

Report on the Cultural Management Best Practices Analysis in EU and Swiss Cultural Institutions (11 Case Studies)



MDGF PROGRAMME IMPROVING CULTURAL UNDERSTANDING IN BIH



report written by:
Performing Arts Centre MULTIMEDIA
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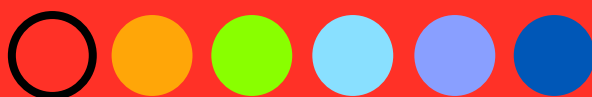
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CHAPTER 1: INTRODUCTION



INTRODUCTION

This Report on Analyzing the Best Practices on Cultural Management in EU and Swiss Cultural Institutions is part of the MDGF programme in Bosnia and Herzegovina, "Improving Cultural Understanding in Bosnia and Herzegovina". It is a joint initiative by UNDP, UNESCO and UNICEF, funded through the Spanish MDG Achievement Fund. The joint programme provides a vehicle for the purposes of enabling the change through strengthening cross-cultural understanding and dialogue. The Programme is aimed towards strengthening the cross-cultural understanding in Bosnia and Herzegovina by:

- Developing and implementing cultural policies and legal frameworks;
- Improving cross-cultural understanding at community level;
- Strengthening the cultural industries; and
- Improving tolerance levels towards diversity.

The Performing Arts Centre Multimedia from Skopje, as a contractor for Professional Consulting Services with UNDP from BiH, in order to provide services related to developing capacities from quality Cultural Management in BiH, together with the partner from BiH- Akcija Sarajevo, have worked on the implementation phase of this report which has involved first of all communication with the BiH officials and UNDP office in Sarajevo about the content of the analyses, defining of the criteria for selection of cultural institutions from EU and Switzerland that will be part of the analysis, as well as defining the methodology of research of the Best Practice models. After all these issues were communicated among the officials, the UNDP office in Sarajevo and the contractor, the implementation of the Analysis phase has started.

The main aim of this Report is to present the best practice regarding cultural management of the cultural institutions from EU and Switzerland that can serve as an instructive model of management practices for the cultural institutions in Bosnia and Herzegovina.

The authors of this Report do not have a pretension to create a general or fixed overview of the Best Cultural Management Practices on European level; rather, they have created this report only as part of an already determined framework of the overall project which is focused on Bosnia and Herzegovina. We are sure that in EU one could find plenty of examples of the good arts management practices, but the selection of the institutions analyzed in this report was determined by the guidelines of the programme, as well as by the previously established body of knowledge on the situation in the cultural field in Bosnia and Herzegovina (from the available documents, tacit knowledge and the conversations with the key stakeholders within the cultural system in BiH). This means that for any other socio-political, historical and economic and cultural contexts and frameworks, the report on Best Cultural Management Practices on European level would be different, with different selected case organisations.

Having in mind the Bosnian and Herzegovinian's context, the following cultural institutions have been chosen for the Analysis of this specific research:

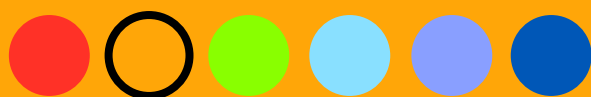
1. CANKARJEV DOM Cultural and Congress Center, Slovenia
2. MUSEUMS AND GALERIES OF LJUBLJANA, Slovenia
3. MLADINSKO THEATRE, Slovenia
4. THE RED HOUSE Centre for Culture and Debate, Bulgaria
5. ZENTRUM PAUL KLEE BERN, Switzerland
6. HISTORIC MUSEUM BERN, Switzerland
7. KUNSTEN `92, The Netherlands
8. DE TOLHUISTUIN, The Netherlands
9. EYE Film Institute, The Netherlands
10. ROYAL LIBRARY OF BELGIUM, Belgium
11. The Centre for Fine Arts "BOZAR", Belgium

This selection of cultural organisations from EU and Switzerland represents a collection of the practical arts management approaches that could eventually act as instructive examples of good practices to the BiH cultural organizations. It provides an overview on the management and structural models, methods, tools and strategies either already implemented in the recent past or being conceived for implementation of the strategic management visions of the selected institutions.

The complexity and diversity of the cultural sector in EU and Switzerland implies that this report should be considered as a non-representative sample, rather than as a comprehensive overview of the situation in the cultural sector in the European Union and Switzerland as a whole. However, the trends identified within the 11 case studies compiled in this report and the key conclusions derived from them, offer informative and instructive insights for the BiH cultural organisations. As such, the report contains valuable lessons learned through the practical experiences of the different cultural organizations and their staff that could offer an important basis for the problem identification and the know-how transfer within the continuing process relating to improving the quality of arts management in the cultural institutions in Bosnia and Herzegovina.

The results of this research could serve as a resource of practical knowledge and experiences within the cultural sector in the process of restructuring and reforming of the system of culture and raising the internal capacities of the cultural organisations in the field of arts management in Bosnia and Herzegovina.

CHAPTER 2: BACKGROUND



2. BACKGROUND

2.1. Background and Objectives of the Best Practice Report (Why)

This Report is a result of the systematic attempts of international and local organisations working in Bosnia and Herzegovina to initiate the process of change in the field of arts management in this country. The aim of the Report is to give an overview of the arts management practises within 11 cultural organisations from EU and Switzerland that could match the needs and problems of Bosnian organisations and possibly represent the model for strategic changes in the organisational approach towards arts management.

Objectives of this report are twofold: first, to be **informative** about existing dimensions of the arts management within the cultural organisations on European level on the basis of experiences and practices of 11 selected institutions, and second, to be **instructive** and to possibly offer the applicable and inspirational models which, with certain modifications, can be applied in the context of Bosnian cultural institutions.

Specific report objectives:

1. INFORMATION: collection of detailed inventories of the key information on 11 cultural organisations in EU and Switzerland.

- characteristics of organisational governance
- characteristics of planning and fundraising activities
- characteristics of HR management
- characteristics of programming strategies
- characteristics of online activities

2. ANALYSIS: unbiased assessment and comparison of 11 cultural institutions on European level.

- strengths and weaknesses of arts management practices differentiated according to different assessment criteria
- best practices, lessons learned and success (risks) factors within all institutions

3. DISSEMINATION: “user-friendly” and concise presentation of complex research findings for dissemination to cultural institutions in Bosnia and Herzegovina in order to inspire and challenge current practices of cultural management.

4. INSTRUCTION: the Report can be used as part of the arts management training programmes which target cultural organisations in Bosnia and Herzegovina.

The Report is based on the analysis of 11 case studies of cultural organisations on European level which are selected on the basis of two major criteria that match local cultural context in Bosnia and Herzegovina:

- type and scope of cultural institution
- political and historical context for cultural institutions

Regarding the first criteria, our report focuses on the different types of cultural organisations divided on the basis of artistic discipline, function of the organisation, governance and ownership structure, and the programmatic focus and scope of the cultural organisation.

The second criteria defines historical and political context of the cultural institutions that, up to a certain level, can be compared with the local context of Bosnia and Herzegovina. This criterion is based on two basic premises that have determined the selection of the cultural institutions for this Report: similar or the same (socialist) past with all its corresponding elements (cultural infrastructure, administration of culture, organisational culture, management style, etc.) (Slovenia, Bulgaria) and, second, the similar political framework for administration of culture (Belgium, Switzerland) with BiH (this should be seen conditionally since the organisation of cultural administration in Bosnia and Herzegovina is peculiar.)

Since the concept, importance and practical applications of art and/or cultural management in Bosnia and Herzegovina are underdeveloped and with weak public recognition, these criteria have been used with one purpose - to give confidence to cultural operators from Bosnia and Herzegovina who will later, in the scope of this project, participate in the training programme in the field of arts management, by creating the feeling of familiarity and eventual identification with the key issues of selected cultural organisations on European level.

2.2. Concept of Best Practice Report (What)

This Report consists of the following parts:

2.2.1. Profiles of organisations: overview of the basic information about the selected case studies of cultural organisations on European level with focus on the key dimensions of arts management (unique points).

The profiles are developed based on the collected information about the selected cultural organisations from EU and Switzerland, originating from three main sources: information from official documents (strategic plans, annual reports and other official publications), official web sites and the interviews conducted with the key management staff from the organisations.

2.2.2. Statistical Analysis: comparative analysis of the data and information collected through the questionnaires that have been distributed to the top management people in the selected organisations. In this part of the report, we have selected the most illustrative data sets that enable the drawing of important and illustrative conclusions relevant for the cultural organisations context in Bosnia and Herzegovina. The detailed statistical analysis of all collected data from the questionnaires is available in the Appendix.

2.2.3. Conclusions and Recommendations: This section summarizes the main findings of both qualitative and quantitative research streams that have been undertaken for this report, and the most relevant conclusions were derived from the collected body of data and information.

Finally, in this part, we provide some recommendations that can be used in the following phases of the project, namely the arts management training programme for the cultural operators in Bosnia and Herzegovina.

2.2.4. Appendixes: list of institutions with contacts, overview of the statistical analysis for the institutions, and other additional documents collected in the scope of this research.

2.3. Methodology of the Best Practice Report (How?)

The essential methodological approach in this Report, analysis of the best arts management practices in the cultural organisations on European level that could serve as an instructive model of management practices for the cultural organisations of BiH, is based on environmental functional analysis, which consists of desk and field research.

2.3.1. Methods That Were Used in the Research:

2.3.1.1. Desk Research

- **documentary research** on cultural management practices in cultural institutions chosen from EU and Switzerland;

All documents and literature that were available to the expert's team, related to this topic were read and used as a reference while writing the report.

- **content analysis** of existing documentation on goals and instruments of organizational policy (strategic plans, long term and short term plans, budgets, annual reports and plans);

The expert's team collected all data available from the Cultural Institutions involved in the Analysis. The gathered information are included in the Appendix.

- **web-sites' analysis:** Internet presentations review (official web sites) of the selected cultural organisations in EU and Switzerland;

In order to assess the quality of the available websites we have employed the content analysis based on the following nine principles:

- I Transparent
- II Effective
- III Maintained
- IV Accessible
- V User-centred
- VI Responsive
- VII Multi-lingual
- VIII Managed
- IX Preserved

The coding system of the analysis is based on the methodology presented in the “Quality Principles for Cultural Websites: a Handbook” (2005)¹ in which ten principles are used. The coding system is a set of criteria used for assessing the compliance among the website and the principle, and a checklist based on the overdraw criteria, used for assessing the website.

The value of the handbook idea that availability of high-quality cultural websites can encourage citizens to discover and to explore the unique diversity of one’s culture can easily be transferred into the context of BiH cultural institutions. High-quality websites of cultural organizations and institutions from BiH can encourage domestic as well as foreign citizens to discover and explore the quality of the BiH cultural production.

The coding sheet involves a specific checklist for every principle so as to evaluate whether the specific checkpoint exists, does not exist, or is not available for the relevant website in relation to the principle discussed.

This analysis is performed on the web presentations of 11 cultural institutions from EU and Switzerland, but it will also be used in the next phase of the overall project whose constitutive part is this Report. The next phase represents the assessment of needs of the selected cultural organizations in Bosnia and Herzegovina which will, in the third phase, participate in the tailor-made training program in the field of arts management lead by renowned regional and international expert.

One of the basic preconditions for the website analysis was the fact that the organizations were considered to be active and have implemented a project in the last 12 months and have an active website.

