

THE FUND FOR ARTS AND CULTURE

in Central and Eastern Europe

2 0 0 2 A N N U A L R E P O R T

MISSION STATEMENT

Arts and culture are vital components of local, regional and global economies. *The Fund for Arts and Culture in Central and Eastern Europe* advances arts and cultural organizations by helping them develop their skills and by sharing best practices to take advantage of changing societal environments.

How we operate:

Upon request, we provide guidance to selected institutions with the certain knowledge that they in turn help vitalize their communities and promote a stronger civil society. To do this, we draw upon a broad network of professionals with wide-ranging experience to work on a pro-bono basis.

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REPORT FROM THE CHAIRMAN AND THE PRESIDENT

Overview of 2002 Activities

As we noted last year, The Fund serves a diverse client base that includes libraries, museums, art galleries and a wide range of performing arts institutions. Today, increasingly, we are dealing with ever more complex areas of concern within these institutions. This is the result of their maturing awareness of the nature of their needs and their confidence in our ability to help them work out solutions. In 2002, for example, we saw the greatest growth in the number of consultant days spent in client countries in more than a decade (see chart on page 2). Fortunately, this year also saw an increase in the number of consultants donating time, expertise, and experience to our various activities. Without this support we could not manage to grow as we have.



We are also receiving strong indications that joint activities among cultural institutions are becoming more common. This is very good news for the communities these institutions serve, for it means enriched cultural experiences and more effective public presentations.

Looking ahead, we have formed a Planning Committee, consisting of some of our most active supporters and participants, to help us prepare for and react to the changes that certainly lie just beyond the horizon.

Our increased operating activity has its financial consequences. The need for our services continues to expand with our reputation, but the ability of that part of the world to finance desirable cultural improvements has shown very little, if any, improvement. As a result, the strain of financing our consultancies continues to be a major concern. Our hosts always contribute some funding. However, our biggest expenses — airfare and travel — are usually beyond their reach.

The greatest contribution to The Fund is made by all of our consultants who serve selflessly and without remuneration. Our donors make it possible for them to render these services. We are fully dependent on the contributions that continue to come from foundations and individuals, as well as from new contributors. We especially thank all those who once again continue to make our work possible.



The reward for all of us who engage in this work comes from the extraordinary pleasure and excitement we derive from the deeply grateful cultural leaders and institutions we serve.

Paul Elicker, Chairman

Jillian Poole, President

FUND TRIPS 2002

DATE	FUND TRIP	CONSULTANTS
January	Kiev, Russia, Prague planning trips	Jillian Poole Klaus Mueller (Prague only), Online exhibition specialist
March 16-20	Small Towns St. Petersburg, Russia	Barbara Charles, Principal, Staples & Charles Sandra Lorimer, Principal, Lorimer & Associates
April 7-8	Prague	Klaus Mueller
April 15-20	Latvia and Estonia	Grant Beglarian, Fund's late Vice President
April 20-27	Georgia Management Seminar	Jillian Poole, Jane Safer, Principal, Safer & Associates Robert Jones, Former President, National Symphony Orchestra
May 13-20	Deputy Directors St. Petersburg, Russia	Pam Myers, Director, Asheville, NC Art Museum Patrick Sears, Deputy Director, Freer Museum & Sackler Gallery
May 21-24	Libraries Conference St. Petersburg, Russia	Allen Townsend, Arcadia Director of the Library, Philadelphia Museum of Art
June 3-6	Museum Mgt. Lithuania	Ward Mintz, Deputy Director, Newark Museum Rena Zurofsky, Principal, Zurofsky & Associates
June 24-27	Pskov, Russia	Paul Elicker and Jillian Poole
June 27-28	Czech Memory Project	Jillian Poole; James Bradburne, Director, Frankfurt, Germany Museum of Applied Arts
July 10 - Aug. 1	Berezillia Theatre Fest. Kiev, Ukraine	Valerie Morris, Dean, College of Charleston, SC School of the Arts Boris Bohunchudyniv, translator
July 2-7	Jewish Cultural Center Ukraine	Karen Franklin, Director, Judaica Museum
September 2-6	Ufa, Russia	Sally Yerkovich, President, New Jersey Historical Society James Finke, Retired businessman Lyndel King, Director, Frederick Weisman Art Museum
September 3-5	Sofia, Bulgaria	Bob Workman, Deputy Director, Amon Carter Museum Elisa Phelps, Director of Collections, Witte Museum
October 22-25	Pskov, Russia	Paul Elicker; Martin Sullivan, President, Historic St. Mary's City; Rena Zurofsky
November 5-8	Batumi, Georgia	Jane Safer; Barbara Niemczyk, Assistant Director, CEC International; Kathleen Charla, Cultural organization consultant
November 15-25	Yekaterinburg, Perm, & Kiev	Jillian Poole

THE FUND'S OPERATIONS

The Fund provides assistance, upon request and without compensation, to selected major arts and cultural institutions in Central and Eastern Europe and Russia as they adjust to a free market economy. 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. We believe that promoting healthy, vibrant and welcoming institutions of art and culture will strengthen the quality of life in these countries.

Founded in 1991, The Fund for Arts and Culture in Central and Eastern Europe is a nonprofit U.S. corporation governed by six 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.

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.** This visit establishes contacts 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 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 areas of expertise. They participate in roundtable discussions, seminars, and breakout workshops, provide training courses and/or give lectures. Continuing contact between the institution and The Fund's consultant(s) is maintained through subsequent communication and return visits when requested.
- **Ongoing assessments of progress guide further initiatives by The Fund.**

Restrictions

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

RUSSIA

St. Petersburg

Training Seminar for Exhibitions of Unknown Treasures from Small Towns March 18-22, 2002

This seminar was the first of three The Fund is sponsoring to assist the State Russian Museum [RSM] with the planning and execution of an exhibition of treasures from small regional museums in Russia not normally seen outside their own cities. The exhibition is scheduled to coincide with St. Petersburg's 300th anniversary in 2003. It is the first time that the Russian Museum has mounted an exhibition of this nature, and it marks the beginning of a 10-year effort to include regional exhibitions in its over-all offerings.



