



LRI Times

Broadening Horizons Together

Published quarterly by Learning in Retirement Institute
at George Mason University, 4210 Roberts Rd., Fairfax, VA 22032

Vol. 14, No. 3
July 2004

The Osher Grant

I believe that by now everyone at LRI has heard about our good fortune in being awarded a \$100,000 grant by the Bernard Osher Foundation ("Osher" or the "Foundation"). At the same time, I'm not sure that our members understand the circumstances and conditions of the grant.

The Foundation was established in 1977 by Bernard Osher with the philanthropic goal of supporting educational and cultural institutions. After years of general support to educational institutions, the Foundation saw the need for educational programs focused on students in the post-career stages of their lives. Therefore, starting in 2001, Osher started a program of funding university-based lifelong learning institutes ("LLIs"). The first beneficiaries were mostly located in California and typically start-up operations. Osher was simply providing seed money to organize and establish programs.

Since then, the Foundation has widened its scope and is now supporting LLIs nationwide that include established programs like ours. The goal for the first recipients was to simply develop a program. The goal for established recipients like LRI is to continue to develop and expand existing programs.

Osher is consciously open-minded about how each LLI can use its grant. The Foundation has adopted the posture that every LLI has different circumstances and therefore is best qualified to determine how grant money should be spent. The only limitation is that it can't be used to fund administrative or overhead costs. What this means is that we can use the funds for special needs like the construction of the additional rest rooms and for equipment for the classrooms and office. We can also use the money for projects like a promotional campaign to increase our membership.



Reader's Theater happenings: L to R. Lynn Gramzow in her coat of many colors, is the coordinator for Reader's Theater, one fun class! She was assisted spring semester by Manny Pablo, in Smoky Bear hat, among others. Vivien Witheford is shown doing a monologue from a fictional version of *Ann Hathaway*, as is Jane Tombes two below her. 2d row, Gordon Canyock, Charles Duggan, Fay Daiak, and Karen Metzfield as a cast, and Caryl Scambos. 3d and 4th rows are from a very tragic play, ergo the long faces. Susanne Zumbro, Helene Layman, Jane (mentioned before, but doing *Ann Hathaway*), Kathleen Meyer, Art Cook, Joan Garner, and Lin Roderick.

You are probably thinking, "How will this affect LRI's annual dues?" The answer is that it will not. Our dues go to pay for the administrative and operating expenses specifically excluded by the grant. The Osher concept is that an LLI should be able to sustain itself and that the grant will be used for growth and development. So don't expect the grant money to cover any budgetary shortfalls.

There is one more requirement that Osher insists upon. That is, we must adopt their name and logo. This is the reason that we have called the July 28, 2004 special membership meeting to vote on an amendment to the bylaws to change the name. If a majority at the meeting votes yes, we will change our name to the "Osher Lifelong Learning Institute at George Mason University." Your Board of Directors has already voted unanimously to change our name, and I encourage each of you to come to the meeting and do likewise.

This grant will be very meaningful to LRI. We will receive \$100,000 immediately and, if we spend the funds wisely, will be eligible for a second and third \$100,000 grant next year and the year thereafter. In the fourth year, we will be eligible for an endowment of at least \$1 million.

This is a lot of money, and it will significantly affect the future direction of LRI. With this funding, we will be able to contemplate goals that would be unattainable if we had to rely solely on our own resources. It is evident to your Board that our facility at Tallwood will not last forever, and GMU is unable to give us any long-term guarantees. These funds will start us down the road to securing the space we need for adequate classrooms, equipment and parking either at Tallwood or elsewhere on the GMU campus.

So, please come and cast your vote on Wednesday, July 28. The meeting will commence immediately after the end of classes. The Hospitality Committee will provide refreshments.

Charles Duggan, LRI President

Acknowledgement: Gordon Canyock created the photo montage on page 1.

Sarah Blouch
Janet Butler
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Jackie Fay

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Lorin Garson
Ginger Griffin
Marion Meany
Beverley Persell

Mona Smith
Tom Suzuki
Virginia Suzuki
Beth Ticknor

Welcome, New Members

Circle Dance Class

When we dance we touch the essence of who we are and find unity between spirit and matter. Unknown author

Beauty in motion once again joined the repertoire of LRI courses last spring when members of the Circle Dance class danced in a dimly-lit TA-1.

Instructor Judit Andai, whose passion for dancing has brought her back to LRI several times, combines her professional psychotherapist skills with the therapy of dance. She brings to it a spiritual attitude, a respect for individual needs and her own personal grace.

The dancers, all women, although men would be very welcome, learned new dances each session and revisited others. Dances from a variety of countries have cultural or religious meanings or may portray a story. Movements capture the essence of the theme, as in *The Elms*, where swaying arms aloft depict the moving of tall trees. They vary in style: *Let's Be Happy* obviously has a different quality from *Deep Peace*.

Dancers with hands clasped moved around a centerpiece on the floor, three candles and a dancing figure atop a circular mirror symbolizing the center of the universe, or fire, or water as each dance requires. At the end of the session, they extinguished the candles and lifted their arms to send the energy "to where it is most needed."

At the first sessions, dancers were hesitant and self-conscious; later classes found them confident, moving easily and more gracefully. Each expressed gratitude for the experience, citing a greater awareness of their body's strengths and weaknesses and an appreciation for the spiritual aspect of the dance.

Debbie Halverson

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