corporate Support Program for IBM.

Sheldon Schwartz is Executive Director of the Merce Cunningham Dance Company. Formerly, he was Director of Programming for the John F. Kennedy Center for the Performing Arts in Washington, D.C. where he was responsible for producing all dance presentations.

George Stuart Sexton, III is Principal, George Sexton Associates, a Washington, D.C. consulting firm providing services in the areas of architecture and museum services such as planning, exhibition and lighting design.

Julian Spalding is an expert on museum management and former Director of the Glasgow Museums and Galleries with overall responsibility for 10 venues for the Museum. He has served on the British Council Visual Arts Advisory Committee.

Mary Delle Stelzer is former Director of Corporate Advertising and Cultural Sponsorships for AT&T, and former Director of the Oklahoma Art Center.

Cathy Card Sterling served as Director of Corporate and Foundation Relations with The Phillips Collection, Washington, D.C. and Administrative Officer and Exhibitions Manager with The Corcoran Gallery of Art, also in Washington, D.C.

Wendy Tiffin is former Director of Sponsorship for the Southbank Cultural Complex in London.

Laurie Uprichard is the Executive Director of the Danspace Project at St. Mark's Church in New York City. She also serves as Managing Director and Co-Producer of Dance Theater Workshop and on the board of Dance/USA.

Albert K. Webster is an arts consultant to major orchestras and national music organizations and former Managing Director and Executive Vice President of the New York Philharmonic.

Peter Wexler is head of Peter Wexler, Inc. His company produces programs, directs designs and/or raises funds for various organizations including the Metropolitan Opera, the New York Philharmonic and the Smithsonian Institution.

Sally Yerkovich is Executive Director for the New Jersey Historical Society. She has over twenty years of managerial experience in various arts and nonprofit institutions, including a consultancy in Novosibirsk, Russia.

Deborah Ziska is Press and Public Information Officer for the National Gallery of Art in Washington. She has worked as a professional in the areas of public relations and fund raising since 1975.

The Officers of The Fund are also grateful to Advisors who served in earlier years:

- Madeleine K. Albright**
- Livingston Biddle**
- John L. Callahan**
- Leo-Ferdinand Graf Henckel von Donnersmarck**
- Roger Kennedy**
- Lorin Maazel**
- Roger L. Stevens**
- Peter Schoenburg**
- John J. Tommaney**

The Fund's Contributors

The Fund is a 501(c)(3) organization and accepts contributions from individuals, foundations, and corporations. We acknowledge this assistance with warm appreciation and deep gratitude.

We would like to extend special thanks to:

- **Budapest Marriott Hotel** — for first class hospitality to The Fund's officers and consultants throughout the year thereby making our work in Hungary possible.
- **Finnair** — for providing airline travel and nonpareil service and food.
- **Hotel Astoria, St. Petersburg and Marriott Tverskaya, Moscow** — for supporting Fund personnel in their most welcoming hotels.
- We would also like to thank **David Graling, Managing Partner of Gelman, Rosenberg & Freedman** of Bethesda, Maryland for continuing outstanding service to The Fund.



Contributions, 1999

General Support

The Whitehead Foundation	\$10,000.00
Daniel and Joanna S. Rose Fund, Inc.	5,000.00
Eric W. Weinmann Trust	1,484.00
The Dick Family Foundation	1,000.00
Individual Gifts	11,350.00

Grant Monies for Russian Regional Museums Seminars

Trust for Mutual Understanding	14,500.00
The Getty Grant Program	14,500.00

Total Cash Contributions	\$57,834.00
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In-kind Contributions

Marriott Hotels (Budapest Marriott)	\$ 6,600.00
Finnair	\$ 8,000.00
Professional Services	\$300,000.00

We are also grateful to Burson-Marsteller for producing our 1999 Annual Report.