*Small Museums Seminar
Left to right: Sandra Lorimer, Olga Reva,
Natalia Kuleshova, Deputy Director of the State
Russian Museum, Tatiana Kolpakova, Director,
Dept. of Regional Museums, and Barbara Charles*

The four-day seminar for 30 directors of small regional museums was conducted by Barbara Charles, Principal of Staples & Charles, Ltd., and Sandra Lorimer, President of Lorimer & Associates, in conjunction with the RSM and succeeded in defining the basic themes of the exhibition. Given the number of participants and art works they wanted to include, this was no small feat. It was also determined that the exhibition should focus on "a group portrait of museums of Russia", emphasizing each region's individuality and unique contribution to Russian art.

The next seminar is planned for January 2003 and will primarily address texts/labels, design, planning of programs and promotion, and adjunct computer and video programs. The final seminar will be a critique and evaluation of the exhibition itself.

Seminar for Deputy Directors of Regional Museums May 13-18, 2002

In May, The Fund produced a special seminar at the State Russian Museum in St. Petersburg especially for the deputy directors of regional museums. Conducted by Patrick Sears, Deputy Director of the Freer Museum and Sackler Gallery at the Smithsonian Institution, and Pamela L. Myers, Executive Director of the Asheville Art Museum, Asheville, NC, this was the first time the RSM had organized a seminar for deputy directors. The seminar focused on how to make museums more interesting, enjoyable, accessible and responsive through their exhibitions and programs. A heavy emphasis was also placed upon the use of design as an aid in making museum collections more meaningful to their audiences.

Fund Consultant Days in Country*

1991	-----	0
1992	-----	11
1993	-----	0
1994	-----	2
1995	-----	15
1996	-----	41
1997	-----	102
1998	-----	65
1999	-----	70
2000	-----	78
2001	-----	51
2002	-----	99

**This does not reflect preparation days.*



*Patrick Sears and Olga Reva
St. Petersburg, 2002*

Recognizing the important role deputy directors play in regional museums, the discussions also centered on partnerships, traveling exhibitions and, specifically, on how regional museums can become forces for positive change in their communities.

This seminar was so successful that participants requested we set up a hands-on design workshop to follow. We hope to offer one in the not too distant future.

Russian Museum Libraries Conference May 21-24, 2002

The major challenge facing the Russian museum library community is to prove the ongoing value of their collections and services to their own organizations and to their communities. The Russian Museum Libraries



Libraries Conference

Conference in May was organized to provide Russian museum libraries and their librarians with ideas on how to best automate their collections; thus making them accessible to other museums and more responsive to the research and informational needs of their communities.

At our request, Allen Townsend, Arcadia Director of the Library at the Philadelphia Museum of Art, participated in the conference. He stressed that museum librarians around the world are grappling with many of the same issues as the Russian libraries. He emphasized the need to create cooperative arrangements with university and state library colleagues and to set and monitor standards as collections are automated and made more widely available. He sur-

mised that consolidation of many of the smaller research collections would be necessary if they are to be preserved.

Pskov

Fact Finding June 24-27, 2002

At the request of the Committee for Culture of Pskov, the Pskov Oblast Culture Committee, and Pskov Museums, and with the strong encouragement of the American Consulate in St. Petersburg, Jillian Poole and Paul Elicker conducted a three-day fact finding mission in June to investigate whether The Fund could assist in the promotion of the cultural heritage of the area.

They found Pskov to be a potentially attractive tourist site with many places of historical and sociological interest. Unfortunately, traveling to Pskov is difficult and there is a striking lack of tourist support facilities such as hotel accommodations and restaurants, well-marked sites of interest or tour routing. Market research that could help identify potential tourists has not been done.



Pamela Myers

Tourism Development Seminar *October 21-25, 2002*

Paul Elicker returned to Pskov in October with Rena Zurofsky, an arts consultant, and Martin Sullivan, President of Historic St. Mary's City, MD, to conduct a tourism development seminar. The seminar's main goal was to establish action-oriented objectives to ensure that concrete action would evolve from what, at that point, was simply a "wish list."

Notwithstanding the attendees' desire for action, the possibilities for productive activity here are far from assured. Unless they receive significant support and encouragement from the appropriate governmental officials, it will be very difficult for the participants, operating at a lower level in the management chain, to initiate and follow through on an action program. The Fund was not in a position to identify whether this support and encouragement would be forthcoming. Meaningful action may well depend on follow up that The Fund is willing to undertake, provided there is some assistance with funding.



Martin Sullivan with host in Pskov

Ufa

Arts Management Seminar *September 3-5, 2002*

At the invitation of the State Russian Museum in St. Petersburg and the National Art Museum of the Republic of Bashkortostan, The Fund presented a seminar on arts management in Ufa in early September. Sally Yerkovich, President and CEO of The New Jersey Historical Society; Lyndel King, Director and Chief Curator at the Frederick Weisman Museum of Art at the University of Minnesota; and former corporate executive James Finke led the seminar on behalf of The Fund.

The program concentrated on several topics. They included:

- Defining an institution's mission;
- Becoming "visitor or user-friendly";
- Creating programs that serve the unmet needs of new and specialized audiences;
- Using the disciplines of business management, community involvement, and fundraising (particularly via building relationships) to advance an institution's goals;
- Cooperating with others on a regional basis; and
- Learning to think "outside the box".



Left to right: Lyndel King, Jim Finke, Sally Yerkovich and a seminar participant



Left to right: Rif Abdullin, Director of the National Art Museum of Bashkortostan, Lyndel King, Olga Reva and Jim Finke contemplating mare's milk!