The results of this analysis are explained in Chapter 4 and more in-depth explanations about the methodological approach are presented in the Appendix.

2.3.1.2. Field Research

- **Interviews** with 11 cultural leaders (cultural institutions in EU and Switzerland), (seven visits, two in Belgium, three in the Netherlands and two in Switzerland and four interviews via telephone or Skype).

The interviews were conducted by the experts provided by the contractor. All of the interviewees were from the top management positions of the institutions involved. Each interview lasted for one to maximum two hours and the following list of questions/topics was used as a guideline for the conversation with the respondents:

- Short history of the organisation within the context
- Unique points of the organisation
- Strongest/ Weakest points of the organisation
- Management structure of the organisation
- Importance of strategic arts management and long term planning
- Personnel-educational structure and the importance of educated staff in arts management
- Importance of arts management capacities within the organisation- strongest and weakest links

¹ “Quality Principles for Cultural Websites: a Handbook” (2005) is a joint European initiative aimed to improve the quality of online cultural content. See more at: <http://www.minervaeurope.org>

- Most difficult points/key issues for the organisation in the past 10 years and how did they overcome it
- Collaboration with the government - Funding, appointing directors, political influence, interference with the programming (obstacles/advantages)
- Management of funding (sources, planning, approach to potential funders)
- Collaborations with other institutions on local/international level (examples, experiences and obstacles). Examples of EU projects.
- The importance of a charismatic leader
- Organisational culture (flexible, friendly, democratic, non-hierarchical, etc...)
- The role of the PR and relations with media
- Audience development- how are you relating to your audience?
- Importance of innovation and ICT

Some of the interviews were recorded, whereas notes were taken on others. After the interview, a data matrix was created where all main points from the discussed topics were elaborated, in order to use it for the process of writing the report.

- **Questionnaires** for assessments of the cultural organisations from EU and Switzerland have been sent via email to the management of the organizations approximately two weeks prior the planned date of the interview. Due to the complexity and thoroughness of the issues handled in the Questionnaire, the leading management people from the selected organizations had to invest substantial amount of time to fill it in. (During the quantitative analysis process, the SPSS (Statistic Package for Social Sciences), 11.0 version, was used, which calculates statistics such as: percentages and frequencies through which the habits, attitudes and needs of the respondents regarding different aspects of arts management are estimated) (The questionnaire used in this research is added to this Report in the Appendix).

The questionnaire was composed of 60 questions, among which there were open-ended questions related to the administrative data of the organisation, its status, domain of work, target groups, organisation activity level, issues addressed through the organisation's programmes; while others were requesting to rate the level to which the sentence is accurate for the institution / organisation. The selected organisations from EU and Switzerland have been selected with the assumption that their experiences and everyday practice could be used as examples of best practices in arts management for the cultural institutions in Bosnia and Herzegovina.

The information and data collected from the questionnaires could be used as a Capacity Assessment tool which should enable the establishment of capacity building goals. It is primarily a diagnostic and learning tool. The Capacity Assessment Tool is created as a self-assessment instrument that enables the identification of capacity strengths and challenges in regard to four aspects of the organization involved in this survey:

- *Leadership Capacity* - the ability of the organisational leaders to inspire, prioritize, make decisions, provide direction, and innovate;
- *Adaptive Capacity* - the ability of the organisation to monitor, assess, and respond to internal and external changes;

- *Management Capacity* - the ability of the organisation to ensure the effective and efficient use of organisational resources;
- *Operational Capacity* - the ability of the organisation to implement key organisational and programmatic functions.

The quality of the report greatly depends on the received data; in addition, all personal information of the person answering the questionnaire were guaranteed to be considered as confidential and that they will not reach the public. The questionnaire was sent via e-mail and a computer was needed for its completion, writing the answers in place or by ticking or boldfacing the choices.

About 30 minutes were required to complete the questionnaire. The completed questionnaires were sent to info@multimedia.org.mk and akcija.sarajevo@gmail.com. The analysis of the questionnaires was done by PAC Multimedia.

2.3.2. Research Strategy and Planning

The overall programming of the research project is summarised on the following Figure:



2.3.3 Research Steps / Elements

Step I:

Conceptualisation of the methodological framework based on the consultations with experts and data from existing resources

Tasks:

- Defining the criteria for selection of EU and Swiss cultural institutions
- Consultations with other experts (esp. international experts in cultural management and of the Balkans, as well as experts from the Balkan region)
- Examination of organizations within EU and Switzerland that would fit into the defined criteria
- Proposing a draft list of cultural institutions from EU and Switzerland to the Contractor
- Discussing the list of proposed cultural institutions with the UNDP and the officials from BiH and receiving feedback
- Collection of data and methodological input

Step II:

Finalization of the research design and concept

Tasks:

- Finalization of questionnaire/checklist for data collection
- Finalization of research design for the web sites
- Final consultations of the project partners, adaptations and approval of final Version
- Finalization of the topic list for the semi- structured interviews
- Making a list of the cultural institutions that will be visited (Belgium, the Netherlands and Switzerland)
- Contacting Cultural institutions from EU and Switzerland

Step III:

Data collection

Tasks:

- Collection of existing data of the cultural institutions from EU and Switzerland
- Collection of the completed questionnaires
- Analyses of the web sites
- Analyses of the questionnaires
- Personal visits of the researchers to the seven cultural institutions to collect information through direct semi-structured interviews
- Skype and phone interviews with four cultural institutions to collect information through direct semi-structured interviews
- Analyses of the transcripts from the semi-structured interviews
- Review and completion of data

Step IV:

Data evaluation

Tasks:

- Fine-tuning of the concept for best practices analyses (of cultural management of EU and Swiss cultural institutions for the needs of BiH Cultural Institutions) based on the gathered information
- Performance of cultural institutions analysis – systematic interpretation of collected data, taking into account the specific character of the organization and the country-specific context
- Performance of analysis – quantitative and qualitative in all relevant categories
- Final concept and draft for analysis

Step V:

Writing of the report and presentation of the draft version to UNDP and BiH officials for feedback

Tasks:

- Presentation of results of the analysis to UNDP and BiH officials
- Final consultations and research based on the feedback from the experts involved
- Validation of analyses
- Draft report, consisting of 11 analytical cultural institutions profiles
- Receiving feedback from all involved stakeholders (UNDP, BiH officials)

Step VI:

Finalisation of the Best Practice Report

Tasks:

- Writing of the Best Practice Report, representing a concise summary of the aforementioned components and directed to project target groups:
 - Introduction
 - Cultural institutions (case studies) analysis
 - Final conclusions / recommendations
- Presentation of final research results and Best Practice report to UNDP and BiH officials
- Final adaptations according to feedback

2.4. Contributors to the Best Practice Report (Who)

From the very beginning of this project, PAC Multimedia have maintained permanent contact with the UNDP representative Mr. Danijel Hopić, Project Officer (policy component) of MDGF programme as well as with Ms. Zorica Prokic, Programme Associate. The team of experts from PAC Multimedia and AKCIJA, consisting of: Ms. Violeta Simjanovska, Ms. Aida Kalender, Ms. Katerina Mojancevska and Ms. Aida Vezic, was in permanent contact with the BiH officials and all issues related to the project were discussed. The BiH officials, participating in the project are as follows: Biljana Camur, Assistant Minister, Ministry of Civil Affairs of Bosnia and Herzegovina; Angela Petrovic, Assistant Minister, Ministry of Culture and Sports of Federation of Bosnia and Herzegovina; Irena Soldat-Vujanovic, Assistant Minister, Ministry of Education and Culture of Republica Srpska and Negra Selimbegovic, Associate for International Cooperation with Youth Organisation, Ministry of Culture and Sports of Federation of Bosnia and Herzegovina.

During the pre-operational phase of the research, when the list of EU and Swiss institutions were under construction, list of experts from the Balkan region and from EU were contacted in order to create the most suitable list.

We have explained the context of the UNDP programme and asked the experts to suggest cultural institutions that in their opinion could be used as a case study for best practice in arts management from EU and Switzerland, thereby having in mind that these cases should be linked with the BiH context and cultural organizations from this country. For that purpose, we have contacted the following experts who have long-term experience in cultural field in EU, and also have experience in the Balkans:

1. Milena Dragicevic Sestic PhD, Serbia
2. Vesna Copic PhD, Slovenia,
3. Dessislava Gavrilova, M.Sc., Bulgaria,
4. Dragan Klaić PhD, prof., The Netherlands
5. Philip Dietachmair, M.Sc. Austria (working in ECF Amsterdam)
6. Robert Alagjovovski, M.Sc. Macedonia
7. Bertan Selim, M.Sc. , The Netherlands
8. Bojana Matić-Ostojić, Regional Programme Manager SCP, Sarajevo
9. Lidia Verbanova PhD, Bulgaria
10. Alexander Weber, Switzerland
11. Violeta Simjanovska ,M.Sc., Macedonia
12. Aida Kalender, M.Sc., BiH
13. Aida Vezic, M.Sc., BiH
14. Katerina Mojancevska, M.Sc. Macedonia

This Report would not be possible without the direct involvement of the cultural operators from 11 selected cultural organisations from EU and Switzerland, and we are grateful for their collaboration and support in the process of gathering the necessary data for this Report. They are as follows:

1. Dimitrij Rotovnik, Director General of Cankarjev Dom, Slovenia
2. Blaz Persin, Director of City Museum of Ljubljana
3. Ursula Cetinski, General Director and Tibor Mihelič Syed, Assistant to the General Director of Mladinsko Theatre, Slovenia
4. Dessislava Gavrilova and Tzvetelina Iossifova, Directors of the Red House Centre for Culture and Debate, Sofia
5. Ursina Barandun, CEO, Zentrum Paul Klee, Bern
6. Christoph Reichenau, Former Vice-director Federal Institute for Culture, Former Director of Culture of the City of Bern, (Historic Museum of Bern)
7. Chris Keulemans, Artistic Director, Tolhuistuin Amsterdam
8. Marianne Versteegh, General Secretary of Kunsten'92
9. Gerd van Looy, Performing Arts Director of the BOZAR
10. Frédéric Lemmers, Deputy Director of the Royal Library Belgium
11. Ido Abram, Director of Communication and Presentation at EYE Film Institute Netherlands

It has to be mentioned that Mr. Marko Brumen from Ljubljana was of great help as regards the organization of all meetings with the top management of the cultural institutions from Slovenia which were involved in this survey.

CHAPTER 3: CASE ANALYSIS



3. Case Analysis – Assessment of 11 Cultural Institutions from EU and Switzerland (Qualitative Analyses)

Case Studies of Best Practices in Arts Management from EU and Switzerland

PROFILES OF THE CULTURAL ORGANISATIONS:

1. BOZAR, Centre for Fine Arts Brussels, Belgium
2. Cankarjev dom, Ljubljana, Slovenia
3. EYE Film Institute Netherlands, Amsterdam, the Netherlands
4. Historisches Museum Bern, Switzerland
5. Kunsten '92, Amsterdam, the Netherlands
6. Mestna galerija Ljubljana, Slovenia
7. Mladinsko gledališče, Ljubljana, Slovenia
8. Red House, Sofia, Bulgaria
9. Royal Library of Belgium, Brussels
10. Tolhuistuin Amsterdam, the Netherlands
11. Zentrum Paul Klee, Bern, Switzerland

BOZAR, Brussels, Belgium: “A house with many rooms in which everyone can feel at home”

The Centre for Fine Arts BOZAR is a **public institution on state level** in Belgium, but it employs different forms of public-private partnerships in regard to programming and funding of the Centre. Since 2002, the Belgian federal institution has chosen the brand name BOZAR which has seven artistic departments: Bozar Expo, Bozar Music, Bozar Cinema, Bozar Dance, Bozar Theatre, Bozar Literature, Bozar Studios and Bozar Architecture. The architect Victor Horta imagined the first cultural centre of this type to be constructed in Europe, the Brussels Centre for Fine Arts (BOZAR).



