

*Nurturing artists and art forms to support innovation, encourage diversity, promote interdisciplinary collaboration, and demonstrate impact on community*

September 2010

## Greetings from Margery Pabst



Greetings!! I am particularly gratified to report progress in creating artistic and community models this past year. In this issue, you'll hear from recipients whose innovative work is creating ripple effects on community: Damascus Kafumbe, a model and mentor for preserving indigenous music, Atlantic Center for the Arts' Pabst Endowed Writers who push the boundaries of literary expression, and the Alzheimer's Poetry Project which explores the intersection between wellness and poetry. Other articles by Christopher Wilkins, Maestro of The Orlando Philharmonic Orchestra, and Scott Habes, Director of The Cornell Fine Arts Museum discuss forthcoming projects. Beginning in 2011, The Pabst Community Impact Grant will benefit individual artists who are making a difference in communities.

## The Pabst Community Impact Grant

### Pabst Foundation Announces New Grant

Individual artists with great ideas for impacting their communities are often disappointed because money and time are not on their side. To make a great idea come alive and to create the environment in a community for impact requires support over an extended period of time. The Pabst Foundation seeks to change the odds for individual artists with the creation of this new grant.

Artists across all disciplines **will be invited** to apply or will be **nominated** because of their current work and impact on community needs like wellness, environment, or education. Grants will be awarded for at least \$10,000 and in some instances will continue over a three year period to ensure project success.

"We know that one person, one individual artist can have ongoing and empowering impact on a community. We are looking forward to the potential and promise of this grant," Dr. Hiram Powell, a Pabst Foundation board member states.

We anticipate the first Pabst Community Impact Grant to be awarded in 2011. To nominate an individual artist, please email [PabstFoundation@aol.com](mailto:PabstFoundation@aol.com) to request criteria for selection and an application.

Reserve your space now for an unforgettable  
**Journey to Africa**, an evening of food, wine, and inspiring performance, story, and music by  
**Damascus Kafumbe**  
**Saturday, October 2, 2010**  
**Atlantic Center for the Arts**  
**6:00- 9:00 p.m.**  
R.S.V.P. at 386-427-6975,  
extension 10

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## Damascus Kafumbe to perform at Atlantic Center for the Arts



*Damascus Kafumbe, Ph.D. Candidate in Musicology, (ethnomusicalological emphasis) Florida State University College of Music Acquisitions Consultant, Musical Instrument Museum (MIM) - dk04c@fsu.edu*

**On the evening of Saturday, October 2, 2010, the Pabst Charitable Foundation for the Arts will sponsor and host “A Journey to Africa.” Held at the Atlantic Center for the Arts (ACA),** this event will highlight the contribution of my doctoral research in preserving the social fabric and understanding of Uganda. I will present on the centrality of music and musical practices, focusing the use of musical instruments as symbols and objects for articulating connections between the two inextricably related social domains—kinship and kingship—among the Baganda of Buganda, Uganda’s largest ethnic group. Buganda’s musical centrality extends from the symbolic meanings that its people attach to musical instruments and how such meanings give shape to social and political action. Among other attributes of musical instruments, I will explore how names, materials, shapes, sounds, sizes, hierarchies, taxonomies, performance positions, and playing techniques collectively reflect the structure and organization of the Baganda’s society. In the same way, I

will demonstrate how importance of musical practice to the each of the aforementioned attributes serves an integral part of an intelligible whole.

“A Journey to Africa” will highlight part of the findings from my two-year doctoral research, which the Pabst Charitable Foundation for the Arts and the Pabst Musicology Fund at the Florida State University College of Music have supported since the summer of 2008.

importance of musical practice to the cultural, social, and political lives of Ugandans.

Beyond encouraging an informative dialogue between its participants and readers, my research highlights the mission statement of the Pabst Charitable Foundation for the Arts: “Nurturing artists and art forms to support innovation, encourage diversity, promote interdisciplinary collaboration and demonstrate impact on community.” Making positive differences in the lives of participating Ugandans and their respective communities, the research preserves historically and culturally important musical forms for future use and reference. My employment of modern technology to document vanishing traditions addresses some of the shortcomings of oral and aural preservation methods, many of which lead to losses of important information. To communities outside Uganda, the research articulates the broader importance of musical practice to sociopolitical interaction. Such insights in turn foster understanding between Ugandans and non-Ugandans. Additionally, the interdisciplinary nature of the research allows for it to serve as a theoretical and methodological model for investigating the centrality of musical practice to social performance by researchers in the fields of ethnomusicology, anthropology, sociology, and history, among others. The research also encourages innovation by inspiring the establishment of an archive where my findings can be recorded and accessed and by motivating local historians and researchers to preserve important traditions using similar modern forms of documentation and audiovisual technologies.