Participants, many of whom came from the eight branches of the Art Museum, had not worked together before. They divided into four groups and set about to invent a museum, arrange a program for a well-defined segment of potential visitors, and write a grant proposal. Participants said that the seminar made them think about their museums and its problems in different ways, and they appreciated the interactive aspects of the seminar. We hope that our work might prompt the participants to work together outside of the seminar and to consult one another for advice as well as for collaboration.

Yekaterinburg and Perm

Joint Dialogues *November 18-27, 2002*

Jillian Poole conducted a series of 'Joint Dialogues' with arts leaders and managers in Yekaterinburg and Perm in response to the interest generated by a video conference held a year earlier. Ms. Poole also explored whether there were other areas in which The Fund could be helpful to arts organizations in the region. The Fund is grateful to the U. S. State Department and the Consulate General of Yekaterinburg for arranging the trip and especially to Yelena Alferova for preparing an excellent itinerary.

Two Dialogues programs were held in Yekaterinburg. The first began with 60 participants, whose assignment was to list the three most pressing issues they face (aside from shortage of cash). The topics ranged widely, but the top three were stress (burnout); issues concerning managing one's friends, and lack of staff communication. From further discussions, it became apparent that the group would benefit from a seminar on strategic planning and creating mission statements. A representative of one of the few institutions that has mission statements led that discussion, and this proved effective.

For the second program, Elena Levshina, Rector of InterStudio, the State Institute of Innovative Programs for Professional Development of Cultural Workers in St. Petersburg, was enlisted to discuss advocacy, and Petr Strasnikov, Deputy Minister of Culture, explained the priorities of the Ministry, programs to which cultural institutions can apply, methods of application, and ways managers can and should keep themselves informed. Including these Russian presenters in the program greatly enriched the Dialogues.

The Dialogues sessions in Perm consisted of fifty managers of museums, libraries, theatres, palaces of culture, and the conservatory. The session opened with a discussion of Mission and followed with an afternoon session that was led by the Minister of Culture and dealt with the issues of the roles of cultural institutions in addressing social problems of their communities. On the following day the focus was on fundraising with discussions led by Nadezhda Belyaeva, Director of the Perm Museum. The Perm Museum has achieved considerable fundraising success. Once again, the format of including local leaders proved effective.

As a result of this trip, Nadezhda Belyaeva has agreed to be The Fund's Russian seminar partner. We are particularly gratified for this since she is Director of one of Russia's most important regional museums and has broad professional experience. She has also attended several previous Fund seminars, and has made a trip to the U.S. under the aegis of the State Department. Clearly in her own museum, she has incorporated many of the practices she has learned and is persuasive in sharing her ideas with audiences.

Several other activities are also planned for this region. The Fund will be conducting a seminar for a range of cultural leaders in conjunction with the art museum in Yekaterinburg. The Fund, at the request of Aleksandr Koloturskiy, Director of Sverklosk Philharmonic, will supply consultants for three meetings of the Association of Concert Organizations of the Urals and for the regional meeting of directors and financial officers in Spring 2003. The themes of interest are strategic planning, marketing, aspects of concert hall management, and coordination of touring activities. During a meeting with the Orchestra's trustees, the notion of a videoconference with trustees of an American orchestra was developed and will be conducted. These programs are on our calendar for 2003.

Museum Training Video

During The Fund's Museum Assessment Seminar in St. Petersburg, in late November 2000, Jessica Glass, Audio Visual Specialist with the Metropolitan Museum of Art, filmed the proceedings in order to create a training videotape to use during other museum seminars. The seminar focused on museum planning, management, and exhibition design, and was conducted by Ralph Applebaum, Principal of Applebaum & Associates.

After more than a year of tireless effort, Ms. Glass completed a rough-cut version for presentation at our Annual Meeting in December. It focuses on how to increase the number of visitors, quality of visits, and income to museums. We appreciate Ms. Glass producing this training tool for us.

2003 Projects:

Seminar for Exhibitions of Unknown Treasures from Small Towns, Part 2, St. Petersburg
Cultural Development Seminar, Ivanovo
Advanced Management Seminar, Petrozavosk
Education and Programming Seminar, Yakutsk
Arts Management, Yekaterinburg
Urals Orchestra Managers Seminar
Major Russian Orchestra Leaders Seminar

THE CZECH REPUBLIC

Prague

Czech National Memory Project April and June 2002

Klaus Mueller, website specialist, participated in two days of meetings in January to lay groundwork for the Czech National Memory Project, whose goal is to preserve the history of the Czech Republic during the forty years of the Totalitarian regime. The project will include a website that will be used to collect documents, oral histories and artifacts. On April 8, Dr. Mueller met with members of the Board for the Czech National Memory Project. From this meeting, it became clear that this project will require long-term funding that has not yet been identified. It also became apparent that there was a division of views on the project's goals.

Jillian Poole and James Bradburne returned to Prague in late June, at the request of the Board, to assist in the development and refinement of the project. The Board achieved final agreement on website design, future responsibilities of the Board and the executors of the website, contributions to be included, funding options, etc. A final meeting is scheduled to resolve a variety of pending issues. In light of the devastating floods that Prague experienced in early summer, the project has been temporarily put on hold.

2003 Projects:

Memory Project Launch

Fund Consultant Days in Country*

1991	-----	7
1992	-----	54
1993	-----	78
1994	-----	78
1995	-----	40
1996	-----	18
1997	-----	22
1998	-----	15
1999	-----	8
2000	-----	0
2001	-----	0
2002	-----	10

*This does not reflect preparation days.



Right to left: Petr Larva, leader of website team, reviews website plans with James Bradburne (Fund consultant) and Illona Stankora (Project webmaster)

GEORGIA

Tbilisi

Dialogues on Management
 April 23-25, 2002 and November 4-7, 2002

At the invitation of the Georgian Association of Professional Musicians (AISI), Jane Safer spearheaded the organization of a four-day seminar on management issues — The Fund’s first — for a group of cultural leaders from various cities in Georgia. Forty leaders attended the seminar, which was held in April. Jane Safer, a museum consultant, Robert Jones, former President of the National Symphony Orchestra, and Jillian Poole shared ideas and experiences with the group. Representatives from the local and national governments also attended. The seminar was partially made possible with the assistance of the U.S. Embassy.