Finances From the State and Community Levels

At the moment, Bozar is undergoing a massive reconstruction of the building, with the vision to open new venues for different arts disciplines, which is a very ambitious and costly project. Gerd Van Looy, a performing Arts Director of BOZAR, explains that “it is an unpredicted situation, both regarding the construction and our relation to the federal state and finances, because every year we have to start all over again. So we never have budget for four years or something. And now, since we don’t have a government in Belgium, our budget is not funded, it is not accepted, so we work with the budget which does not even exist. Of course, they cannot give it, because we have to pay the personnel and so on, but we still depend directly on the Prime Minister’s cabinet. So, that is a very unstable position in terms of finances. We also go to the communities and ask them for funding. As we are federal institution they ask for 50-50 representation of both communities (Flanders and French) which is very difficult because the two communities have different level of organisation, different resources and disproportionate offer of cultural programmes that we can show in Bozar. There is also difference in style.”

BOZAR funding sources are diversified and coming from: advertising, sponsoring, corporate events, membership and patronage and BOZAR Patrons (rich people who support the Centre). In 2009, BOZAR FUNDING has raised nearly 4 million EUR.

Influence of the Politics on the Work of the Centre

Van Looy gives examples where governments tried to make political influence on the Centre's artistic programming when giving them money. "If we get money from the French community, straight away we are asked to do this or that exhibition, but it is very strange for us. In the Flanders community, this sort of requests have disappeared 30-20 years ago. They give money for projects and goals in some wider, general terms such as participation, democratisation, or high level experimental arts or wide public or whatever, but then the Centre does its artistic mission the way we think it should be, because we are the experts in the field of arts, not the politicians who are providing the funding."

Collaborations with Other Cultural Organisations

The number of cultural partners of the Centre for Fine Arts BOZAR, in both occasional partnerships and structural collaborations, continues to increase year after year. The majority of cultural partners with which the Centre collaborates regularly, each with its own identity, operate from the same offices as the BOZAR team. They provide, on a regular basis, a varied programme which the Centre is unable to fully provide on its own. Their activities ensure a better balance and attract a diverse audience. "Every project should fit in within the artistic lines of the Centre", says van Looy. "You can never compromise the artistic excellence of the organisation".

Charismatic Leader is the Motor of the Organisation!

Paul Dujardin is CEO and an Artistic Director of BOZAR. This is his second management contract, which covers the period 2009-2013.



Paul Dujardin, a CEO and an Artistic Director of BOZAR (photo from www.bozar.be)

Van Looy explains how the new artistic director of the BOZAR has made a turnaround in this organisation. "The enormous growth of the organisation and rise in the number of visitors was definitely a result of the work of our new director. He knew the potential of this building in Brussels. He is an entrepreneur, an art historian and an economist of younger generation; he is 49 years, and he is now 8 years a director. He spends 14 hours a day here; he is here even at 2 o'clock in the morning. You push him out through the door and he comes back through the window.

He gives twice as much work and ideas than anybody else in the organisation; he is really the driving force. That is fantastic, but now we are in the phase where we need to consolidate and see how to create our procedures and structures. He is the one who starts every day a new festival if you let him do that. Our director searches so much for new partners and content and activity. He does not want this house to be empty even for an hour. “

“Our director is responsible for the enormous growth and the success of BOZAR. He spends 14 hours here every day. You push him out through the door and he comes back through the window. He gives twice as much work and ideas than anybody else in the organisation; he is really the driving force behind everything”.

Political Influence on the Selection of Managers

“Usually we do not have political pressure when selecting a new person in the top management of the Centre. Of course, we had this in the past and it was very badly received by everybody in the organisation. This guy wanted so much here, and he had big plans from the Flemish Ministry of Culture, and he has tried to impose them on the organisation because he brought the money from the ministry with him. But a manager in this Centre needs to be someone with the vision who is enthusiastic and who wants to risk forever and work with the team. Everybody wants to work in the highly appreciated institution in term of artistic quality, like BOZAR. That is motivating the people who work here and the manager should be able to follow this drive”.

Looking for the Organisational Limit

There are 11 departments within the organisation: Business Development, General Administration, Finance, Human Resources, Funding, Communication & Marketing, Music, Artistic Coordination, Exhibitions, Guests Services and Technics, Investments, Safety/ Security & IT. Van Looy says: “Now we have 300 people to manage and to plan, and they don’t always follow the orders. Or maybe the processes and the software we have are not up to date to have so intense activities. We have 10.000 activities a year to manage and that is really a lot. So we have to upgrade the structure and we are really looking for consolidation.”

Difficulties of Organisational Change

BOZAR has started a process of change, a process of professionalization within the organisation, but according to van Looy it is a very difficult process. “You go from top to down and you interview all your collaborators on how they see their function now and in the future, and what might be their development targets and steps for the next years, not only in terms of quantification, but also in terms of personal development. We started this process two years ago and it is really difficult”.

Programming as the Function of Cultural Diplomacy

Gerd van Looy explains how BOZAR acts as an important player in the cultural diplomacy, and what provides additional funding for the Centre. “We use the unique position of Brussels when developing our programme. So for example, we had artistic programme with China, with Brazil, we did something with India, we will do a programme with Nepal, two big festivals focusing on one culture from abroad and we see that probably in three years it will be in Germany for example. Culture diplomacy is important for everybody and you see many countries who are interested to present their arts and culture at BOZAR. They trust us because artistic quality is our business”.

Between Political Opportunism and Artistic Quality

BOZAR is seen as an important platform for different political interests. But, as Van Looy argues, the Centre itself does not have a political agenda. “Politicians see us as a platform not for the promotion of their ideas, but of the Belgium image, and they are keen to promote it more. They are also very happy with us because we bring together true culture projects and a lot of politicians; we bring a king and a queen, economic missions and so on. On the other hand, for the hard core artistic people, this policy of our CEO is seen as too opportunistic, but for the political sides, this is really deliberate. That is the difficulty in being a CEO of this kind of institution, a political institution”.



“Young audience is very important for us. We want to create a different, more dynamic image of the institution to attract young audience... It is really important that we have 2000 young people dancing on electronic music in our big hall and next to that, all our exhibitions are open until 1 o'clock at night”.

Focus on Integrated Art Programming

Val Looy explains that BOZAR aims to develop more integrated programmes in the future in which all departments participate. If we want to have integrated artistic projects, we also need a kind of integrated structure. Of course every artistic department in our Centre has to have its line and programme but it is necessary to keep 50% of the budgets and programme for multidisciplinary projects that integrate all the artistic departments in BOZAR.

Paradox of a Successful Cultural Institution

Van Looy emphasizes one paradoxical position of a successful cultural institution. “Our colleagues from the cultural sector see us rather negative. It is a kind of jealousy, because we have 4 times more visitors than 10 years ago and we are always in the media. There are also critiques on the content because they think we are too opportunistic. But everybody will have to change its way of looking at the financing in art. The funding for arts is becoming more and more diverse; you have to be proactive in order to provide finances for your cultural institution, so we are in that sense far ahead. But, the diverse funding also brings different content. But, if you succeed not to compromise the artistic excellence, than there is no problem”.

Cankarjev dom, Ljubljana, Slovenia: Modern Centre with Cosmopolitan Orientation

One of the biggest and most important public cultural institutions in Slovenia is most certainly Cankarjev Dom. Lead by his charismatic leader, Mr. Mitja Rotovnik, with his team for more than 30 years now; it became well recognized cultural centre not only in Slovenia and the Balkans, but also internationally.

From House of Culture to Modern Multifunctional Cultural Centre

Cankarjev Dom (CD) was one of the cultural institutions in former Yugoslavia, that belonged to the network of so-called "Houses of Culture", part of the Cultural Policy at that period of time. But, in the middle of the seventies a bright and courageous idea was born: the dream of a modern centre which would offer audiences a considerably improved experience of top quality cultural events, larger conventions, scientific meetings, educational activities, commercial presentations and social gatherings, whilst at the same time it would provide the creators and organisers with a more modern base for the development and realisation of their activities. The idea came to life and prospered... Investment in the construction of Cankarjev dom, with its constant multi-faceted creative activities, surpassed even the most optimistic expectations and forecasts. The pleasant environment and the Centre's technologically outstanding equipment made it the central meeting point and scene of various cultural and artistic creators as well as scientific, political and economic services.



The creators and constructors of Cankarjev dom looked at similar institutions abroad in their search to the answer of how many years it would take for visitors and organisers to accept and get to know all the dimensions of Cankarjev dom.

But, the wider the Centre's doors opened during the construction period, the more they were surprised by the response of people, who had been surely lacking such a centre for so many years. One of the reasons for Cankarjev dom's popularity was undoubtedly the unique and unusual structure of its programme, architecture, function and administration.

The genesis of Cankarjev dom first appeared in an idea that was proposed during a sitting of a committee for the celebration of Ivan Cankar's centenary in 1975.

From that time on, the Socialist union, cultural communities, the Municipality of Ljubljana, as well as other municipalities, republic bodies, businesses, administrative offices and the media hosted lengthy discussions about the idea, programme and financial opportunities of such a cultural centre. Public opinion was firmly in favour of construction.

“On such a basis, the competent republic, municipal and city organs and companies confirmed an agreement on the construction, the programme, the project plan and the working bodies for realisation of the project”.

Massive Collaborative Effort to Create the New Centre

Besides the Republic of Slovenia and the City Municipality of Ljubljana, the participation of Radio-Television Ljubljana, Ljubljanska banka, Iskra, Emona Ljubljana and PTT Ljubljana was extremely important. The Investment Fund established for the construction of Revolution Square (Trg revolucije) also complemented the programme and the planned opportunities of the centre.

In 1977, about 300 of the most distinguished cultural, technical and other experts cooperated in the participants' committee on the arrangement of Cankarjev dom construction and financing, committees and other bodies for the construction of the centre. New, similarly excellent workers joined them in the project later on. It is especially worth mentioning that the entire team of working bodies worked without payment, even in the most sensitive and intensive periods of construction. In the first 18 months, construction management employed only three staff members.

At the beginning of construction, the Cankarjev dom working organisation was established, and throughout its 20 years, it has performed priceless work by preparing programmes, training personnel and managing the centre. In 1982, Mitja Rotovnik, who had been the head of the programme committee for construction, became the Director General of Cankarjev dom and he is still on that position.

Several hundred workers, technicians, engineers, and over two hundred companies who took part in project, construction, installation and craft works, constructed the centre in three years.

AN ANECDOTE ABOUT THE BEGINNINGS: *Creaking chairs as a motive for action*

"It was the mid-seventies and a renowned Romanian conductor Sergiu Celibidache was about to conduct the Slovenian Philharmonic orchestra. He raised his arms, and then lowered them. Then he did it again. After the first time, he even turned towards the audience with an annoyed look on his face. Unfortunately, it was to no avail: the chairs in the hall were old and vigorously creaked with each of the spectators' movements. Finally, the audience somewhat calmed down and the concert began. In those days, the Slovenian Philharmonic always held two concerts at the same time: the first one on the stage and the second one being the creaking of the wooden chairs, since it was impossible to sit motionless throughout an entire performance.