## **A Walk through the Harlem Renaissance:**

### **The Zora Neale Hurston Legacy Concert**

**a presentation in Music, the Spoken Word and the Visual Arts by the Orlando Philharmonic and the Zora Neale Hurston Festival of the Arts and Humanities**

**By Christopher Wilkins, Artistic Director, Orlando Philharmonic Orchestra**

I am delighted that Margery Pabst and the Pabst Charitable Foundation for the Arts have asked me to write a few words about *A Walk Through the Harlem Renaissance: The Zora Neale Hurston Legacy Concert*. Scheduled to take place in the fall of 2011, the event is a partnership between the Orlando Philharmonic and the Association to Preserve the Eatonville Community (P.E.C.). N. Y. Nathiri, Executive Director of the P. E. C., is our dynamic partner, and it was she who had the brilliant idea in the first place. David Schillhammer, the Orlando Philharmonic's Executive Director, has been instrumental in leading the project.

It is fitting that the Pabst Foundation has taken a leadership role in funding this partnership, as the mission of the Foundation is to promote Innovation, Diversity, Collaboration, and Community. Our project advances the same objectives. We are delighted to have a major grant from the National Endowment for the Arts recently as well.

#### **Assembling the Creative Team**

We began our work with a series of sessions imagining the evening and defining our needs. We created a list of the most distinguished names in each field, celebrated national figures in the arts. We are thrilled – and a bit astonished – that in each case we “landed the biggest fish.” The illustrious American composer, Dr. Adolphus Hailstork, will compose our new orchestral score. He will set a libretto created by Lynn Nottage, winner of the 2009 Pulitzer Prize for Drama. Overseeing the dramatic aspects of the evening will be frequent Eatonville guest and renowned New York director and actress, Elizabeth Van Dyke. Finally, we seek support for a curated photographic exhibition of historical images of the Harlem Renaissance, which can also be projected concurrently with the music and the spoken word.

#### **A Legacy Concert**

“A Walk Through the Harlem Renaissance” will celebrate the great cultural flowering of the 1920's and 30's in New York City known as the Harlem Renaissance. All of it will give special attention to the inspirational contributions made to that movement by longtime Eatonville resident Zora Neale Hurston. Our approach will serve as a natural extension of Hurston's own interdisciplinary philosophy. The commissioned work will be in the spirit of Aaron Copland's *Lincoln Portrait* (words of Abraham Lincoln) and Joseph Schwanter's *New Morning for the World* (words of Martin Luther King). The evening will also showcase works by icons of the age, artists such as Duke Ellington, James P. Johnson, Claude McKay, Langston Hughes, Augusta Savage, and Jacob Lawrence.

#### **Celebrating Zora's Legacy**

Zora Neale Hurston was an innovator whose influence on writers, dramatists, and scholars continues to grow year after year. Her writing draws its power from the deep authenticity of her voice, reflecting her experience as a Southern African American woman. Her life, she declared, was as worthy a subject for artistic treatment as that of any American. Through Zora, African-American women of her day found a brilliant and unapologetic advocate. Through her creative work, she demonstrated a resolve to live at the center of the action, not on the sidelines. Increasingly over time, her legacy has assumed a universal resonance for all people and all ages, assuming its place now as an important part of the cultural mainstream - strong, proud, and deeply human.



Image from: <http://www.floridamemory.com/collections/folklife/images/hurston2.jpg>

**“More than a decade after Zora Neale Hurston died in a Florida welfare home, Alice Walker made a pilgrimage to the town where the anthropologist and novelist had lived [Eatonville], and placed a monument on her unmarked grave. Posing as a niece of the all-but-forgotten writer, Walker gathered what information she could about Hurston's youth and final years. For Walker, this journey was an act of filial piety toward the writer whom, above all others, she considers her literary foremother. Of Hurston's 1937 novel *Their Eyes Were Watching God*, Walker says that ‘it speaks to me as no novel, past or present, has ever done.’”**

**Trady Bush,  
*Christian Century*  
(p. 1027),  
November 16, 1988**





# The Alzheimer's Poetry Project

By Nancy Squillacioti, Executive Director, Alzheimer Resource Center

The Pabst Charitable Foundation for the Arts and the Edyth Bush Charitable Foundation recently joined together to bring a one-of-a-kind program to the Central Florida Community. The Alzheimer's Poetry Project is the brainchild of professional poet Gary Glazner, who brought his concept to Orlando earlier in the year at the invitation of Margery Pabst.