Seminar sessions focused on human resource management, budget preparation, and large project budgets that would require international funding. Public relations and fundraising techniques to support this programming were also discussed. Most important, the participants explored ways in which arts and culture groups can join together to address the societal challenges of current Georgia conditions.

The most significant outcome of these sessions was the establishment of an organization to continue discussions and joint planning. This organization, the Georgia Association of Cultural Managers, specifically requested that The Fund provide three more seminars.



Rusiko Matsaberidze
 (our host and organizer)

The seminar focused on helping participants develop visitor-centered institutions by emphasizing interaction with the public, especially visitors and potential donors. Discussions over the four days included the need for creating a hospitable environment for visitors, developing mission, understanding and programming for visitors, and cultivating funding and potential sponsors. The seminar leaders were especially grateful to Maia Tsereteli, Director of the new Marriott Hotel in Tbilisi for agreeing to analyze her experiences in creating a visitor-friendly environment in a Georgian setting.

The Georgia Association of Culture Managers, which was initially established in April, was further developed and broadened during the seminar. Interestingly, the seminar received wide television coverage broadcast internationally, and newspaper coverage over the four days.

Future Projects: Two Arts Management Seminars

Fund Consultant
 Days in Country*

2002 - - - - - 37

**This does not reflect preparation days.*



Jane Safer and Bob Jones in Tbilisi, Georgia



Kathleen, Jane and Barbara hard at work
 (Batumi State University)

LITHUANIA

Vilnius

Museums and the Public in the 21st Century
 June 3-6, 2002



Ward Mintz with Lolita Jablonskiene
 and Birute
 by the Kuronian Sea in Nida
 June 2002

Although the museums in Lithuania are sophisticated, they do not easily attract tourists or government funding, as do museums in Western Europe. With a few exceptions, the museums have given little thought to attracting visitors, funds, or members. It was suggested that National Museum Day could be a focus for an audience-building plan. The consultants observed that many of the museums may also need help in museum interpretation and exhibition planning, although The Fund was not invited to participate in this work.

Mr. Mintz and Ms. Zurofsky each gave two formal sessions on a variety of topics, including mission-based management, community outreach, marketing, and strategic planning. They offered one-on-one consultations, and, to their surprise, participants allowed their colleagues to listen in on the conversations.

Ward Mintz, Deputy Director for Programs and Collections at the Newark Museum, and Rena Zurofsky, Principal at Harris & Zurofsky, LLC, a museum consulting firm, conducted a seminar at the invitation of the Lithuanian Museum Association. Their seminar was held in conjunction with the four-day Annual Meeting of the Association and focused on strategic planning, budgeting, and fundraising for museums in the new millennium.

Mr. Mintz and Ms. Zurofsky each gave two formal sessions on a variety of topics, including mission-based management, community outreach, marketing, and strategic planning. They offered one-on-one consultations, and, to their surprise, participants allowed their colleagues to listen in on the conversations.



Rolandas Kvietkauskas, Special Adviser to the
 Lithuanian Minister of Culture, and Rena Zurofsky,
 Seminar Co-leader, at the Village Museum seminar

Fund Consultant
 Days in Country*

2000 - - - - - 1
 2001 - - - - - 4
 2002 - - - - - 12

**This does not reflect preparation days.*

UKRAINE

Kiev

Jewish Cultural Center Consultations July 2-7

The design of the Jewish Heritage Center in Kiev was underway and concepts for the center already formulated when Karen Franklin, Director of the Judaica Museum of the Hebrew Home for the Aged at Riverdale, NY, met with them in July to discuss ideas and concerns she thought might be helpful. After meeting with Leonid Finberg, Director of the Institute of Judaic Studies, and members of his staff, she agreed to assist them with three significant projects:

- Compiling a database of Ukrainian Jews who emigrated to the U.S.;
- Exploring the possibility of Jewish film exchanges between U.S. institutions and Jewish Community Centers in the Ukraine,
- Obtaining a list of collections of samidzat, handwritten copies of banished books.

The Fund is eager to continue work these projects, but it has been agreed that funding for consultants is absolutely necessary before further work can continue. The American Embassy in Kiev currently has this program under consideration for funding.

Arts Berezillia Consultations July 10 to August 1, 2002



*Valerie Morris with Serhiy Proskurnia,
Director of Arts Berezillia*

The Fund sent Valerie Morris, Dean of the College of Charleston, SC School of the Arts, and her husband, Boris Bohunchudyniv, who acted as translator, to consult with Arts Berezillia in Kiev. Arts Berezillia has been the principal presenter, in Ukraine, of foreign performing arts and contemporary arts groups from around the world. The goal of the consultations was to help them improve their fundraising techniques so as to enable them to effectively solicit both locally and to an international donor base.

Ms. Morris confirmed that Arts Berezillia must obtain funding independent of the Ukrainian government and she left with them a number of ideas and documents to facilitate their work in this area. The possibility of establishing an independent non-profit foundation outside of the Ukraine to represent Arts Berezillia's interests was explored, and Ms. Morris continues to work with them on this initiative. She also continues to consult with them on their various printed materials.

Fund Consultant Days in Country*

1999	-----	7
2000	-----	8
2001	-----	59
2002	-----	62

*This does not reflect preparation days.



*Karen Franklin in Kiev
July 2002*

Kiev Planning Trip November 25-28, 2002

Jillian Poole visited Kiev from November 25-28 to follow up on The Fund's initiatives and to explore new ways of furthering the arts in Ukraine. Her trip was made possible by the State Department and the United States Embassy in Kiev.