The next day, Dragiša Ognjanovic and Marjan Gabrijelcic held a luncheon in honour of the conductor, to which I was invited. When Celibidache was told that I represented the cultural politics of Ljubljana, he attacked me so ferociously that I still remember that meeting till this very day. We should be ashamed, he pointed out, that we have such a small and badly maintained hall with creaking chairs! He couldn't understand, he added, how the cultural politics in Ljubljana could be so disdainful towards music. He described Slovenia as provincial and assured me that we wouldn't live to see him or his orchestra again.

Certain events make you think: they can burden or mark a person for his/her whole life. That meeting with the famous conductor was one such event. Even though I slinked away from that lunch as a dejected puppy, his words provoked me to such a degree that I became much more active in, critical of and even intolerant towards the conditions that were at that time determining the Ljubljana cultural community and the Cultural Council of the SZDL (Socialist Alliance of the Working People)."²

Mitja Rotovnik

Modern Vision of the Centre

The modern orientation of Cankarjev dom and its strategic thinking, has defined its mission, goals, programmes and activities. CD believes that cultural, artistic and scientific creativity meets the basic condition for attaining spiritual freedom and richer spiritual lives of people and social development.

CD cultural and congress centre presents, produces, co-produces, organises and provides cultural and artistic, congress and other events, state ceremonies, exhibitions and festivals. Since CD is mostly a cultural centre, over two thirds of the available halls are annually reserved for culture and the arts.

Programme as the Result of Collaboration with Different Organisations

With its programme, CD has been attempting at enriching the quality of lives, to form, foster and effectuate cultural and wider national identity and educate the young people in culture and the arts.

² Mitja Rotovnik, from the uvodnik (editorial) 20 x 365, Spominski zbornik Cankarjevega doma ob 20-letnici, Ljubljana, 13 May 2000



CD cooperates with similar cultural institutions at home and abroad in the realisation of contemporary cultural and artistic projects. It has been endeavoring to contribute to the openness of the capital city with its versatile cultural, artistic and scientific events of internationally resounding character. CD believes that Ljubljana is compelling enough as regards its history, tourism and culture to become one of the most significant European cultural and congress centres.

Variety of Programmes and Cosmopolitan Orientation

Cankarjev dom is determined to retain its key role in expressing the culture and the arts in Slovenia. This cultural centre will endeavour to continue engaging the finest artists and ensembles from all over the world and to be involved in international artistic co-productions of performance art. It will aspire to remain the most appropriate venue for celebrating momentous events in the history of Slovenes and numerous other state and diplomatic ceremonies.

CD has its congress department as well, with intent to retain its key role as a central Slovene congress centre with the highest number of international congresses and a mobile group of professional congress organisers in other Slovene congress venues. The basic programme directives, which were conceived between 1978 and 1980, have remained unchanged until the present day – their relevance can principally be ascribed to the enthusiastic unifying role of Cankarjev dom, its cosmopolitan orientation and the core programme activities, which consist of cultural, artistic and congress events in all possible production and performance forms.

The cultural - artistic programme of Cankarjev dom still promotes modern, fresh, imaginative and innovative approaches to culture, which naturally strive for high-quality performances of events. CD is especially dedicated to promoting new Slovenian creativity and talent.



Strong International and Local Direction

At home and abroad, Cankarjev dom is well-known as a major presenter and promoter of Slovene as well as foreign cultural and artistic exchanges, and as a strong creative force, it also stimulates and unites artistic and cultural events in the city. Although without its own resident artistic ensemble, Cankarjev dom prides itself on excellent collaboration with other public institutions from Slovenia as well as the National Opera and Ballet House, the Slovenian Philharmonic orchestra. CD has excellent collaboration with the NGO sector as well.

Educating Future Audience

Cankarjev dom is also involved in the CULTURAL EDUCATION of various age groups – from nursery school level up to university level. With a carefully selected programme of arts events that focus on music, theatre, dance, film, visual arts, literature, education and entertainment Cankarjev dom strives to sharpen their aesthetic sense and broaden their horizons. At Christmas time, it traditionally organises fairy-tale days for the little-ones.

Sources:

20 x 365, Spominski zbornik Cankarjevega doma ob 20-letnici, Ljubljana, 13. maja 2000, Cankarjev dom, predstavitevna zgibanka, Ljubljana, julij 2003

EYE Film Institute Netherlands - Merging as an Arts Management Strategy!

On January 1, 2010, four organisations- the Filmmuseum (with large collection and function of restoration and preservation of films and film culture, but also distribution and programming departments), Holland Film (responsible for the international promotion of Dutch film industry; trying to put as many Dutch films on international film festivals, organize programmes for embassies abroad), the Netherlands Institute for Film Education (umbrella organisation for film education in the Netherlands responsible for film programmes which are offered to schools, cinemas, libraries - all about film education) and the Filmbank (distributor of short and experimental films) - pooled their resources to form a new organization. With this merger, the Dutch film world has gained a sector-wide umbrella institute that works to support national cinema culture. The four organizations now operate under the name EYE Film Institute Netherlands.

The Institute will have a new building which will be opened in March 2012. The space is large and there will be a National Film Centre as well a place where the public and professionals can meet with each other. The entire organisation will act as one; it will organize local, international and domestic (in the building itself) programmes.

The Building- Public-Private Partnership

The building is developed on the assignment of ING Bank, explains Ido Abram, Director of Communication and Presentation at EYE. "We are actually renting space from them but we've got the guarantee from the Ministry that we can pay the rent for the upcoming 25 years. Because of this guarantee, we have received a low rental fee".



*Artist impression of the new EYE building by Delugan Meissl Associated Architects
(photo from www.eyefilm.nl)*

Rationale for the Merge-Cutting Costs and Avoiding Overlaps

Ido Abram explains what is the rationale behind the merge of four organisations into a new one: “Cultural ministries in the Netherlands have vision that every cultural discipline, not only the film, has to have 2 leading organisations: one fund which is responsible for funding, and one, as we in the Netherlands call it, sector institute, like we are. We are the national film institute responsible for the different activities, but we don't give funding”.

The new government in the Netherlands has announced enormous cuts on culture spending; 200 million EUROS which, according to Abram, is disastrous. However, Abram warns on the risks of the process of merge. “When we have been asked to merge into national film institute, we made one thing very clear- yes, it can be good to avoid overlaps, to join forces and become stronger, but it should not be the economic reason only to cut the budgets. Because all of the organisation in the film sector in the Netherlands have small budgets anyway. And most ministries, when they think about merges, think that it is cost effective, so we take away also half of the budgets. And that is something that cannot happen”.

Organisations that Form EYE

The Filmbank (www.filmbank.nl) - With four employees and 11 volunteers, the Filmbank distributes and presents pioneer Dutch films from all genres both at home and abroad.

Holland Film (www.hollandfilm.nl) - With a staff of six, Holland Film works to increase the visibility of Dutch cinema on the international market by means of marketing, promotion, and spreading knowledge.

Netherlands Institute for Film Education (NIF) (www.filmeducatie.nl) - With 13 employees, the NIF is the film sector's national expertise centre in the field of education on film and other media.

The Filmmuseum (www.filmmuseum.nl) - Manned by a staff of 150, the Filmmuseum is the largest and most important centre for cinematography in the Netherlands.

New Organisation and the Old Staff Mentalities

Abram argues that new organisation means an automatic change of the old mentalities. “Now that we have a new organisation, it is important that the staff from the previous organisations realize our new mission and strategy. The most important thing is first of all explaining over and over again until everybody understands our new organization. Explaining that we're not just a film museum anymore, we're not just responsible for international promotion; we are the national film institute, with a new mission. And we do that through different activities such as collection, programming, education, promotion, etc. So everybody contributes in an equal way, but a different way to it. As long as people understand that it's not the fact that they've become less important or that their work has become less important, you get there.

That means a lot of talking, sometimes with your fist on the table, and “now you listen, this is what it is, take it or leave it...”, but it takes time. People have to get adjusted and they have to feel that they are still taken seriously. You have to explain what the result should be as long as everybody shares the same vision and the same result”.



Logo of the new organisation

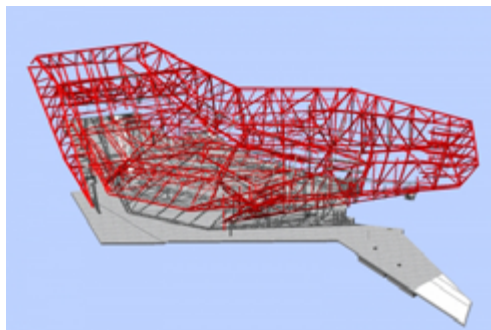
“Since we have a new logo, a new name, I said to the staff- don’t put too much information in your email signatures, just focus on the new name and the contact details... People should get familiar with our new name.”

Joining Forces and Expertise in New Organisation

The merger reflects ambitions that go beyond the original responsibilities of the participating organizations. Eye will become the face of Dutch cinema both at home and abroad, and it will function as ambassador of national film culture. The sector institute will target both wide audiences as well as the professional film world, making use of a renowned museum film collection, restoration and research expertise, and a great deal of experience in the fields of education and international promotion and marketing. International advertising and communication company Wieden+Kennedy, will take charge of the institute’s branding.

New Institution Dedicated Completely to Film Art

By joining forces, digitizing the film collection and building a spectacular new headquarters on Amsterdam Harbor, EYE hopes to lay a strong foundation for a contemporary, dynamic film institute where everything revolves around watching and seeing.



Maquette of the new building of EYE (photo from www.eyefilm.nl)

Funding from the Government

For EYE's new responsibilities and activities, the Ministry of Education, Culture and Science has promised a contribution of €350,000. The same amount for new activities intended to strengthen the film climate will be granted to the institute.

Abram confirms a very good relationship with the government, but warns on the effects of the governments' changes. "If you have a new government, you have to start building relationship all over again. The new government has to follow its priorities and it's good, but it does not mean that we always agree with them".

Partnerships with Other Organisations

EYE wants to share the fun of film and wants to offer all it has with everyone. The Communication Department tries to reach every possible audience and to increase access to the wide range of what EYE has to offer. To achieve this, the Communication Department works with representatives in the film industry, the cultural and tourism sectors, and the government. The Department looks for partnerships and builds on relationships. The promotion of Dutch film abroad is one of its primary focuses. In the international film industry, EYE is the face of film in the Netherlands.

Audience Development

EYE initiates, develops, and coordinates education on film and other media. The core activities of the Education Department aim to improve quality and support innovation of film education and media literacy initiatives. It also initiates expertise development programmes and advises executive organizations in film, media and education.

“Our target audience is in principle everybody, everybody who likes film. Of course, we want to make our audience broader and broader, to reach, let's say everybody...” - Ido Abram, Director of Communication and Presentation at EYE.

Abram points out the importance of the feedback that they receive from the audience. “We have really active audience who let us know exactly what they like or dislike, which is very good. And, actually, we take that into consideration when making plans for new programs”.

Flexibility in Programming

The organisation has its overall mission, but they decided to include issues which they think are important in their programme activities like, for example, cultural diversity. “But that can be different next year and we are flexible in that regard to follow important social issues”, explains Abram.