Gary trained the staff of four different agencies on his poetry technique, whose goal is to facilitate the creativity of those suffering from Alzheimer's and related dementias. The Alzheimer's Poetry Project encourages participants to take an active role in the facilitator's recitation of poems specially chosen for the group through a process Gary refers to as "call and response." The facilitator uses poems to trigger memories and generate discussion among the group. Then a poem is developed by the participants as they respond to queries from Gary on a particular topic.

*Four agencies – Easter Seals Adult Day-care, St. Mary Magdalen Adult Daycare, the Brain Fitness Club and the Alzheimer Resource Center- each presented the Alzheimer's Poetry Project to groups of patients as they practiced the facilitating skills taught by Mr. Glazner. Many of the poems chosen by our agency, the Alzheimer Resource Center, were those made famous by Robert Frost.*

We thought the readers of this newsletter might enjoy a fictional interview between Robert Frost and Nancy Squillacioti, the Executive Director of the Alzheimer Resource Center, on the Alzheimer's Poetry Project.

**Robert Frost:** Tell me a little about the Alzheimer's Poetry Project

**Nancy:** The Alzheimer's Poetry Project utilizes well known poems that most people will recognize to spark conversation and fond memories with the participating Alzheimer's patients. Most of us remember many of the songs and poems we learned as youngsters (think of Row, Row, Row Your Boat, for example) and the Poetry Project tries to trigger

those memories by carefully selecting poems of interest to the group.

**Robert Frost:** What poems did you choose to present to your group?

**Nancy:** Actually, I chose several of your poems because they invoke such strong images of times long gone, perhaps, but full of happy memories. For example, in

**Stopping By the Woods On A Snowy Evening**, you describe a traveler heading home in a sleigh pulled by the family's horse. As the snowflakes swirl around the author, the horse

questions why he has stopped in the cold and snow. Although horses are rarely used for transportation anymore, several of the participants could recall those long-ago times and were also very familiar with the poem. The Frost poem called The Pasture discusses some of the chores that are part of a living on a farm, such as cleaning the pasture and bringing a newborn calf back to its shelter. Some of the attendees shared fond memories of their childhood on a farm or of visiting the farm of relatives.

**Robert Frost:** Why use poetry for this program?

**Nancy:** Poetry, like music or art, often triggers activity in portions of the brain that an Alzheimer's patient may not utilize. Many poems of our youth were memorized and those memories can still be retrieved and enjoyed. Poetry is one of those activities that brings joy universally.

**Robert Frost:** What other poems did you share with the group?

**Nancy:** I utilized some of the writings from unknown poets on topics that are pretty universal, like celebrating New Year's Eve or dressing children in hats, coats and gloves for a romp in the snow. William Wordsworth's **I Wandered Lonely As A Cloud**, another highly recognized poem, generated fond reminiscences of swaying daffodils and puffy clouds racing across the sky.



**Robert Frost:** What plans do the agencies have for this project?

**Nancy:** The facilitators plan on bringing

this program to other locations in the area and/ or to their day care clients on several occasions.

Evaluations are completed by the staff reflecting the reactions and observations of the participants during the program. The purpose of multiple presentations is to not only refine the program's delivery but to help explore and gain knowledge from the behaviors observed by the participants. The hope is that this program will lead to future interventions which will improve the quality of life for the participants.

**Robert Frost:** What do the participating agencies think is in the future for a program like the Alzheimer's Poetry Project?

**Nancy:** The agencies and funders hope to help develop this program locally so that it can be used as a template for similar programs in other areas.

**Robert Frost:** You can imagine that I'm quite fond of poetry, but I never thought about using it to help patients suffering from Alzheimer's disease or related dementias. This is an exciting use of alternative forms of therapy to enhance the quality of life for these special people. Thank you for sharing your thoughts with me.