Report of the Treasurer

Statement of Revenue and Expense

for the years ended December 31, 1999 and 1998 (unaudited)

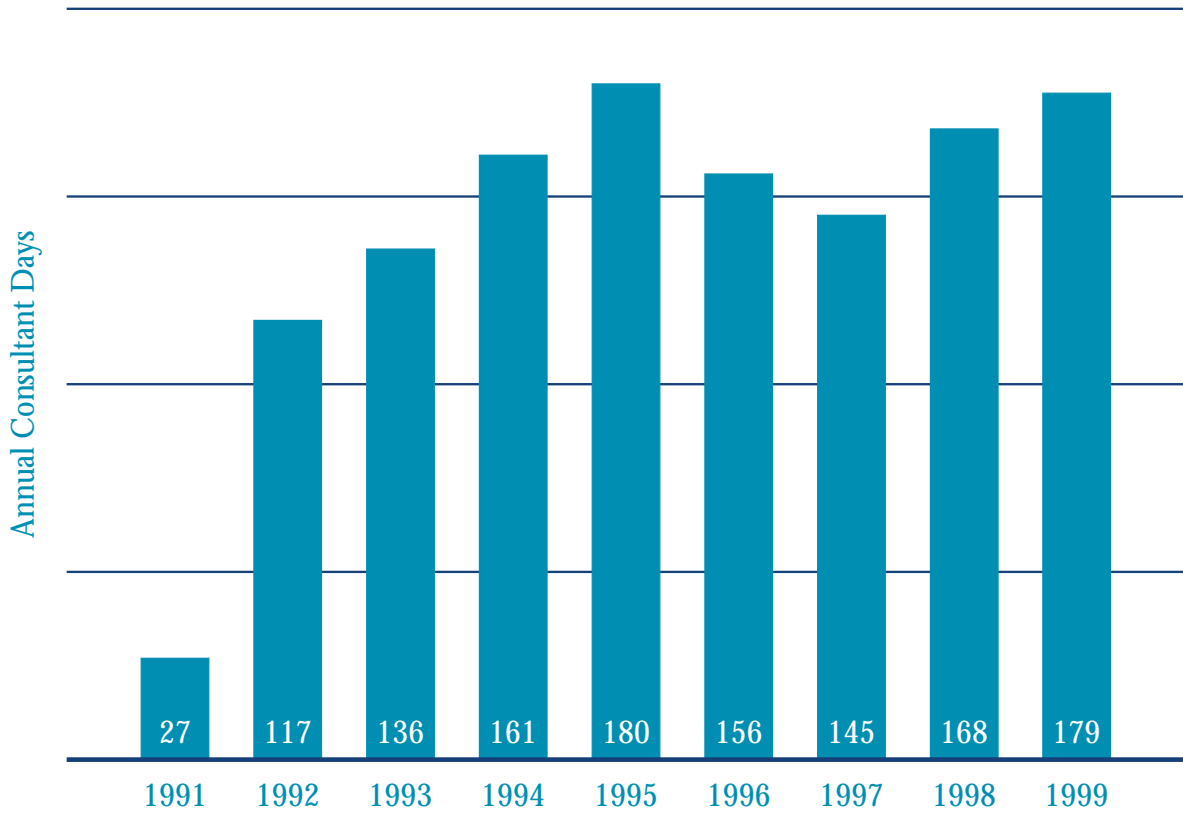
<i>Revenue</i>	<i>1999</i>	<i>1998</i>
Contributions	\$ 57,834	\$ 61,612
Travel, In-kind Contributions	14,600	—
Professional Services, In-kind	300,000	280,000
Interest Income	187	590
Total Revenue	\$372,621	\$342,202

Expenses

Travel	\$ 41,025	\$ 48,610
Travel, In-kind	14,600	—
Secretarial and Administrative	8,073	9,420
Professional Fees	1,213	2,414
Professional Services, In-kind	300,000	280,000
Telephone	1,531	1,672
Equipment	—	2,727
Total Expense	\$366,442	\$344,843