The Historisches Museum, Bern - Branding Famous Historical Persons as Strategy of Success!

The Historisches Museum in Bern **is a multilevel public institution** with four stakeholders supported by the Canton, the City and the Municipal authority, and also enjoys the support through the regional cultural conference of the joint local authorities.

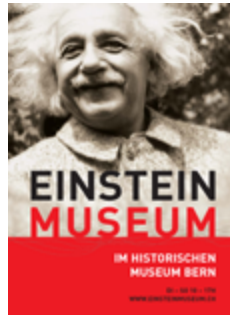


The Historisches Museum in Bern was built by the Neuchâtel architect André Lambert in 1894. The building was originally conceived as the «Landesmuseum» (The Swiss National Museum). The architect took as model for his design not only building forms of the fifteenth and sixteenth century, but also various historic castles, whose influence can clearly be seen in the building. The revivalist building style is also intended to recall the period from which the museum's most important collections derive.

After the choice of Zürich as site of the Landesmuseum, only the main building of the original «plan for a National Museum in Bern» was erected in the end. It now houses what is Switzerland's second largest historic museum, combining under one roof one of the country's most important ethnographic collections together with the Bernese historical collections from prehistory to the present day. The museum's holdings comprise some 250,000 objects. The Burgundian tapestries, the Königsfeld Diptych, the bronze hydria from Grächwil, as well as a series of ethnographic and numismatic collections, enjoy international fame.

Branding of Albert Einstein - Museum Within the Museum

One of the unique points of this museum is the new initiative inside this institution, called **Albert Einstein Museum**. In the beginning, it was an exhibition for which they have created fantastic collection of personal things of the scientist while he was living in Bern when he created his famous formula $E=mc^2$ in 1905 and with his Relativity Theory, which revolutionized our conceptions of space and time. But this idea attracted more than 350,000 visitors from all over the world and was able to saw the Jubilee Exhibition on the life and work of this genius of physics in 2005/06. Later on, the Historisches Museum in Bern presented the show in a concentrated form as a permanent exhibit under the name "Einstein Museum".



After establishing the Einstein Museum, the team of the Museum strategically planned the whole scope of activities that are related to this part of the museum. They have created an offer for the schools, where school classes are visiting the Einstein Museum. There are also the **Permanent Collections** where the archaeological, historical and ethnographic collections they have, permit encounters with original objects from five continents, from the Stone Age to the present day. The wide range of exhibits permits schools of all grades to use the Museum both as a resource relating to a specific subject and in an interdisciplinary perspective as an extra-curricula place of learning.

Integrated Programme Strategy - Physics Theme Park

The Museum has also created a **Physics Theme Park as educational fun and games for the whole family**. The Physics Theme Park is accompanying the exhibitions during the summer months.

10,000 years of human history are brought alive in the Museum's Schlosspark: inventions and discoveries from the Stone Age to the 20th Century – everything with a “hands on”, try-it-out-for-yourself approach.



The journey through time leads from the earliest advanced cultures and Antiquity to Europe in the early modern period, right down to the 20th Century. Games enable both young and adult visitors to grasp the essence of technological achievements: the law of leverage, power transmission, and energy conversion. Background information (in German, French and English) helps to get to the heart of the connections between technology and cultural history.

Kunsten '92 - Defender of the Interests of Art and Culture in the Netherlands

Kunsten '92 is the independent, above-sectoral interest association in the field of arts, culture and heritage. It has approximately 400 members from all disciplines in the culture sector who support the association through membership fee. The purpose of the association is to strengthen the position of the arts in the Netherlands. The organisation does its mission without a subsidy, in the strong belief that artists and cultural organisations themselves are the best in terms of articulating the interests of the art and determining what is necessary for a healthy arts and cultural policy. Aiming to protect the interests of the cultural sector, Kunsten '92 tries to keep lines between politics and art as short as possible. The organisation maintains continuous dialogue with politicians, administrators and opinion leaders. Kunsten '92 also organizes regular debates and research and keeps the cultural sector informed on the current cultural policy developments. Kunsten '92 seeks to influence both the content and structure of cultural policy.



Members coming from all over the country and all disciplines of the cultural sector, actively contribute to the thinking about themes and topics that are of the association's interest. Moreover, the members are those who make the results of the association financially possible.

Kunsten '92 was officially established on November 7, 1992. An association structure was selected for Kunsten '92 because a direct link between artists, cultural institutions and politics was wanted to be achieved. The original initiators of the action, Frans de Ruiter and Martijn Sanders became the first co-chairmen. Frans de Ruiter says in the first annual report about the establishment of the association:

“A joint organisation in the field of culture never existed before and is therefore necessary. The culture sector consists of different arts: orchestras, theatre makers, filmmakers, dance companies, literature, visual and creative arts, preservation, performing arts, and umbrella funds. They never spoke with one voice. Not until 1992.”

Unique Mission

Kunsten '92 aims, with a collective voice, to reinforce the social and political climate for arts and culture in the Netherlands. This is one of the rare interest organisations in the field of culture in Europe.

Non-hierarchical Structure

Kunsten '92 has a main office and two boards - Executive and General Board. The office consists of core staff that organizes all the activities of Kunsten '92. Marianne Versteegh, Secretary General of the association, is the Head of Office. She is responsible for communication between the office, the members and the government.

Speaking about the leadership in Kunsten '92, Versteegh points out that it is not important that her position has different name. "We made my function being Secretary General, and not a Director and some people ask why don't you change the name of that function. I think it is very important for an association with so many members not to have a hierarchical structure. The members are my bosses and the board is of course reflection of these members, but members are the most important. Kunsten '92 has been founded because people wanted to make relations between politics and the arts shorter, they wanted it to be close together. I see my function as coordination; I am the messenger of all our members and that's how I function and that's why I don't need to be the director, the leader", says Versteegh.

Emphasizing the Value of Arts and Culture

Kunsten '92 advocates for a sustainable cultural policy within which the space for art and culture in the public domain is central; space on stage, in museums and in the media, but also in education and in the debate on international cooperation.

The importance of the arts and culture should always be elaborated and this constant re-articulation of the organisational mission represents a huge challenge for Kunsten '92 and representatives of all arts disciplines should give their voice in this process. The intrinsic values of art and culture can only really manifest themselves if artists and art institutions develop according to their own insights and their own traditions. The central challenge for future policy is therefore to avoid influences on the content of art, but at the same time, not to forget the debate about its value.

"Last year we asked a lot of NGOs, a lot of directors of boards of important organizations and a lot of big companies - we asked them to sign a letter and send a letter to the government. So, then we do not act ourselves but we ask other people to act and we facilitate that". - Marianne Versteegh, Secretary General of the Kunsten '92

Challenge of Formulating a Simple Message Among Various Issues

The objectives of Kunsten '92 in the last 15 years are more or less the same, barring changes in the nuances. These accents shifts are mainly related to specific topics, about which the association is concerned. Depending on the problems in the sector and what stood in the political agenda, the issues of our association have included the following topics: cultural education, international cultural policy, media, venues and artistic production, municipal cultural policy and cultural diversity. Kunsten '92 is concerned with government decisions and / or with developments in the sector that affect the whole sector (or large parts of it).

Preserving the Activities in the Turbulent Times

A new infrastructure, new funds, a further application of the profit principles in the arts, insisting on own ability of cultural organisations to earn their income – that has changed in recent times a lot in the world of the arts. Kunsten '92 acted in that turbulent period successfully as an above-sectoral interest group for over four hundred institutions in the arts, culture and heritage sector. Together, they have organized a campaign that resulted into 24 million EURO added to cultural budget. Furthermore, Kunsten '92 has successfully put in question the profit principle for the art.

The evaluation commission of the organisation analyzes the new culture system, identifies the effects of the credit crisis for the sector, and together with other organisations in the Netherlands, plans activities.

In the context of the upcoming municipal election, we have made a strong focus at the position of arts and culture in the election programmes of the political parties.



Carice van Houten, famous Dutch actress on the poster for the huge national campaign under the name "The Netherlands Shouts for Culture" against cuts in cultural budgets organized by Kunsten '92 (photo from www.kunsten92.nl)

Importance of the Lobbying for the Culture

For more than fifteen years, the Kunsten '92 holds (political) problems that cultural institutions are struggling with, on the agenda. This is in the belief that art and culture are valuable elements in society and that at the same time cultural policy plays a limited role on the political agenda. Kunsten '92 seeks greater involvement of the politics in the arts because it creates sustainable importance of the cultural policy.

The association believes that artists and cultural institutions have to be able to precisely say what is best for the sector and that the lines between the arts sector and policy makers should be as short as possible.

“We have a very small organization and we always have to adapt because the mainstream of our actions depends on the political situation.” - Marianne Versteegh

Therefore, Kunsten '92 carries a strong lobby on the national level in the Hague and also within the regional politics.

Developing Political Partnerships

In the recent years, the association has developed valuable partners among politicians, civil servants, the Council for Culture, managers, funds and opinion leaders. It presents obstacles, gaps and flaws in policy and decision-making and brings them back to attention.

Working on the political level brings lots of challenges for the organisation, says Versteegh. "It is always difficult to work on cultural policy field, because all those people in the governments, they change all the time. Sometimes we establish very good contact with some politicians, but they soon disappear and we get other people in the government, and we have to start from the beginning. So things are always changing, it's always moving".

Information Dissemination as Strategy for Capacity Development

Kunsten '92 believes the sector will be strengthened, as it is well informed. Therefore, the association closely monitors the situation, interprets and analyzes it and makes everything available to members on the website and in the Newsletter. Debates and informative meetings are regularly organized.

"We collaborate with many people in the promotional phase of our work. For our special actions and public campaigns we always engage exterior people, we invite advisers from outside the organization, creative people to articulate our ideas in simple and easily memorable messages".

Who Can be a Leader of the Whole Cultural Sector?

"The leadership question is rather interesting; there has been a lot of discussion about that in the Netherlands; if we in the cultural sphere need a big leader, like the one we have in a sports organization who always had a very visible, well known person at the top", says Versteegh. "In the culture field, a lot of people say we should have the same sort of leader. Our president is well known public person, he is a good debater, he is from television, but he is not the one person that all the cultural institutions would identify with and say "yes he is our leader". We think that it is not really possible to find such a person in the cultural sector, because you have so many different sorts of art organizations, artistic disciplines, directions, they all have their own leaders and there's not one person who can personify all those segments of cultural sector".

Mestna galerija Ljubljana (City Museum of Ljubljana): Linking the Past and the Future of the City Through Contemporary Arts.

The Mestna galerija Ljubljana (City Museum of Ljubljana) is a public cultural institution, established by the City of Ljubljana and mainly supported by the Ministry of Culture and the City of Ljubljana.

The Mestna galerija Ljubljana is the largest fine art exhibition space in Ljubljana. Its vantage points are its location in the very heart of the old town nucleus, right next to the Town Hall, and well-equipped, modern, bright and spacious rooms on the ground floor and two upper floors. The premises are well suited to extensive and demanding exhibitions and projects, as well as to smaller, more intimate presentations of all types of contemporary fine and visual art.