**Nancy:** Thank you for the beautiful poems you have left for all of us to treasure.



## The Alzheimer's Poetry Project

By Suzanne Caporina, Vice President of Programs,  
Easter Seals' Day Break Program at the Miller Center

The mission of the **Alzheimer's Poetry Project** (APP) is to enhance the quality of life for people with Alzheimer's disease, their families and health care professionals through poetry. Although the project was designed to reach people with Alzheimer's and other dementia related disorders, it has been successful for people with other types of disabilities, such as Parkinson's, stroke recovery, and mental illness. The APP was founded in 2004 by poet **Gary Glazner**. Mr. Glazner is the founder and Executive Director of the Alzheimer's Poetry Project and the Managing Director of Bowery Arts & Science, the non-profit wing of the Bowery Poetry Club in New York City and author of **Sparking Memories: The Alzheimer's Poetry Project Anthology**, a book of poems and tips on using poetry to connect with people living with dementia designed for activity directors and caregivers.

On Wednesday, June 9, 2010 Easter Seals Florida, Inc. hosted the first session of the Alzheimer's Poetry Project in Central Florida at their adult day health care program- Day Break at the Miller Center, in Winter Park. Mr. Glazner joined Easter Seals staff at Day Break, along with staff from three other local agencies – Alzheimer Resource Center, Brain Fitness Club and St. Mary Magdalen Adult Center, to train staff and some caregivers how to implement the APP in their adult day care, memory clinic or similar type programs, as well as in the home.

The hour-long poetry session was filled with smiles, laughter and sparked memories of years long ago. This is not your average poetry reading. As Mr. Glazner moved around the room with such rhythmical and harmonic motion, he recited poems including "The Purple Cow" by Gelett Burgess, William Blake's – "The Tyger", "Daffodils", by William Wordsworth and Longfellow's – "The Arrow and the Song", using a technique known as "call and response". Mr. Glazner would recite a line from the poem and the group would respond back by repeating the same line. Shaking and squeezing hands, touching shoulders in unison with the rhyme was another technique used in connecting with the members in a therapeutic and calming fashion.

After reciting the poetry, it was time for the members to create their own poem as a group. Gently prodding members, Mr. Glazner would ask questions about a specific topic. In this particular session the topic he chose was springtime. As members shared their thoughts and memories of years ago, it was apparent their minds were truly engaged. Some who do not speak much were responding with a childhood memory. Others, who normally struggle to stay focused, were enlivened with heedfulness. The actual responses given by the members created their poem. Then, the created poem, Spring, was recited back to the members. It was very powerful to see the

expressions on each face when they heard "their" part.

**Mo**, an Easter Seals Day Break member living with Alzheimer's disease, was a bit agitated the day before the poetry project, so I gave her some one-on-one time and sat down with her just to talk. I told Mo about the poetry planned for tomorrow and about Gary [Glazner], the poet traveling to Florida from NYC's Bowery Club and her response was, "I used to write poetry when I was a young girl". Mo then started reciting some of her poetry to me (with such a proud face and agitation dissipating).

The next morning, Mo came to Day Break with all of the poems she had written years ago. I gave them to Gary and he read one of her poems - **Autumn of My Heart**, during the session - using the call and response technique. Mo recited every word with a smile. Later, when Mo's daughter came to pick her up, she told her daughter, "I had so many people come up to me about my poem, **I felt like a star**". We have never seen her smile so much! This was a very moving moment for both mother and daughter. Mo says she wants to start writing poetry again!

This truly is a beneficial project for our community. All four agencies have now been trained and have implemented the APP into their programming, thanks to the adroit teachings of Mr. Glazner. It is exciting to see the real connection this project is making with our members.

An evaluation process after each session allows data to be collected and evaluated. Future plans for a more in-depth research project to measure what, if any, lasting impact poetry provokes in those with dementia disorders are being discussed with the assistance of Debra Hunt, MSN, GNP-BC, FNP-BC – Instructor and Advisor for the College of Nursing at the University of Central Florida. A community event, open to the public, is also being planned for October 2010, featuring a poetry session by Mr. Glazner. This will be a wonderful opportunity for family members of those living with Alzheimer's or dementia to learn how to connect with their loved ones through poetry. This will also serve as a model for other agencies, such as assisted living and skilled nursing facilities, bringing the benefits and enjoyment to all involved.

A special thank you to **The Edyth Bush Charitable Foundation** & **The Pabst Charitable Foundation for the Arts** for their generous sponsorship of the Alzheimer's Poetry Project. For more information about the Alzheimer's Poetry Project, visit [www.alzpoetry.org](http://www.alzpoetry.org).