Excess (Deficiency) of Revenue with Respect to Expenses	\$ 6,179	\$ (2,641)
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Annual Growth of Fund Consultant Days 1991-1999



Appendix A

Министерство культуры Российской Федерации



ГОСУДАРСТВЕННЫЙ РУССКИЙ МУЗЕЙ

191011, Санкт-Петербург, Инженерная, 4; тел. (812)-219-16-15, fax (812)-314-4153

Report Of The Seminar “Organizational Structure Updating And Fundraising” Held In Tyumen Art Museum September 6–10, 1999

The seminar “Organizational structure updating and fundraising” took place in Tyumen Regional Art Museum from September 6 to September 10, 1999.

The seminar was presented by the team of experts from USA who are the representatives of The Fund for Arts and Culture in the East and Central Europe. They conducted the seminar in Tyumen at the request of the State Russian Museum Department of Art Museums in Russia. The present seminar became the next stage of the long-range Program launched in St.Petersburg in 1996 and continued in 1997-1999 in regions of Russia. The seminar program contained the stages of successive acquaintance of participants with main statements effectively adaptable to provide a successful existence of museums in the nowadays situation of market economy when the budget financing was sharply reduced. They were management, marketing, communications, public relations, advertisement etc.

A special feature of this program was that all these statements were presented interconnectedly and every new topic logically came out of the previous one.

And it is not for nothing the former title of the seminar was “From prompt defining the mission to the effective museum functioning”. Every participant received a file with work papers containing relevant materials of currently functioning institutions and museum of USA. Just these specific features of the Program are those key moments of which the State Russian Museum every year addresses the request to Jillian Poole to present a seminar in new regions.



Left to right: Jillian Poole, Olga Reva (translator) and Paul Elicker conferring in Tyumen

Representatives of 22 museums of the biggest Russian region attended in Tyumen. They came from Novy Urengoy, Nefteyugansk, Tobolsk, Ishim, Ufa, Perm, Magnitogorsk, Novosibirsk, Ekaterinburg, Kurgan, Noyabrsk, Orenburg, Tcheliabinsk. The total amount of participants — more than 30 persons.

The seminar program which contained statements interesting for museums and budget institutions was enthusiastically supported by seminar participants and the community. The most important topics widely discussed at the seminar were the following: change of traditional forms of museums organization, utilization of internal resources, development of long-range planning in new economic conditions.



Breakout group in Tyumen

The participants were extremely interested in discussing the problems of fundraising, changing the role of museums within the community, studying a potential visitor and different ways of his attraction, interaction with municipal and regional managerial structures.

Simulating of possible situations, analyzing of concrete and imaginary situations, vivid discussion and exchange of opinions were highly welcomed as well.

The seminar work was widely elucidated by the local radio, TV and mass-media and it seems to be an important indication of its necessity and actuality.

Every participant filled a questionnaire after the seminar completion. The questionnaires analyses showed that the seminar was a significant phenomena in a city life and it really could help the museum employees in their searches of non-traditional solutions adaptable for complicated situations.

Seminar participants applied to organizers to continue this very helpful practice in other regions of Russia and offered new topics for seminars. The most actual of them are the following:

- organization of exhibits registration and keeping in foreign museums
- legislative aspects in the work of foreign museums
- research work in foreign museums and so on.

The State Russian Museum regularly holds seminars on these topics. We hope to collaborate with The Fund on above mentioned topics as well.

Positive references of all participants including directors and staff-members seem to be the most important result of the seminar. A lot of fruitful ideas and projects have been found in a process of the seminar and all of them certainly will be explored in the future activity of museums.

Experience of such seminars of last years shows that the ideas developed at seminars have been incarnated by the museums in nearest future and the examples of that are the museums in Kemerovo, Stavropol, Yaroslavl, Irkutsk.



Left to right: The director of the host museum, Olga Reva, Jillian Poole and Sally Yerkovich in Tobolsk

We would like to thank Mrs. Jillian Poole for the book integrated into the seminar program. Jillian Poole is also the author of this book.

