

1991

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THE FUND FOR ARTS AND CULTURE
of Central and Eastern Europe

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The Honorable LEONARD L. SILVERSTEIN *Chairman* * JILLIAN POOLE *President*

September 20, 1991

Senator Claiborne Pell
United States Senate
Washington, D. C. 20510

Dear Claiborne:

Dick and I enjoyed seeing you on the plane last Monday. I am off the Poland and Prague next week, but before I leave I wanted to tell you a little about the Fund for Arts and Culture of Central and Eastern Europe, a pioneering effort to help culture in the struggling democracies of Central and Eastern Europe.

The Fund was started 'this year in response to our increasing awareness of the fact that although there is much concern in this country over assisting businesses with the process of privatization in Central and Eastern Europe, similar attention is not being given to the institutions of art and culture. Museums, performing arts groups and libraries, the very institutions which speak to the hearts and souls of the citizenry, are suffering from harsh cuts in their government support. And, by and large, the leaders of these institutions have no idea how to begin to augment government funding with private funds.

My own background, which as you know developing private support for the Kennedy Center for some eighteen years, gives me special expertise in helping institutions find private resources. Also, as a result of my work for the Center, I have links to the major U.S. corporations who would be likely prospects for sponsoring projects in Poland, the Czech and Slovak Republic and Hungary, the nations which are of primary concern to the Fund.

In order that the Fund may have the strongest chance of succeeding, it is imperative that it have an Advisory Board composed of distinguished citizens whose names and interest will give the Fund credibility among potential corporate funding sources and give it visibility in the international community. We are in the process of building such a Board (see attachment) and would be honored and grateful if you will agree to become a part of it.

In order to begin the work of the Fund, last February I visited Warsaw, and then spent four days in Cracow, focusing particular attention on the Cracow Philharmonic, a designated Polish national treasure, which for the past four years has had an American Music Director, Gilbert Levine. At the end of my stay, Gilbert Levine

*Am inclined to accept
being on Advisory Board.
Do you see any reason not to?
If you concern, pls draft acceptance.
"Dear Jillian"*

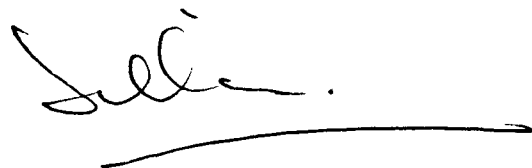
and I had an hour with the Minister of Culture who assured us of every cooperation from the new government in any project we might develop to assist the arts in Poland. We are now in the process of exploring the feasibility of creating an annual summer music festival in Cracow. This would not only assure the continuation of the Orchestra -- the Minister told us that funding for this Orchestra is certain only through next June --but also provide opportunity for master classes for Polish artists, increase the level of tourism in the region, and focus attention on the treasures of that city. This is simply one example of the kinds of projects the Fund will try to make possible.

In Prague I found similar receptivity among leaders in Havel's government, and similar dearth of funds available for the arts. I am now going back there to try to develop specific projects with the Technical Museum, the National Gallery and the National Library (in cooperation with the Mellon Foundation who have experts in that area). On my next trip I shall go to your old stamping ground, Bratislava, to see whether anything can be developed there.

I am enclosing a more formal description of the Fund that includes the names of those who have already agreed to serve on the Advisory Board. If you are willing to lend your name by joining the Board of Advisors, it would provide great encouragement. We do not foresee that the Advisors will have formal meetings, but from time to time I shall draw on Advisors for counsel and guidance.

With best wishes from Dick and myself,

Yours sincerely,



encls.

THE FUND FOR ARTS AND CULTURE
of Central and Eastern Europe

The Honorable LEONARD L. SILVERSTEIN *Chairman* * JILLIAN POOLE *President*

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The Honorable Roger L. Stevens, Founding Chairman, John F. Kennedy Center for the Performing Arts

The Honorable John C. Whitehead, Chairman, AEA Investors Inc.; Former Deputy Secretary of State

THE FUND FOR ARTS AND CULTURE *of Central and Eastern Europe*

The Honorable LEONARD L. SILVERSTEIN *Chairman* * JILLIAN POOLE *President*

THE FUND FOR ARTS AND CULTURE OF CENTRAL AND EASTERN EUROPE was established as a non-profit corporation in February 1991 for the purpose of receiving and distributing contributed funds for the benefit of Central and Eastern European cultural institutions.

Beneficiaries of the Fund will be institutions of the highest quality, including established museums, performing arts institutions and libraries. Initial attention of the Fund will be focused on institutions in Poland, The Czech and Slovak Federal Republic, and Hungary. Other nations of Central and Eastern Europe will be included as opportunities develop in those areas. Beneficiaries of the Fund will be selected by the donors with the assistance of the Fund's Advisory Board, and will be subject to final approval by the Fund's President and Directors.

The need for the Fund is clear. As the nations of Central and Eastern Europe move into a free market economy, their governments increasingly are curbing funds for arts institutions in the face of demands from other areas considered more pressing. Thus, many outstanding institutions, already suffering from years of financial neglect, are in dire straits. They need immediate relief, but for the longer term they, too, must learn to operate in the free market economy. They need to grow beyond exclusive reliance on shrinking government funds. They need to learn to and encourage private participation in their institutions, to solicit funds in support of their institutions, and to learn the techniques for leveraging these funds effectively.

Thus the purpose of the Fund is to counsel these institutions in ways to present their needs in a manner attractive to the private funding sector, to seek financial sponsors for them, and then to work with the recipient institutions to ensure that contributions are used in such a manner as to pave the way for future support. Counsel on such matters as constituency building, public relations, gift recognition and donor relations -- all essential elements to getting and keeping private funding -- will be integral to grants made by the Fund. Where feasible, matching gift opportunities will be encouraged.

The Fund will also manage all transfer and distribution of designated funds, including foreign exchange. The Fund will require an accounting of the grants from the recipient institutions.

The Fund will solicit individuals and corporations with interest in the nations of Central and Eastern Europe to support worthwhile

The Fund will solicit individuals and corporations with interest in the nations of Central and Eastern Europe to support worthwhile projects. In particular, American corporations seeking to establish business ties in these nations may want to manifest their goodwill with gestures of support for cultural institutions. The purpose of the Fund is to nurture and facilitate this support. The concept of sponsorship for an arts group or a cultural institution such as we understand it in the U.S. is not understood in Central and Eastern Europe. It is our intent that the Fund will both help relieve some of the most urgent problems in the cultural area, and set an example to host countries so that as their own privatization advances, cultural institutions will keep pace with advances in the commercial sector.

Without exception, the major arts and cultural institutions of Central and Eastern Europe are suffering from years of neglect. Musicians of major orchestras receive so little pay they have difficulty buying things as simple as strings for their instruments. Museums have no climate control and due to rampant environmental pollution, a priceless heritage faces rapid deterioration. Libraries need help in extending their collections and in conserving materials already held. Lighting in many places is of such low candescence that much work is required in this area. Dance, Theater and Opera companies urgently need new productions, and refurbishment of existing repertory.

We believe it is a fact of life that in the countries of Central and Eastern Europe, life is so hard that cultural institutions hold a precious place in the lives of their people. And they play a profound role in strengthening their hopes for the future.