Several projects that The Fund can assist with in 2003 were identified. The Fund will offer a follow up seminar on museum accessibility in Lviv, a general management seminar in Kharkiv, and will send experts to consult on the development of a Museum of Modern Art in Kiev. The Fund will also send a consultant to participate in a project, Music Dialogues, that The Composers Union in Ukraine is trying to develop with the U.S. and other countries. The goal of Music Dialogues is to invite visiting musicians to perform their own and Ukrainian compositions, to provide performances in the classic, contemporary or baroque genres, to give master classes and to contribute to the dialogues on musical culture. At the Fund's invitation, the distinguished American trombonist, Ken Shifrin, has agreed to visit Kiev in March 2003 for this purpose.

2003 Projects:

- Arts Management Seminar, Kharkiv
- Performance and Master Classes, Kiev
- Tourism Development Seminar, Lviv

BULGARIA

Sofia

*Seminar on the Museum and Its Visitors:
Making Exhibits that Communicate
September 3-5, 2002*



*Krassimira Teneva and Elisa Phelps
at the Roman ruins in Plovdiv*

In cooperation with The Red House, Center for Culture and Debate, and the American Information Center, The Fund held a three-day seminar in Sofia on museum exhibitions featuring Bob Workman, Deputy Director of the Amon Carter Museum, Fort Worth, Texas, and Elisa Phelps, Director of Collections at the Witte Museum, San Antonio, Texas. Because Bulgarian museums lack the resources to undertake major re-installations of their permanent collection exhibits, the seminar focused on methodology in audience engagement and assessment based on the current state of the literature, with practical, economical options to improve exhibit effectiveness.

The seminar covered three topics:

- Museum visitor and visitor assessment techniques;
- How people learn in museums and how learning techniques translate into elements for an effective exhibit,
- Techniques for strong visual and clear verbal communications in exhibits.

By the end of the seminar, it was clear that the thirty participants had acquired a strong understanding of most of the principles that guide museum visitor interaction and exhibit design. There was general acceptance of the importance of learning more about the interests of their visitors, and of using that information to improve programming. There was also evidence of a strong interest in enhancing educational offerings and potentially utilizing interactive labels and exhibition components. However, there is clearly a lack of motivation at some level for implementation.

Based on the success of the breakout groups, The Fund recommended that participants establish some form of collaborative project to foster a strengthening of working together as a group. This could be a simple web site where ideas and challenges are shared, to organizing an exhibition in conceptual format that might someday be realized. Plans for a further follow-up Fund seminar in 2003 are under discussion.



Bob Workman in front of the National Museum

Fund Consultant Days in Country*

1999	-----	5
2000	-----	17
2001	-----	11
2002	-----	10

**This does not reflect preparation days.*

THE FUND'S PLANNING COMMITTEE

A Planning Committee was formed this fall in order to better guide The Fund's activities and operations for the future. The first meeting was held on November 9, 2002, and those present reviewed and scrutinized every aspect of The Fund's operations. They also explored better ways to serve our clients and potential clients and discussed improving our organizational structure, communications, and fund-raising efforts. This committee will continue to meet on an ad hoc basis to guide The Fund's activities.

Members of The Fund's Planning Committee are: Sally Yerkovich, Chairman, Paul Elicker, Frank Johnson, Jillian Poole, Robert Duemling, Cathy Sterling, Barbara Franco, Martis Davis, Deborah Ziska, Bob Jones, Martin Sullivan, and Patrick Sears.



The First Meeting

*Left to right: Barbara Franco, Robert Duemling,
Deborah Ziska, Cathy Sterling, Paul Elicker,
Sally Yerkovich, Jillian Poole (Marty Davis and
Frank Johnson not pictured)*

WEBSITE UPDATE

The Fund's website, www.fundforartsandculture.org is frequently updated to remain relevant, current, and useful, and hyperlinks are being added so visitors may contact us more easily. When internet users conduct a search, the site appears in the top three to top twenty-five most relevant sites depending on search terms used. Our special thanks go to the late Grant Beglarian, who provided the drive and initial support that got our site off the ground, and to Kevin Boda and Steve Rappaport of Advanced Network and Services who kept it up and running throughout the year.

Our future plans include creating a "list-serv" that will allow people with a common interest in what we do to send messages to each other (individually or collectively) and thereby share ideas and information that maybe useful to all. We would also like to harness the power of video conferencing and/or "streaming" in order to share audio and video from various meetings with others at remote locations. This will be explored more thoroughly in the months ahead by our Information and Media Committee consisting of Cathy Sterling, Deborah Ziska, Martis Davis and Frank Johnson.

THE FUND'S PEOPLE

Officers, 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

Paul H. Elicker has been Chairman of The Fund since 1997 and a member of The Fund's Planning Committee. His background is from private industry and more recently from government-oriented service. He was Vice President of Finance and, for the period 1972-1986, Chairman and Chief Executive Officer of SCM Corporation, a \$3.4 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, and a member of The Fund's Planning Committee. 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 a variety of cultural organizations, and she has served as trustee 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.

Sally Yerkovich is Vice President of The Fund, Chairman of The Fund's Planning Committee, and President and Chief Executive Officer of the New Jersey Historical Society, where she specializes in program, exhibition, and audience building. The New Jersey Historical Society, the oldest museum and library in New Jersey, has successfully diversified its audience through a series of collaborations with community and social service organizations as well as the local school system. She also has over twenty years of leadership experience in various arts and nonprofit institutions on the East Coast of the United States.

Frank S. Johnson, Jr. is Corporate Secretary of The Fund, a member of The Fund's Planning Committee, its Information and Media Committee 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, including NASA, the U.S. Postal Service, USIA, the Chicago Board of Trade, General Dynamics, Revlon and others. He is also a former President of the Revlon Foundation and served as assistant to the President of the Solomon R. and the Daniel and Florence Guggenheim Foundations.

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

Monika C. Jansen is Assistant Secretary/Treasurer of The Fund. She has a background in marketing and public relations.