**Thank you for reading the Pabst Foundation Newsletter. In an effort to reduce our impact on the environment, we will continue to send this newsletter online.**



# The 2010 Pabst Endowed Chairs at ACA

In 2007, The Pabst Charitable Foundation for the Arts established an Endowment for Master Writers at Atlantic Center for the Arts. Writers chosen as "Master Writers" are vetted and selected with specific criteria: a body of work demonstrating excellence and a willingness to mentor and guide fellow writers. In 2010, three writers were chosen to be Pabst Endowed Master Writers: Rosellen Brown, Richard McCann, and Craig Thompson. We are proud of their commitment to extending the boundaries of literature and to their steadfast encouragement of the associate artists who come to ACA to work with them.



## **Rosellen Brown** (Residency #136: February 15 – March 7)

Rosellen Brown is the author of five novels, *Half a Heart*, *Civil Wars* (winner of the Janet Kafka Prize for the best novel by an American woman), *Before and After* (translated into 23 languages and made into a film starring Meryl Streep and Liam Neeson), *Tender Mercies*, and *The Autobiography of My Mother*, as well as three collections of poetry, a collection of stories, and *A Rosellen Brown Reader*. Selected as one of *Ms. Magazine's* 12 "Women of the Year" in 1984, she has been the recipient of many honors, including an award in literature from the American Academy and Institute of Arts and Letters and fellowships from the Guggenheim Foundation, Ingram Merrill Foundation, the NEA and the Bunting Institute. She has published widely in magazines and her stories have appeared frequently in *O. Henry Prize Stories*, *Best American Short Stories*, and *Pushcart Prizes*. Her work has also been anthologized in the best-seller *Best Short Stories of the Century*, edited by John Updike. She teaches in the Graduate Creative Writing Program at the School of the Art Institute of Chicago.

## **Richard McCann** (Residency #137: May 17 – June 6)

Richard McCann is the author of *Mother of Sorrows*, a work of fiction; *Ghost Letters*, a collection of poems (1994 Beatrice Hawley Award, 1933 Capricorn Poetry Award); and editor (with Michael Klein) of *Things Shaped in Passing: More 'Poets for Life' Writing from the AIDS Pandemic*. His fiction, creative nonfiction, and poetry have appeared in such magazines as *The Atlantic*, *Ms.*, *Esquire*, *Ploughshares*, *Tin House*, and *Washington Post Magazine*, and in numerous anthologies, including *The O. Henry Prize Stories 2007* and *Best American Essays 2000*. Of McCann's work, Michael Cunningham (author of *The Hours*) has called *Mother of Sorrows* "unbearably beautiful – a book so intricately felt, so magnificently written, that it can stand unembarrassed beside the mystery of life itself." Richard McCann has received grants and awards from the Guggenheim Foundation, the National Endowment for the Arts, the Christopher Isherwood Foundation, the Fulbright Foundation, Yaddo, The MacDowell Colony, Virginia Center for the Creative Arts, and the Fine Arts Work Center in Provincetown, on whose Board of Trustees he served. He teaches in the MFA Program in Creative Writing at American University in Washington, DC. He also serves the Board of Directors of the PEN Faulkner Foundation and is a Member of the Corporation of Yaddo.



## **Craig Thompson** (Residency #139: October 11 - 31)

Craig Thompson's book *Blankets* (2003) was pivotal in ushering in the age of graphic novels to the literary world. A coming-of-age autobiography that tells the story of Thompson's childhood in an Evangelical Christian family, his first love, and his early adulthood, *Blankets* was chosen by *Time* as one of the 10 best English language graphic novels ever written. It won numerous comics industry awards: two Eisners, three Harveys, two Ignatzes, and has been translated into twenty languages. His debut book *Good-bye, Chunky Rice* (1999) won a 2000 Harvey award for Best New Talent; and his *Carnet de Voyage* (2004) documented travel through Europe and Morocco, promoting *Blankets*, and researching the forthcoming *Habibi*. Since late 2004, Craig has been consumed with work on *Habibi*, a 700 page Arabian Nights-esque epic, which will reach completion in 2010. Outside of graphic novels, Craig has drawn endless children's comics and illustrations for *Nickelodeon Magazine* and *National Geographic Kids*.