One Organization at Four Locations

The Mestna galerija Ljubljana (City Museum of Ljubljana) is mainly dedicated to the Contemporary Art, particularly the visual part and it operates at four locations in the City of Ljubljana:

- in its original building at Mestni trg 5,
- in the building housing the gallery's permanent collection at Cankarjevo nabrežje,
- in the Bežigrajska galerija 1 at Dunajska 31, and
- in the Bežigrajska galerija 2 at Vodovodna 3

Diverse Programme Dedicated to Contemporary Visual Arts

The Mestna galerija Ljubljana provides a public service with exhibitions of modern and contemporary visual art in Slovenia and abroad and consequently has the status of a national/ regional museum of fine arts. The gallery's activities comprise staging its own and travelling exhibitions, both solo and group, retrospective and study, featuring Slovenian and foreign artists from all over the world. A special exhibition program is dedicated to occasional tours abroad, for the most part on a reciprocal basis or else organized upon invitation from foreign museums and galleries. The Mestna galerija Ljubljana promotes the visual arts by producing publications and prints. Publications include books, magazines and periodicals, brochures, leaflets, and first and foremost, exhibition catalogues.

In addition, the gallery issues photographic prints, graphic prints, postcards, posters and CDs. It also organizes seminars, lectures, art workshops, fair shows and cultural events compatible with its main activities.



Good Team is Crucial for the Success!

In the process of strategic planning, their young and charismatic Director Blaž Peršin once said: **“Mestna galerija Ljubljana is linking the past and the future of the City of Ljubljana”**. Regarding the successful achievements of goals and aims of this particular institution, the opinion of the director is that the key factors and elements are the team spirit and team work. **“...good team is crucial for success of such an institution...”**

Sound Mixture of Local and International Content

In its forty years of continuous work, the Mestna galerija Ljubljana has staged a great number of exhibitions - on average, thirteen a year. Retrospective and survey exhibitions have presented the oeuvres of the most outstanding Slovenian artists of several generations. The exhibitions of current artistic works or of a specific segment of an artist's work have been included in the annual programme.

The gallery maintains extensive contacts with other art institutions and towns in Slovenia and abroad, and collaborates directly with foreign artists. This has led to numerous international exhibitions. Especially in recent years, the area of activity has grown considerably, and many presentations of foreign artists were held in Ljubljana, while solo and group shows of Slovenian artists have been staged all over the world. The gallery dedicates special attention to presentations of young artists and new generations. Thus it has followed closely a great variety of artistic phenomena in Slovenia.

Ready for the Challenges of a Competitive Environment

As the interest in cultural activities increased and the number and capacities of exhibition venues in Ljubljana grew, also the Mestna galerija programme changed accordingly. For quite a while now the main emphasis has been on a well balanced relation between exhibitions of Slovenian and foreign artistic productions, group and solo shows, accentuated with retrospective and survey exhibitions of well-known artists and monographic shows of up-and-coming ones. For each exhibition project the curators of the Mestna galerija Ljubljana put together a team and, when necessary, welcome the cooperation of domestic and foreign experts in individual fields, who can then present their particular views of certain phenomena with selected exhibitions.

Active Collecting Policy

The Mestna galerija's permanent collection comprises of 190 original works on paper from seventy Slovenian and sixty foreign artists. What distinguishes this collection is its recentness, the short time in which such a relatively large number of works was acquired, their specific character, and the fact that they have been, for the most part, donated. In the ten years they have been actively compiling this collection, they have managed to acquire works by all the major representatives of Slovenian art of the 20th century, works that portray their creative evolution. Their collecting policy has always been based on acquiring works by artists from different periods and styles of expression. The range is broad - from traditional, realistic portrayals of objective reality to fantasy and abstraction.

Permanent Collection as a Resource

Due to the heterogeneous character of the works and the diversity of the technical approaches, the permanent collection is an important source in terms of research. Although it is internally coherent, its singular character offers a variety of possible approaches and diverse presentations in the form of surveys, subject-related selections or individual study segments, leading every time to new discoveries.



Unique content: the collection of visual and concrete poetry

The Bežigrajska galerija 1 primarily exhibits works from its collections of visual and concrete poetry. The collections are based on the works collected by Franc Zagoričnik over a period of thirty years and on works donated by others. They comprise the international collection, Franci Zagoričnik's collection, and the Slovenian Visual and Concrete Poetry collection.

The Images of Notations Collection

This collection contains musical scores by Slovenian and foreign composers that were important in the development of music in the 20th century. In contemporary musical notation, composers rarely use the traditional notation, or else combine it with artistic signs, individualistic "notations" invented by each composer to pictorially represent a sound. Thus, notations become original works of fine art, only rarely relating to the artistic trends of their periods, and present the composers as fine artists as well. The collection comprises of more than a hundred scores by eighty composers (including John Cage, Vinko Globokar, Charles Ives, Karlheinz Stockhausen, Iannis Xenakis.) executed in various techniques: drawing, collage, mixed media on paper, etc. Sound recordings of the compositions and concert videos are also included in the collection.



Gallery Shop

The shop is on the ground floor of the main gallery building at Mestni trg 5. It offers: catalogues of current and past exhibitions, artists' monographs, works of art, CDs.

Educational Activities - Coming Closer to the Audience

One of the most significant activities of this cultural institution is the uniqueness of its educational program.

The gallery organizes talks, round-table discussions, and guided tours of exhibitions for all types of interested groups. The visitors can learn how to appreciate the exhibited paintings, sculptures, graphic and photographic prints, installations and other artworks. As theory is part of practice, they have also included in their program art workshops related to the exhibition program. Participants can become acquainted with using painting, sculpting and drawing materials, tools and techniques. The aim of the gallery's educational activities is to bring the gallery closer to its visitors, to introduce them to a new environment, and help them, with expert guidance, to develop their own artistic language.

All of these activities are realized by a team of 40 people and supported by the Ministry of Culture, City of Ljubljana, self-financing, sponsors and other donors.

Mladinsko gledališče (The Mladinsko Theater), Ljubljana: When Youth Theatre Grows Up.

The wording “Mladinsko gledališče” means “youth theatre” in English. However, the Mladinsko Theatre has outgrown its primary role while keeping the name. It is a **public cultural institution**, kind of a hybrid model of structuring: city - state institution, located in Ljubljana. It is a unique cultural institution in the Balkan region, where the two level governments are responsible for one cultural institution. The City of Ljubljana is giving the space for functioning and the Ministry of Culture of Slovenia is covering the running costs (most of it).



Cutting-edge Programming as Management Strategy

Established in 1955 as the first professional theatre for children and youth in Slovenia, it was gradually re-structured into a theatre which interdisciplinary combined borderline theatre research and the thematisation of political subversiveness in the 80's. It is worth mentioning that during the 1980s, the “Mladinsko gledališče” (in that time called Slovene Youth Theatre) with its cutting edge theatre explorations and politically subversive themes played one of the leading roles in the expansion of artistic freedom and free thinking in general and, alongside other civil movements, became an important factor in the democratic transformation of the Slovene society after the fall of the Berlin Wall and the appearance of Slovenia as an independent state.

“Ensemble Energy” Instead of Star Hierarchy

Today, it is known for a wide range of innovative poetics of various young directors and the phenomenon of “ensemble energy” – the Brook approach towards acting, which is not based on star hierarchy, but on an acting laboratory connecting individual bravura parts into a strong whole of the acting ensemble. ¹

Theatre as a Living Organism

When the critic Andrej Jaklič wrote in the Slovene daily newspaper Delo that the story of the Mladinsko Theatre reads like “a very dynamic genre novel with particular elements in its contents that already transcend and upgrade it,” he hit the very essence of the turbulent changelings, rises, falls, and oscillations of this living theatre organism.

¹ Prof. Peter Krečič: The History of the Baraga Seminary From Theatre Database / TACE (Theatre Architecture in Central Europe web database)

The path that the Mladinsko has trodden in five decades of its stage life, oftentimes very resonant in society, started after World War II, in the pioneering 1950s when the theatre needed a full 3 years to be able to move into its current premises in 1959 and begin with its regular, continuous work. This path reached one of its peaks with 2008 year's prestigious recognition and award of the European Commission: **Mladinsko was styled as a European Cultural Ambassador**, making it the first Slovene theatre and cultural institution in general to achieve this status.

Ms. Rapa Šuklje, who has been following the path of the creators of this theatre from the very beginning, has lucidly written at the occasion of the 30th anniversary of the theatre: **“The Mladinsko Theatre, founded as a stage for children, has thus, together with its audience, grown up. It has simultaneously shaped its own tradition and, with the new members of its ensemble, continuously responded to new impulses. In the sense of repertoire as well as production it has reached a distinguished maturity.”**

Commitment to the Research and Experimentation

The Mladinsko Theatre, with their strategic thinking and planning, became a theatre organism that is constantly on the road. With its ensemble and charismatic directors who on the wings of fantasy keep creating newer and newer parallel worlds to introduce them to newer and newer audiences. These strong signatures held together by a Peter Brook-inspired commitment to research and Artaudian accents into non-theological theatre have heralded and enabled the aesthetic boom of the last two decades.

International Recognition as a Development Strategy

As many other relevant cultural institutions in former Yugoslavia, having in mind the historic distance, one can say that without the support from abroad, Mladinsko as a phenomenon of contemporary theatre would not have survived. The positive response in Europe and the Americas was critical for the continuation of the research. Thus, the duality occurred: Mladinsko was relatively marginalized in Slovenia, while abroad it represented Slovenian art, culture and even the country. The crown, or the final confirmation of the fact that Mladinsko is the Slovene theatre with the strongest brand name internationally, is the honorary title and the award European Cultural Ambassador that it received in 2008 by the European Commission on the grounds of its intensive international activity and the quality of its performances. The theatre, whose achievements were acknowledged by the City of Ljubljana awarding the Župančič Award for special achievements as an “exceptional example of communal creative will for quality conveying theatre art to wider circles” as early as 1969, thus becoming the European Cultural Ambassador before becoming a Slovene Cultural Ambassador. This is flattering for the theatre itself, but less so for the Slovene politics.

Mladinsko was relatively marginalized in Slovenia, while abroad it represented Slovenian art, culture and even the country.

With only 60 employees and more than 70.000 visitors at their performances in Slovenia and abroad, with good strategic planning, good managerial skills of the top management, skilled team, technically well equipped, with a lot of enthusiasm and creative energy, Mladinsko is succeeding in achieving its goals and aims.

Red House “Andrey Nikolov” - Centre for Culture and Debate Sofia: Meeting point of culture and social engagement.

The Red House is a building in the centre of Sofia that used to be the home of the Bulgarian sculptor Andrey Nikolov. After his death in 1959, his inheritors donated the building to the Ministry of Culture, so it can be rehabilitated and serve as place for public and cultural activities. On 21 July 2000, Gulliver Clearing House Foundation, The Ministry of Culture and the National Art Gallery agreed upon usage of the building in spite of its restoration, reconstruction and adaptation. At that moment the conditions of the building were pretty poor. No doors, no windows, no water-supply, no sewerage, no electricity and other necessary installations in the building. The paint in the house was seriously damaged or missing, the walls and much of the facades were destroyed.

After Years of Decay- a Place for New Cultural Centre

Later on, the citizens of Sofia witnessed how the building was gradually turning into the Red House Centre for Culture and Debate „Andrey Nikolov”. On the 21st October 2004, the restored and newly reconstructed building was officially opened. After years of decay, Andrey Nikolov's house is now the Red House “Andrey Nikolov” Centre for Culture and Debate. This is a place that attracts contemporary audiences with cultural and socio-political programmes, at the same time introducing the public to the art of two great Bulgarian artists from the beginning of the 20th century – the architect Ivan Vassiliov and the sculptor Andrey Nikolov.