The State Russian Museum expresses its deepest gratitude to The Fund for Arts and Culture in East and Central Europe and personally to The Fund President Mrs. Jillian Poole for such a good and so important job and hopes very much to continue this Program being of such great interest in the regional museums of Russia. The Russian Museum also hopes to collaborate with The Fund in future in new programs realization.

Prepared by



N. Kuleschova, Deputy Director of The State Russian Museum



T. Kolpakova, Curator of Department of Art Museums of Russia of The State Russian Museum

Appendix B

Министерство культуры Российской Федерации



ГОСУДАРСТВЕННЫЙ РУССКИЙ МУЗЕЙ

191011, Санкт-Петербург, Инженерная, 4; тел. (812)-219-16-15, fax (812)-314-4153

Resume On The Results Of The Russian-American Seminar Organized For The Volga Region Museums Staff-Members And Held In Saratov In September 1999

The State Russian Museum highly appreciates and expresses its deep gratitude to The Fund for Arts and Culture in Central and Eastern Europe employees and personally to The Fund President Mrs. Jillian Poole for the organization and carrying out jointly with the Russian Museum's Department of Art Museums of Russia of the seminar "The organizational structure updating and fund raising in the museums of Russia" which took place in Saratov city in the A.N.Radishchev State Art Museum from September 13 to September 16, 1999.

35 representatives of the Volga region museums (including the cities of Saratov, Penza, Astrakhan etc.) as well as the Saratov Division of the All-Russian Society for Monuments Protection participated in this seminar.

The seminar work became a noticeable event in the Saratov life and was elucidated by the local mass-media and TV.

Within the seminar work the discussed problems have been confirmed to be of great interest and actuality for Russian museums. An effective management, strict organization of inter-museum structures, contacts with other institutions, new forms and methods of visitors drawing, work with the staff and volunteers, financial prognostication happened to be the key subjects to solve a lot of problems in the museums of Russia.



*Wayne Harvey and Jillian Poole
“role playing” in Saratov*

They were helped by Russian colleagues invited “to join the team” by Jillian Poole personally. The choice proved to be of success. Russian experts on marketing and management from the State Russian Museum and Yaroslavl Art Museum could share their experience and with definite examples supplemented the ideas and judgements of American colleagues.

The training in groups with elements of game was extremely popular among seminar participants. At such sessions new ideas, forms and methods of work applicable both for some separate museum division and for the museum in a whole have been originated. A business-plan developing caused very big interest as well. All groups without exception have fulfilled a suggested task and a lot of original solutions have been found. To a considerable extent these training’s helped every participant not only to go over to a new type of activity but to realize their own creative potential.

Though some museums in big Russian cities (such as St.Petersburg, Moscow etc.) studied management and marketing in the area of culture pretty good, unfortunately a great number of museums located in small towns distant from “cultural capitals” very often don’t know these notions at all. The great part of employees are absolutely sure that their programs financing is a problem of the museum account department, museum director, city administration, in short, anyone but not of themselves. It was very difficult but quite necessary to change the opinion formed for years. And it is certainly can be said now that American experts managed to do that.



Left to right: Olga Reva, Irina Andreyeva (Deputy Director, Yaroslavl Museum), participant, Natalia Kuleshova and Jillian Poole at seminar in Saratov

Friendly and very natural atmosphere of the seminar (created owing to organizers' efforts) permitted different museums' representatives to contact very openly and amicably and made the process of teaching very interesting and entertaining.

Joint dinners, coffee-breaks and fourchette conducted by Jillian Poole's initiative also contributed to the fruitful dialogue and close contacts between seminar participants and experts: in the non-formal situation "at a cup of coffee" everybody could discuss with an expert any problem arisen in a course of work.

The seminar success was predetermined by the top professionalism of American experts and seminar organizers: all planned measures have been conducted promptly.