Board of Advisors

Charles C. Bergman is Chairman of the Board of The Pollock-Krasner Foundation, Inc.

Harold Burson is Founder and Chairman of Burson-Marsteller. Burson-Marsteller is the world's largest counseling and communications firm, with 72 offices in 34 countries.

Schuyler G. Chapin was 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., developer of information systems for major international corporations. He is former President of Redwood Library.

Robert W. Duemling served as President and Director of the National Building Museum in Washington, D.C. He is a member of The Trustee's Council of the National Gallery of Art and a member of the Fund's Planning Committee.

Andre H. Friedman is Regional General Counsel, Hungarian Legal Center of Teva Pharmaceutical Industries, Ltd. He has been an international legal advisor in Hungary since 1986 and is currently Chairman of The Fund's Hungarian Advisory Committee.

Heyward Isham, a Russian scholar, is with the Eurasia Group. He is formerly Vice President of The EastWest Institute.

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

Jay A. Levenson is Director of International Programs at the Museum of Modern Art.

Gilbert Levine, KCSG, is Conductor Laureate of the Krakow Philharmonic Orchestra and conducts worldwide.

Senator Richard G. Lugar is Chairman of the Senate Foreign Relations Committee.

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.

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

Consultants Who Served in 2002

James Bradburne is Director of the Applied Arts Museum in Frankfurt. Previously, he served as Senior Curator for Light: art, science, and technology at the Van Gogh Museum and an exhibit on Rudolph II and Prague in the Office of the President of the Czech Republic.

Kathleen Charla is a Russian language scholar and a communications expert who consults for various Russian cultural institutions. She ran her own advertising/marketing firm and was named Detroit Adwoman of the Year in 1991.

Barbara Charles is Partner and Principal, Staples & Charles, Ltd. a museum interpretative planning and design firm in Alexandria, Virginia.

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.

Barbara Franco is President and CEO of The Historical Society of Washington, D.C. and a member of The Fund Planning Committee.

Karen Franklin is Director of The Judaica Museum of the Hebrew Home for the Aged at Riverdale, New York, which is a leading a repository of objects, paintings and textiles from Jewish religion, arts and culture. She is also director of Family Research at the Leo Baeck Institute in New York and currently serves on the board of the American Association of Museums.

Jessica Glass is a video producer, editor, cameraperson, technical director, audio-visual installation consultant and technician, and film/video projectionist with the Metropolitan Museum of Art in New York.

Robert Jones has an extensive background in music spanning thirty years. Most recently, he was President, Executive Director, and Chief Operating Officer of the National Symphony Orchestra and Vice President, Music at the John F. Kennedy Center for the Performing Arts. He has also worked for the Indianapolis Symphony Orchestra, the Minnesota Orchestra and Orchestra Hall, and the American Federation of Musicians. He is a member of The Fund's Planning Committee.

Lyndel King is the Director and Chief Curator of the Frederick R. Weisman Art Museum at the University of Minnesota. Prior to her work at the University, she worked as director of exhibitions and museum programs for Control Data Corporation and as an exhibition coordinator at the National Gallery of Art in Washington, DC.

Sandra Lorimer is an independent museum consultant from Ontario, Canada specializing in the communication and management of all aspects of museum exhibition development. Her clients have included the Canadian War Museum, the Boston Museum of Science, the Canadian Museums Association, and the Department of Canadian Heritage.

Ward Mintz has been Deputy Director for Programs and Collections at The Newark Museum since 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.

Valerie Morris is the Dean of the College of Charleston, SC, School of the Arts. As the Dean, she oversees the Departments of Art History, Music, Studio Art and Theatre, and programs in Arts Management and Historic Preservation and Community Planning. Dean Morris also is responsible for the production of more than 150 events per year.

Klaus Mueller is Program Coordinator, Europe, U.S. Holocaust Memorial Museum. He teaches film history at the University of Amsterdam, Netherlands.

Pamela Myers is Director of the Asheville Art Museum, Asheville, North Carolina. 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.

Barbara Niemczyk is Director of St. Petersburg 2003 for CEC International. St. Petersburg 2003 is a multifaceted program that sponsors a wide variety of projects and activities in St. Petersburg and other Russian cities. She has taught Russian and Polish, as well as Eastern European and former Soviet literature, culture and film at Yale University, Bowdoin College, the University of Washington and Dickinson College.

Elisa Phelps is the Director of Collections and the Curator of Anthropology at the Witte Museum in San Antonio, TX. She is responsible for the administration and management of the Collections Department, and she has primary curatorial responsibility for the preservation and interpretation of the anthropology collection, which includes worldwide ethnographic and regional archaeological material.

Jane Safer has held senior positions at the New York City Department of Cultural Affairs and the New York Hall of Science. As a consultant, she has worked with such organizations as the Andrei Sakharov Museum in Moscow, the Kunstammer in St. Petersburg, the National Museum of the American Indian and the Arts and Business Council.

Patrick Sears is Deputy Director of The Freer Gallery of Arts and the Arthur M. Sackler Gallery, Smithsonian Institution, where he oversees the departments responsible for exhibition design, production, and installation, photography and imaging, digital information services, facilities maintenance and engineering, and security. He is a member of The Fund's Planning Committee.

Martin Sullivan is Chief Executive Officer of Historic St. Mary's City, Maryland, an outdoor museum of history and archaeology in Maryland. He is chairman of the U.S. advisory committee for the UNESCO Convention on Cultural Property. He is a member of The Fund's Planning Committee.

Allen Townsend was the Arcadia Director of Library and Archives at the Philadelphia Museum of Art, where he was responsible for the day to day operations of the museum's library, archives and slide library, comprising collections of nearly 200,000 volumes, 1500 cubic feet of archival materials and more than 150,000 slides. He is currently the Librarian at the Amon Carter Museum in Fort Worth, TX.

Robert Workman is Deputy Director at the Amon Carter Museum in San Antonio, TX. He is responsible for facilitating the strategic and operational planning for the museum. He also assists with museum operations in the areas of fundraising, membership, public affairs, publications production and education.