This cultural institution is the first of a kind in cultural sector in Bulgaria. It is a Private Public Partnership model of institution. The initiative for creating such a cultural institution came from individuals. Later on, official partnership with the Ministry of Culture was made and that private initiative (later on officially established as an NGO) signed a 10-year contract with the officials from Bulgaria for using this building as the Red House “Andrey Nikolov” Centre for Culture and Debate.

The two charismatic directors of the new cultural institution, two ladies, Ms. Dessy Gavrilova and Ms. Tsvetelina Josifova, in coordination with the Advisory Board which consists of representatives of the Ministry of Culture, the NGO sector and the private sector, have defined their mission, goals, programme and main activities.

Cultural Institution with Social Engagement

Today, the Red House Centre for Culture and Debate organizes and presents socio-political, artistic, cultural, as well as socially engaged and educational programmes.

It stimulates the development of the independent sector of the contemporary art in Bulgaria, provides training in less known fields and methods in the arts, culture, social activities and practices in Bulgaria, contributes to the pluralism in the aesthetic and organisational forms in arts and culture in Bulgaria, develops group culture and processes through presentation of various social topics, creates environment for adequate publicity, develops critical way of thinking and public speaking, stimulates the development of various communities and the dialogue between them and stimulates politically-social debate.

The following multidisciplinary programmes were defined within their strategic reflection and plans:;

Political and Social Programmes - New Voices in the Public Sphere

The public debates, lectures and presentations of socio-political analyses focus the attention on important political, social and cultural issues which are not sufficiently discussed in society and media. As a part of its political and social programmes, the Red House organises public lectures of prominent intellectuals on topics which concern society in general. The lectures are published in newspapers and magazines or in in-house publications.

Arts and Culture Programmes - Space for Experiments

The Red House is a place for artistic experiments in the field of performing and visual arts, film, music, literature and new media. The Centre organises performances of independent groups, exhibitions of contemporary visual artists, lectures and discussions on contemporary art and culture. The Arts and Culture programmes of the Red House features own productions, theatre performances of independent groups, concerts and exhibitions. The Red House also presents the Bulgarian and international trends in the development of documentary and experimental art cinema, as well as video films of key performances - milestones in the development of the performing arts in the last ten years.



Social and Educational Programmes- Against Social Marginalization

The social programme of the Red House develops the idea about the power and effectiveness of group creative and artistic processes, as well for the community life as for the society at large. The programme targets most vulnerable social groups. By the end of 2004 the focus was put entirely on the social integration of children and young people, deprived from parental care living in social institutions.

In the years to come, the target group gradually widened its range and now includes prevention and work with social groups in less acute risk.

The main element of the educational programme of the Red House is the development of the Master Degree Programme in Artistic Psycho-Social Practices – a joint programme with the New Bulgarian University.

All programmes and activities are realized in partnership with both, local and international institutions and organizations.

Secret of our success: “full dedication, stubbornness and using all relevant knowledge, skills and qualifications we have...”

Red Café - A Path to Sustainability

As an addition to the main programmes and activities, the organization, has created a segment that supports the sustainability of the entire and that segment is the Red Café. It is the only logical extension of the performances, the concerts and everything else that is included in the programme of the Red House. It seems that the Red House has a bit more to offer to its audience - truly red space for the most spontaneous debates - the informal ones, space that harmonizes the spiritual and physical energy. Red Café is the key place for informal talks, in friendly ambiance and pleasant company.



Advanced Institution in the Transitional Context

As far as the audience is concerned, the Red House is a place of gathering of people who are ICT friendly, but also of the ones who do not have any access or knowledge of it. They have promoted a public debate as a new form of public communication. They are also dedicated to new audiences, especially to the younger population. They have 7.600 describers of their be-lingual bulletin.

When asking the directors about how they managed to achieve all of this, how did they manage to be one of the most important cultural points in Bulgaria and wider, they said: **“Full dedication, stubbornness and using of all relevant knowledge, skills and qualifications we have...”**

Royal Library of Belgium - Public Institution in Time of Global Changes

The Royal Library of Belgium is the general scientific library of the Belgian Federal State.

It is one of the most important cultural institutions in Belgium. Its history goes back to the age of the Dukes of Burgundy. In 1969, a new building was constructed on the Kunstberg (Mont des Arts in French), in the centre of Brussels. "This is a state institution and the owner of the building is the state, the federal state".



The Royal Library of Belgium preserves an important cultural heritage. The general collections hold, amongst others, prints (18th – 21st centuries), newspapers and periodicals, official documents and the Belgian Legal Deposit. Since 1966, the latter preserves each and every work published in Belgium or published abroad but written by a Belgian author.

The Library also houses some special sections: the Precious Collection, which keeps old of rare printed books (15th - 20th centuries); the Section of maps and plans, which offers over 200,000 maps, atlases and globes; the Section of Manuscripts, with some 35,000 records (i.e. several codices from the Middle Ages); the Section of Music, with numerous scores, works on music and sound recordings; the Section of the Medals, that preserves and studies a very vast and rich collection of numismatic pieces and coins; the ancient residence of Charles of Lorraine houses the Museum of the 18th century; the Chalcography and the Engravings, Prints and Drawings collections of the Royal Library.

The Royal Library of Belgium also houses a series of specialized research centers including the Center for American Studies and the Archives and Musée de la Littérature. The staff of the Royal Library of Belgium is working to promote and participate in research in these areas.

To popularize the Royal Library and its collections, but also to contribute to the enrichment of collections through gifts or bequests, Friends of the Royal Library are organizing cultural events and publish reproductions of works of art acquired by the association.

Complexity of Cultural Administration in Belgium

Frédéric Lemmers, the deputy director of the Library presents the complex system of the administration of culture in Belgium where only a few institutions operate on state level.

“In general, culture is managed by federative entities, there is only, at this time, one exception which is still federal, it's the Federal Scientific Policy, which is financing and managing the biggest institutions, such as the Library of Belgium, the National Archives, the Royal Museum of Africa, the Museum of History and Art, the Museum of Fine Arts, and so on. So they are public institutions, just like the Royal Library of Belgium and we have to work for the public, but this is also institution which is a research institution. So, the institution is linked with the administration of the Federal Science Policy which gives budget for all these scientific royal institutions”.

Legal Deposit and Preserving the National Memory

Lemmers explains that one of the pillars of Library mission is the aim to preserve the national memory through the institution of the so-called “legal deposit”. “It is the law, the Belgian law, which prescribes that every book published in Belgium or every book from Belgian authors, published out of Belgium has to come in the collection of The Royal Library of Belgium and we don't pay for that. So this is gratis, a free way for acquisition and it constitutes the national memory. But, in Belgium this process has only started in 1965, in France, for example, the legal deposit exists much longer. So this is very important for us and this is one of several reasons to get federal public funding”.

Challenges of Public Funding in Time of Crisis

Royal Library Belgium is public institution which receives a subsidy from the federal level, notes Lemmers. “Every year we have a budget, but it is more or less the same. Of course, it can change depending on political and socio-economic context, for example in time of crises one has to find extra money. So the budget doesn't really grow up but it is more or less the same”.

Slow Process of Modernisation of Management Structures

Few years ago, the government decided to modernize the management of all federal institutions, in the spirit of the good management. Lemmers points out that in their organisation, this process takes place very slowly. “In our case, the management structure is simple, but we need to invest more focus on the raising funds from other sources. Until now, we have had contacts with some private foundations, but that is still not at the desired level. Also, what is important for us is the participation in the European projects and that also brings us extra funding”.

IT Revolution and the Need for New Knowledge

Digitalization brought a revolution for all institutions in the library field, so people have to adapt themselves to the evolution of the context. But adjusting to the new trends is not always a matter of money, explains Lemmers. “Actually we are just finishing a project of mass digitalization of newspapers, Belgian newspapers, three million pages. It was funded by the federal government, with an extra budget, because the government has estimated that we had to start a mass digitalization which is very expensive. To have an extra fund is not only a question of money but with this injection, you can assist the developing of the personnel in new competencies...”

To stimulate your staff to work with imagination, you have to, of course, make them learn a lot of things from the others and encourage them to experiment”.

The Role of the Manager is to Offer the Strategy for Change

The current manager of the Library has arrived in 2005. Lemmers says that this coincide with the global changes in the environment of the library sector. “For example, five years ago Google books didn’t exist, Europeana didn’t exist, we had nothing related to digitalization, and today the context is completely new. The environment of the exploiting information in the world, but also in the library environment is completely different than five years ago, things are changing rapidly in this field and we need to catch up. The role of the manager in this process of adaptation is crucial because he/she should offer the vision and strategy of change. “

Generational Gap and the Need for Gradual Change

Lemmers emphasizes the role of the generational gap in the process of change within one cultural organisation in circumstances of changing environment and the need of gradual implementation of such changes. “The challenges of the global information age and the digitalisation are huge for our organisation. Of course, we have older people who retire every year, and we have newly hired staff that belongs to another, younger generation. For them, it is normal to work with new multimedia applications, but for older employees, that is still a huge challenge. We are witnessing a revolution for which time is necessary in order to be adopted by the organisation, that is evident, it takes time, and of course, the process takes longer than in a private company. Like in every human organization you have people who are enthusiastic, who are positive, some are neutral but you have also negative people. This can happen everywhere”.

They always compare Bosnia to Belgium, it looks like, you know, like Belgium will be dissolved in every moment, you have this impression that it’s really very, very polarized, but I think there are much more interests which will preserve this country...

- Frédéric Lemmers, Deputy Director and Head of Digitalisation Department in the Royal Library of Belgium

TOLHUISTUIN Amsterdam: New Community Cultural Centre in Underdeveloped Neighbourhood: Personal contact with your audience is essential!

Tolhuistuin is an old secret garden which will become Amsterdam's new cultural playfield for music, (performance) art, cuisine, academia, film, dance, debate & people. It is a venue, a production house, a summer festival and an unconventional collection of cultural organizations all based in Amsterdam Noord at the Overhoeks site, opposite Central Station. The whole complex will be opened in October 2011.



The park in front of Tolhuistuin, a vibrating cultural spot during the summer
(photo from Tolhuistuin web site)

The Space for the Centre Acquired Through Public-Private Partnership

"The building, the complex and the parking used to belong to the Shell oil company, but they left it, and the municipality bought the space 4 years ago (when the economy was good). The intention of the municipality was to either sell or rent at high price. But in order to attract attention to the location, the municipality decided, which is very Amsterdam-like, to rent it temporarily for five years at low rent to cultural initiative, which means that we have to create the hype, create the buzz, attract the people, make the place visible, help the audience to understand that Nord (part of the city where Tolhuistuin is based) is not very far away, so 5 years later, they can kick us out and sell it or rent it to commercial enterprise. That is the city policy – send in the artists, create the buzz, rise the property value and then make profit", says Chris Keulemans, artistic director of the centre.

The Winning Strategy- Content before Everything Else!

Many organisations have competed for this place. Keulemans says that "it was very tough competition with the serious expert jury from various fields (commerce, cultural policy, bar and restaurant, all the dimension of the place were represented in the high class jury)". "The reason we won", points Keulemans "was the content, because we focused and emphasised the value of this place for Amsterdam Noord, we proved that we had partners in Noord – citizens' groups, children's' groups, activities, small catering enterprises, so quite rich number of partners in Noord that exist on very small scale and we showed that we wanted to include them in the set up of Tolhuistuin in order to give them a bigger platform. In the organisation, we included many people from the Noord, in the construction, catering, management and programme work.