When participants finally exchanged their views on the results of the seminar, the following reflections have been stated:

- the seminar radically changed participants' views at their own abilities, their role and place in a work process
- the seminar made them re-estimate their museums potentials, analyze the current and perspective museum activity from a new point of view.
- the information provided by experts (including the book by Jillian Poole) will be a priceless example for the improvement and re-organization of museum work
- generally the seminar became a source of positive energy and taught the participants to use their creative potential, time, energy and abilities maximum.



Left to right: Natalia Kuleshova, Director of host museum, Jillian Poole, Elena Kalnitskaya (Director of Engineer's Castle, St. Petersburg), Director of Saratov Museum and Tatiana Kolpakova in Saratov

Seminar participants came to the conclusion about the necessity of using obtained knowledge in their museums practical work:

- to determine promptly the museum mission
- to develop a new instructions for staff-positioning
- to revise the managerial system
- to incorporate the principle of periodic internal reporting of personnel
- to change the style of arranging and preparation of business papers
- to activate a fund raising process and searching of sources for that
- to promote public relations and keep the constant informing of current and future museum programs.
- Only all mentioned above principles will help to create a new image of the museum, to realize plans and organize fund raising for museums of Russia.

Prepared by



N. Kuleschova, Deputy Director of The State Russian Museum



T. Kolpakova, Curator of Department of Art Museums of Russia of The State Russian Museum

Appendix C

Report on International Conference on Museum Education

Jane Safer, Country Director for Hungary

Budapest

October 25–27, 1999

This landmark conference brought together 200 museum educators and teachers from all over Hungary. The Fund was pleased to have been instrumental in its organization.

Traditionally in Europe, museums have been perceived primarily as academic institutions, temples of high art for the initiated. In Central and Eastern Europe, there was the additional burden of the heavy hand of Soviet propaganda that had been applied to museum education. The concept of museums as centers of public education — is relatively new and had not been embraced by most of the leadership of museums in Hungary, nor by Ministries of Culture or Education.

The Fund has, since 1994, worked with museum leaders who saw education of the public as central to the role of museums. Among these are members of The Fund's Hungarian Advisory Board: Péter Deme, head of Public Affairs for the National Museum and Vice-President of the Hungarian Museum Association; and Geza Buzinkay, former Director of the Budapest History Museum. The Fund has consistently represented these views to the Ministry of Culture, has brought consultants to work with individual museums and has encouraged sharing of experience among museum educators.

It was, therefore, with pleasure that The Fund accepted the invitation to be co-organizer of this conference, with the Pulsky Association of Hungarian Museums and the Hungarian Environmental Education Association. Co-directors in Hungary, Amy Módly and Linda Vadász served on the steering committee that planned and implemented the conference. It is particularly significant that the principal funders of the conference were the Ministry of National Cultural Heritage and the Ministry of Education, neither of which had ever recognized museum education as a field, much less encouraged it. The Fund sponsored four of the six international guests at the conference.

The overall mission of the conference was to begin to establish the perspective of public education as an integral part of the museum: for museum professionals, schoolteachers, training institutions, the Ministries of Culture and of Education, and the museum-going public.

Within this mission, objectives included:

- assessing the current state of museum education and the relationship between museums and schools;
- surveying museum education practices from abroad that might be worthy of emulation;
- bringing together museum educators and school-teachers to present their experiences and develop recommendations for the future.

Three Fund consultants gave presentations about current museum practices in the United States.

- Honee Hess, Director of Education for the Worcester Art Museum spoke about *Best Practices in Museum Education*. This talk focused on innovative partnerships between the museum and local public school classes.
- Deborah Ziska, Press and Public Information Officer, National Gallery (Washington, D.C.) spoke about how American museums build community: *It is More than What is on the Walls*. She reported on a recent survey showing the extraordinary increase of attendance at American museums and detailed the varied strategies museums use to draw visitors, with numerous examples from the National Gallery.
- Paxton Barnes, Exhibition Developer, the Bronx Zoo (New York) spoke about *Planning Exhibits to Meet Educational Goals*. This talk looked at the development of Congo, a groundbreaking exhibit



Left to right: Dr. Péter Deme, Amy Módly, Deborah Ziska and Jane Safer at the International Conference on Museum Education in Budapest

recently opened at the Bronx Zoo. The presentation detailed how educational objectives were integrated into every stage of the planning and implementation of this complex and innovative exhibit.