Rena Zurofsky is principal of the museum consulting firm, Harris & Zurofsky, that specializes in museum marketing and retail development. Over the course of her career, she has worked at the Worcester, MA Art Museum, the Metropolitan Museum of Art, the Brooklyn Museum of Art, and the Museum of Natural History.

Past 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, including the U.S. Holocaust Memorial Museum, the Corning Museum of Glass, and the Rose Center for Earth and Space of the American Museum of Natural History.

James C. Armstrong was a Principal in the management-consulting firm Armstrong/Stelzer in New York City.

Hubert Bari is an independent museum consultant. 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.

Guillermo Barrios is Associate Professor and Chairman, Graduate Program of Museum Studies, and member of the faculty of Architecture and Urbanism, Central University of Venezuela (UCV), Caracas, Venezuela.

Teresia Bush is Senior Educator, Department of Public Programs at the Smithsonian's Hirshhorn Museum and Sculpture Gardens.

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

Patricia Ciraulo was the Deputy Director for External Relations, Russian National Orchestra, Moscow.

Martis Davis 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. He was Principal of the Duke Ellington School of the Arts in Washington and Director of a private art gallery. He is a member of The Fund's Planning Committee.

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 of Orbis International.

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.

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

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, was Managing Director of the Philadelphia Festival of World Cinema.

Peter Lyman is University Librarian for The University of California, Berkeley.

Jack McAuliffe is Vice President and Chief Operating Officer, American Symphony Orchestra League.

Amy Módly is Country Coordinator for Hungary. She is the former International Liaison/Special Projects Director of the Cultural Office of Deputy Mayor of Budapest.

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

Gary Osland is the Principal of Osland Design Associates, Inc. in New York City.

Jack Pascarosa was formerly with Ralph Applebaum Associates.

Jill Emery Phillips has held top-level Federal government positions including Director of International Visitor Programs at the United States Information Agency.

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 was Executive Director of the Merce Cunningham Dance Company.

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.

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. She is a member of The Fund's Planning Committee.

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

Laurie Uprichard is the Executive Director of the Danspace Project at St. Mark's Church in New York City.

Linda Vadász became Country Coordinator for Hungary in December 1996. She is the former Executive Director of Arts Worcester in Massachusetts and founded the Friends of the Budapest Fine Arts Museum, the first museum volunteer group in Hungary.

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.

Deborah Ziska is Press and Public Information Officer for the National Gallery of Art in Washington, D.C. She is a member of The Fund's Planning Committee.

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

Madeleine K. Albright	Charlotta Kotik
Raymond J. Batla, Jr.	Wendy W. Luers
Livingston Biddle	Lorin Maazel
Alexander Brody	Garrick Ohlsson
John L. Callahan	The Honorable Clairborne Pell
Jean-Claude Carriere	Peter Shaffer
Milton Cerny	Leonard L. Silverstein
Milos Forman	Roger L. Stevens*
Leo-Ferdinand Graf Henckel von Donnersmarck	Peter Schoenburg
Roger Kennedy	John J. Tommaney
Martin Klingenberg	

* Deceased

THE FUND'S CONTRIBUTORS

The Fund, a 501(c)(3) organization, is dependent upon contributions from individuals, foundations, and corporations to make possible its programs. We acknowledge this assistance with deep gratitude. Our consultants generously give us their time and we require funding for travel and administrative expenses to facilitate their services. Please consider contributing: The Fund for Arts and Culture, 817 Mackall Avenue, McLean, Virginia 22101.

2002 Donors

\$20,000 and more

The Starr Foundation
Trust for Mutual Understanding

\$10,000 and more

Paul H. Elicker
The Whitehead Foundation
U.S. Department of State

\$1,000 and more

Mary W. Brady
Dick Family Foundation
The Samuel H. Kress Foundation
The New York Community Trust — The Safer-Fearer Fund
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Elinor K. Farquhar
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Robert Lantz
William Lowenthal
Mr. and Mrs. Robert McLean
Blair Ruble
Alexander C. Tomlinson

Total Cash Contributions	\$85,450
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In-Kind Contributions

Professional Services	\$529,000
Advanced Network Services, Inc. for Web Support	\$5,000
Burson-Marsteller for Annual Report	\$ 8,500
Gelman, Rosenberg & Freedman for accounting services	\$3,000

Total In-Kind Contributions	\$545,500
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Special Thanks

To the U.S. Department of State for supporting projects in Russia, Ukraine, and Georgia.

David Graling, Managing Partner of Gelman, Rosenberg & Freedman of Bethesda, Maryland for continuing outstanding service.

Burson-Marsteller for producing our 2002 Annual Report.

Clock Tower Travel of Sharon Connecticut for their expertise and unending patience in coordinating complex international travel arrangements. Clock Tower can be reached at 1-800-345-6910.