# An Interview with Scott Habes, Cornell Fine Arts Museum Director



When Scott Habes took the helm as the Bruce A. Beal Director of the Cornell Fine Arts Museum at Rollins College in May, he arrived in Central Florida with over fifteen years of experience directing museums at major academic institutions. From 1994 until 1999 he served as Director of Exhibitions at the Corcoran College of Art and Design in Washington, DC and for ten years he worked as director of The Art Gallery at the University of Maryland, College Park. In these capacities, he took on responsibilities for short term and long term planning for both institutions, as well as developing the concept of a teaching museum that serves the needs of students and the community at large.

He recently spoke with Margery Pabst about what he hopes the Cornell Fine Arts Museum will achieve in the near future.

## **What's your view of the primary role of the Cornell Fine Arts Museum in the Central Florida area?**

My primary role as director is to lead the Cornell in defining a Teaching Museum concept that compliments and interacts with the rich cultural offerings already present in this area.

## **What exactly is a teaching museum?**

That is a great question! Many people assume that a Teaching Museum is simply a museum present at an academic institution like Rollins or the University of Florida, for example. In reality there is bit more to it. Each museum aims to make exhibitions and programs a significant

part of the College's curriculum. It seeks out collaborations and programmatic connections. The role that objects, particularly art objects, play in offering insights and new perspectives in how we think about important social, humanistic, aesthetic and even scientific issues.

## **What do you see as your major challenge(s) in achieving these lofty goals inherent to the teaching museum concept?**

For me, the major challenge is how to represent the immense diversity and scale of artistic production in today's art world. Not only do art forms such as video, installation, performance, and site-specific works present challenges to the traditional museum model, without anything like a clear consensus of what is



Image of Cornell Fine Art Museum from: <http://www.floridalogue.com/files/2009/02/museum.jpg>

relevant today, making decisions on programming can sometimes feel like playing a Las Vegas slot machine!

## **Given your "gamble" analogy involved with collecting and exhibiting from today's art world, how does a director hedge against taking risks?**

As a director, I am always very conscious and suspicious of my own taste as being the major guide for the museum activities. It is important for a director to surround themselves with talented people who they trust can navigate the complexities and vastness of the art world. Having said that, I am happy to report that the Cornell has just hired a new curator. His name is

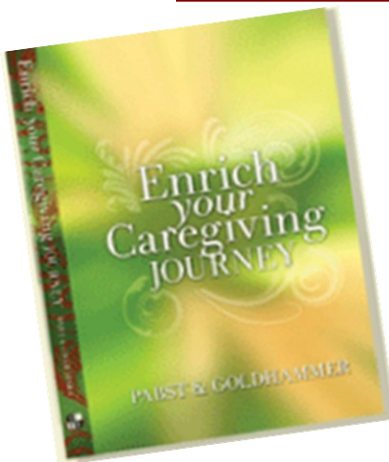
Jonathan F. Waltz and he comes to Rollins having recently completed the PhD in Art History at the University of Maryland. Jonathan is an incredibly talented scholar with wide-ranging experience at prestigious institutions such as the National Gallery of Art, the Smithsonian American Art Museum, the National Portrait Gallery, the Georgia O'Keefe Museum and the Yale University Art Gallery, to name just a few. His experience and commitment to the Teaching Museum model will become an asset to our community when he assumes his new post in early September. We are very lucky to have him!

## **You seem to have a good handle on where the museum is going and the major obstacles you're facing. In light of this, how does one begin to tackle the job of advancing the museum's mission?**

First of all, I cannot overstate the importance of strategic planning for any type of museum, or any organization, for that matter. It gives a clear path of where the organization needs to go and become the primary tool in developing the future path of the museum. I am extremely lucky to have an active and dynamic Board of Visitors and Director's Circle for the museum that contribute much-needed expertise and insight into the planning process. Every planning session feels like we are that much closer to achieving our goals.

## **So how will you define success for the Cornell in the future?**

If the Cornell is truly to achieve its mission, scores of people will feel a part of this accomplishment. When I arrived in the Sunshine State, I was overwhelmed by the amount of support I have received from everyone in the Central Florida area. There is a tremendous interest in fine art as well as a progressive spirit for the role that the Cornell should play in our community. If I am to say that my tenure has been a success, then our entire community will feel that we made this happen together.



Enrich Your Caregiving Journey won the “2010 Caregiver Friendly Award” given by Today’s Caregiver Magazine. Proceeds from the book, Enrich your Caregiving Journey, benefit The Pabst Foundation. For more information, visit [www.pivotalcrossings.com](http://www.pivotalcrossings.com)



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