The opening session of the conference addressed general issues of the importance of education in museums and the relationship between schools and museums. It was gratifying to see senior representatives from the Ministry of Cultural Heritage, Ministry of Education, the U.S. Embassy and the education community and directors of museums at this session. Fund Country Director for

Hungary, Jane Safer, spoke at this session about *Lessons for a New Century: Recent Findings about the Impact of Arts Education*. This talk focused on a just-published report with in-depth research decisively documenting the impact of arts education, especially on at-risk children. Péter Deme, Fund Advisor, spoke about *Museums and Society Today*.

Amy Módly, Co-Director in Hungary, was moderator for the session *Museum Education in Europe and the United States*, in which the three Fund consultants spoke, as well as Johanna Berg of the Swedish National Council for Cultural Affairs and Wim Van de Weiden, Director of the Museum of Natural History, Leiden (The Netherlands).

Two half-day workshops followed, one entitled: *Museum Exhibitions and the School Curriculum* and the second devoted to workshops focusing on different age groups in the museum.

The Fund consultants were impressed by the level of expertise and innovation of many of the Hungarian museum education programs. This was the first time that schoolteachers and museum educators had met together and we were impressed by the genuine depth of interest that they showed in continuing to work together. It was clear that the participants would be implementing many of the ideas that were presented and that the dialogue between museum educators and schoolteachers would continue. Recommendations for future activities were concrete and practical, and plans are already underway for future museum education conferences focusing on targeted subjects.

I was impressed with the high level of trust and credibility The Fund's project team had among government, business and museum officials in Hungary

Deborah Ziska
Press and Public
Information Officer
National Gallery of Art

Appendix D

Hungarian Advisory Council to The Fund for Arts & Culture in Central and Eastern Europe

Andre Friedman, Chairman of Advisory Council
Partner
Nagy es Tocsanyi

Amy Módly, Co-Country Director

Linda Vadász, Co-Country Director

Gabor Buday
Managing Director, Gundel

Geza Buzinkay
Historian, Kiscelli Muzeum

Brian Guss
Embassy of the United States of America

Donna Culpepper
Director
Civic Education Project

Péter Deme
Director of Public Relations
Hungarian National Museum

Peter Kraft
Hungarian Minister of Tourism

Miklos Marschall
Former Deputy Mayor of Budapest

Gaston Vadasz
Director of Sales & Marketing
Juventus Radio

Julianna Wirthmann-Rado
Director Human Resources and Marketing
Marriott Hotel
Budapest

Thanks to the initiative of the International Charitable Foundation for the Renaissance of St. Petersburg-Leningrad, The Fund's *Managing for Money: A Handbook for International Cultural Institutions* was published in Russian in the fall of 1999.

The book that you gave to the State Russian Museum as a gift became a bestseller. What makes your book different from other books on the same subject is that it gives a complete overview of management, marketing, etc. in their relations to each other, and it is written in a very comprehensible intelligible language.

The State Russian Museum



This is one of the best books ever written on the management of cultural organizations. In Russia it will especially be useful because its author not only shares her profound knowledge of the best international experiences in management and PR for successful fundraising, but also encourages us to reflect on our own practices from a different standpoint. Her insightful advice of an empathic outsider opens up even bureaucratic minds preparing them for changes. The book is effected with penetrating clarity, delicious wit and accessible style.

Alexander Margolis
Head of the International Charitable Foundation for the Renaissance of St. Petersburg-Leningrad

About the Cover Artist

Alexander Lepetukhin is a distinguished Russian painter, graphic designer and book illustrator who donated reproduction rights for his artwork to The Fund.

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