Frank S. Johnson, Jr. for editing our Annual Report

REPORT OF THE TREASURER

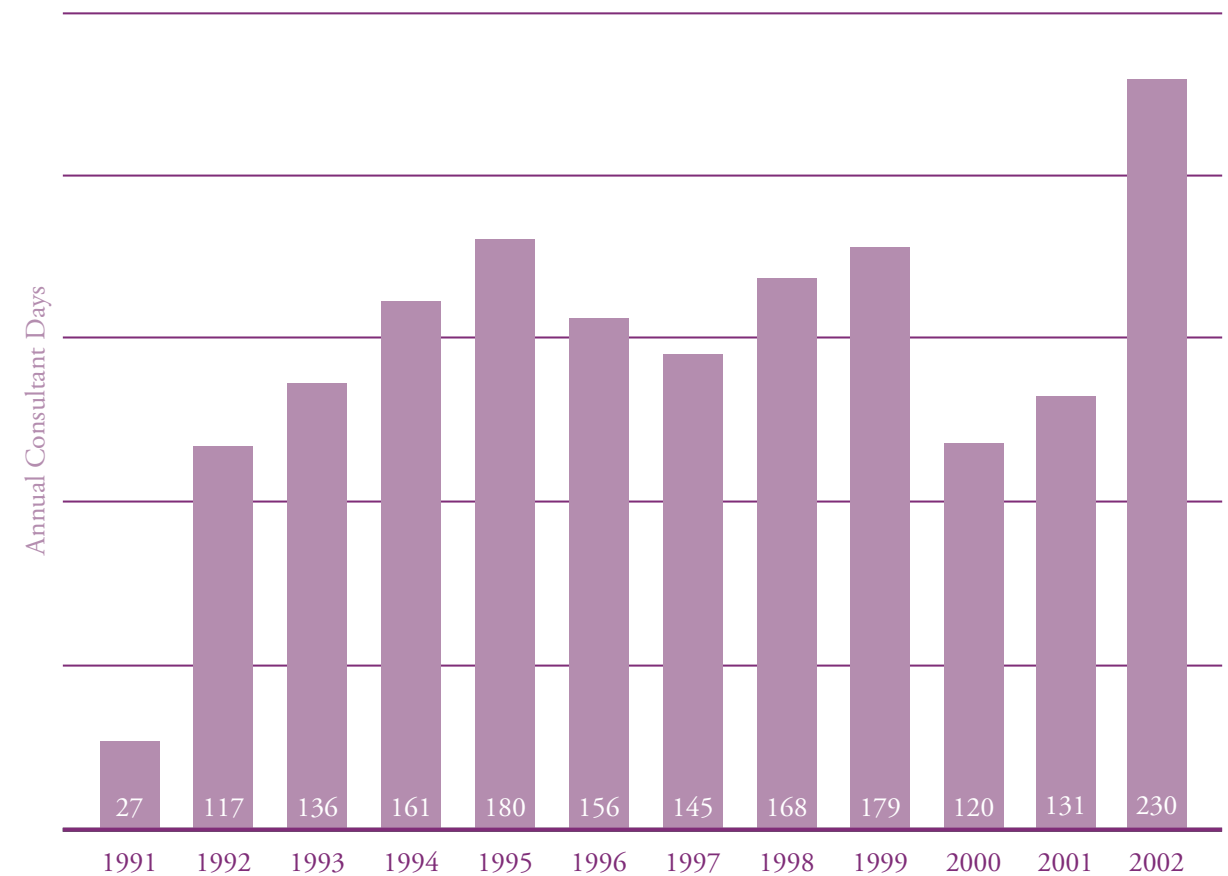
Statements of Revenue and Expenses

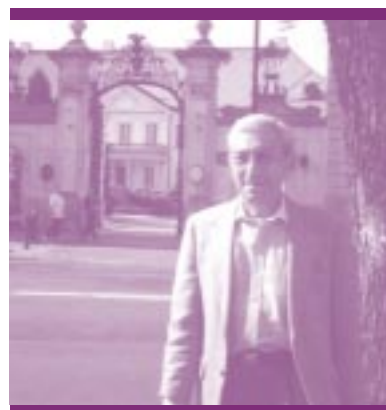
for the years ended December 31, 2002 and 2001 (unaudited)

<i>Revenue</i>	2002	2001
Contributions – Project Support	\$74,300	\$50,000
Contributions – General	47,550	35,450
Professional Services, In-kind	529,000	310,000
Web Support, In-kind	—	5,000
Interest Income	54	109
Accounting, In-kind	3,000	3,000
Total Revenue	\$653,904	\$403,559
<i>Expenses</i>		
Travel	\$101,183	\$97,177
Administrative Assistant	7,195	6,700
Professional Fees	1,089	900
Professional Services, In-kind	529,000	310,000
Telephone	2,249	1,879
Office Expenses	3,923	2,788
Web Support, In-kind	—	5,000
Accounting, In-kind	3,000	3,000
Total Expense	\$647,639	\$427,444
Excess (Deficiency) of Revenue with Respect to Expenses	\$6,265	\$(23,885)

ANNUAL GROWTH OF FUND CONSULTANT DAYS

1991–2002





GRANT BEGLARIAN

– *In Appreciation* –

The death of Grant Beglarian, Vice President of The Fund, on July 6, 2002, was a huge loss for us all. He had been active in Fund affairs since our beginning, consulted in a variety of places and situations, and became our Polish expert. He had an extraordinary intellect, wide-ranging interests and knowledge, and the ability to bring perspective to every subject and situation. Function and art were inseparably intertwined in his life. Study and activity had no dividing line. Whatever the task he undertook, it became interdisciplinary because his mind could not be limited by arbitrary definitions and boundaries.

Grant Beglarian was born in Tbilisi, Georgia to a family of means and fine education. When he was six they were forced to flee to Teheran where he received his early instruction in music, languages, and liberal arts from European and Russian émigrés. He came to the U.S. in 1947 to study at the University of Michigan where he eventually earned his doctorate in music composition. The fact that his field became music was an accident of the admissions process, but one he never regretted.

Nor indeed should the world of music. He composed works for orchestra, chorus, wind ensembles, chamber groups and solo instruments. He received commissions and had his works performed by major artists and organizations, among them: The New York Philharmonic, Philadelphia Orchestra, Los Angeles Chamber Orchestra and the Detroit, Seattle and Dallas symphony orchestras, as well as performances abroad. He won the George Gershwin Award in 1938, the Ford Foundation composer Award in 1959 and 1968 and residencies at MacDowell Colony in 1961, 1963 and 1990.

Professionally I shall miss him more than I can say. I could always rely on him to advise well on any situation we were confronting. He was hugely generous with his time and his knowledge, both to me and to all those he served in the course of his work with us. There was no one more thorough, better at sifting out complex situations and then finding resolutions. He was able to set aside arguments and irrationalities in infallibly gracious ways — a lesson I wish I had learned better from him.

JHP

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