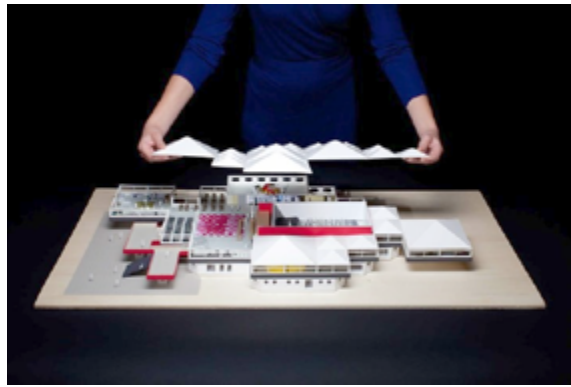
So in our fixed team of 8 people that we have now, 3 are from Noord. So, our mission is also providing job opportunities for the people from the neighbourhood- that is why they chose us”.

Granting Empty Industrial Spaces to the Artists - Common Practice in Europe

“What cities in Western Europe have discovered is that they all have vacant harbour or industrial areas. All the industry is gone, this space has not been discovered by the public or by the tourists, it is not ready for the commercial, high standard business, so they assist artists, creative companies, young initiatives by low rent and by easy facilities, so they can bring the place to life, and then the real estate values rise, people are attracted, job opportunities, housing opportunities, the economy gets going, and than, 5 – 10 years later the property value rises reaching the value for the proper owner, that is, the municipality”, says Keulemans and adds: “I think this can be a very useful model for Bosnia as well.”

Unique Business Model- Starting from Nothing and Risking a Lot

“The business model for this place depends on few things”, explains Keulemans. “One is low rent, the rent is not extremely low, but it is decent. Then the business model is based on two things, the first one is of course, attracting the audience and selling the tickets, and the second one is the bar and the restaurant, basically the beer sales, and the partners that I have attracted to run the bar and the restaurant have agreed to pay the rent for the whole building and to offer 60% of their profit to the cultural activities. This means that we, as the cultural programmers, don't need to pay the rent and get income from the bar. That is not enough to run the place and it's certainly not enough for the construction work and interior design for the place. So we needed more money to start up. That money was invested partly by the city, as the owner of the complex. We told them: “OK, you have given us the contract for 5 years, you expect us to create great cultural centre, that means that we need to change many things in the building, but you cannot expect us to invest 3 mil EUR and earn it back in 5 years, that is impossible. But, you are asking us to create a place that will earn you profit in the future, because we are going to make this place more valuable then before, so if you invest now in the construction you will get the profit later and they agreed to that because we also provided our own money. The construction work costs 3 millions, the city paid half of the money, the Henken brewery paid 800.000 in advance we are paying them back from the money made by the bar. The housing corporation that owns the whole neighbourhood behind the building is sponsoring us in the construction work with 200.000 and then each of the company/restaurant partners invested 100.000, so that is how we got the whole thing together. The funny thing is that we started this centre with absolutely nothing, there was no foundation, we had no money, we won the competition, but we had literally a zero on the bank account, so it was a big gamble”.



Maquette of the new centre (photo from Tolhuistuin web site)

“If you open cultural centre in a city like Amsterdam, it is important to be culturally very diverse. We have to reflect the diversity on the streets. Homogeneity is our enemy. “

Against Homogeneity- Amateurs and Professionals Making Together the Cultural Programme of the Centre

“The complex includes 4 smaller buildings. We rent those from the city and sub-rent them to smaller cultural organisations working in the fields of music, performing arts, visual arts, architecture and design. I selected them under one condition, that they have to participate in the public activities, not just use the workspace, but also they have to contribute to the public activities. They can organize theatre shows, exhibitions, concerts, architecture competitions, whatever, but I have 4-5 basic rules for Tolhuistuin and all of them have to work according to them. 1. Everything we do here is public, so it is a public space not a working space. I want to be as open as possible as to as many people as possible, so everything we organize here has to show that everyone is welcomed, regardless whether the audience is white or black; rich or poor; or whether it comes from Nord or from Amsterdam. I want the place to be very active on the daily basis so whenever you enter something should be going on: children's party, exhibitions, concerts, wedding parties, workshops, media installations, whatever, but something should always take place. Greatly culturally diverse, today it is important that from one such centre opened in a city like Amsterdam, the visitors have to transfer the diversity to the streets. Homogeneity is our enemy. Whatever we do, it has to consist of un-similar elements. I am always looking for the combination between the very local, community based and very international, sophisticated, high class. That combination is essential. This is very complex to coordinate, because everybody loves the idea, but in practice, they focus on their own work. And yes, it is challenging to get amateurs and professionals together. “

Government does not Interfere with the Artistic Programme

Local government does interfere with our work, but in this case, that is not the problem because our agendas are the same. They want us to create job opportunities for people from the neighbourhood and that is what I want to do also. And they don't interfere with the artistic programme, because they don't know anything about it.

“Mission statement is written in the documents, but according to my experience, it is never enough. You need to practice it every day and in every choice you make.”

– Chris Keulemans, Artistic Director of Tolhuistuin Amsterdam

Every Arts Centre has its Own Ideological DNA

“In the first phase the whole thing depended on me”, says Keulemans. “Not because I am so charismatic but because I am very stubborn. I think that very few people with experience like mine would have kept going. The first 3 years I did not earn anything so I put my own money that I’ve earned elsewhere. Not many people would do that. But now, I am slowly, gradually, sharing the responsibilities with other people provided they understand that this place is a village, it is a community, it is a form of us, and that there is no “us and them” inside this community. It sounds very easy but it is very difficult, because you are running into people all the time. There are nice people who are so focused on their own private interests and they are incapable of working here, because here you need to share your space, your talents and even your money with the others. It is only when other people get this idea when I can let go of my responsibilities. That is my hope. But I think that the same goes for any centre. It has certain ideological DNA and you have to imprint it very organically into the organisation and everybody should share it.”

PR People Get Crazy with Our Centre

Keulemans explains how difficult is to communicate the programme of the centre to the audience. “We have to connect to all kinds of different scenes and different audiences, to people over 70 who are interested in fine art but also to kids from the neighbourhood who are 15 years old and interested in street art. I want to reach them all. That drives our PR people and designer crazy. They tell me we need to have one simple clear message. And I always say- sorry we don’t have one simple clear message. Our message is that we have many messages.”

Engaging with the Local Community

Especially with communities like these which are not used to visiting cultural activities, communicating is a matter of repeating and repeating and repeating and repeating and repeating, argues Keulemans. “And very often, literally, taking them by the hand and dragging them into. Having the people from the neighbourhood, even the problematic people, the alcoholics, the teenage kids is also important factor... if you have them here and you include them in the gardening, in the construction work, or whatever, they will regard it as their own place, they will feel the ownership, and they will guard it from the other people”.

“One vital thing is that I moved and came to live to this neighbourhood which is one of the poorest neighbourhoods in Amsterdam, and that makes a big difference. You live there, you walk in the streets, enter shops, meet people... and they start to trust you and recognize you... They don’t care much about artistic stories but finally they realize that in their small neighbourhood there is a nice space where they can feel welcomed.”

– Chris Keulemans, Artistic Director of Tolhuistuin Amsterdam

Zentrum Paul Klee, Bern: One artist as an infinite inspiration.



The Paul Klee Zentrum is a quite new cultural institution, a public- private initiative, opened on June 20th, 2005. The artist Paul Klee (1879–1940), his life and his work are at the heart of this new cultural institution. The Zentrum Paul Klee in Bern, where the artist spent a half of his life, is a monument of international renown and a personal tribute to Paul Klee himself. But this is just a starting point of the Zentrum. They have developed a wide range of activities within this institution that brings it closer to the citizens of Bern and all other visitors.

Beyond a Traditional Museum

According to the “vision” of its founder, Prof. Dr. med. Maurice E. Müller, the Zentrum Paul Klee is not intended to be an art museum in the traditional sense of the term. Its objective is to become the leading centre of competence worldwide in the field of research, mediation and presentation of Paul Klee, his life and his work, as well as the way in which his art is perceived. Given the diversity of Paul Klee’s artistic activities, the Centre therefore is not limited merely to displaying Klee’s artistic work, but acts as a platform for interdisciplinary forms of artistic expression.

Branding Strategy: Renowned, Award-Winning Architect Designs the Museum Building

This centre of excellence in all matters dedicated to Paul Klee’s work built as a traditional museum is not what the renowned, award-winning Italian architect Renzo Piano had in mind. Renzo Piano’s in-depth involvement with the complex project commission and terrain on the eastern outskirts of Bern gave him the idea of creating a spacious island of green space from which the architecture would emerge in the form of three undulating waves. In its entirety, the Landscape Sculpture created as a result, becomes a cultural destination.



Multidisciplinary Art Venue

This exceptional cultural centre has three hills of steel and glass, which are divided into programmatic structure characterised by an interdisciplinary approach. Indeed, besides the generous exhibition space, the premises also include a state-of-the-art music and performance venue for the Centre's programs and for guest ensembles, a children's museum for children of at least 4 years of age who are keen to gain access to art through their own creative output, a multifunctional promenade with a multitude of communication installations, and plenary halls and seminar rooms with the very latest infrastructure for staging national and international conventions. Therefore, fine arts, music, theatre, dance, literature, art science and art mediation do not merely co-exist side by side; they give rise to new forms of expression through a form of artistic cross-pollination – for the sole benefit of enjoyment of the audience.

Contemporary and Scientific Approach

Using a contemporary approach, as well as new scientific interpretations and innovative methodological forms of presentation, the Zentrum Paul Klee aims to extract Paul Klee's creative potential as an impulse for today's artistic and cultural work. Visitors are able to gain new insights and experiences and be encouraged to look more closely at the life and work of Paul Klee, thereafter returning time and time again to the Zentrum Paul Klee.

Centre of Competence

Through its activities, the Zentrum Paul Klee tries to establish itself as the global centre of competence for research and appraisal of the life, work and influence of Paul Klee.

To achieve these objectives, the Zentrum Paul Klee is compiling a varied offer of exhibition and appreciation programs structured according to the needs of visitors of different age groups and of different backgrounds and with cultural interests.

The Venue as a Unique Symbiosis of Nature and Culture

The Zentrum Paul Klee offers exhibition rooms of high aesthetic and functional quality for changing presentations from the body of the collection and for special exhibitions.

The communication zone provides a wide range of electronic and printed information material.

A large activity area has been set up to encourage children, adolescents and adults to give free rein to their own creativity.

The special rooms allow the visitors with a specific interest to gain an insight into parts of the extensive collections of drawings.

A chamber-music hall provides the ideal setting for musical events. Modern, state-of-the-art event and conference rooms are available for discussions of issues pertaining to different areas of culture and knowledge.

The Sculpture Park and the surroundings designed by the architect Renzo Piano offer a unique symbiosis of nature and culture.

Programmes Creating Long Lasting Experiences

The Zentrum Paul Klee's varied programme of exhibitions, architectural tours and music, theatre, dance and literary performances is perfect for imbuing your event with a cultural dimension guaranteed to leave a lasting impression.

Temporary Exhibitions as a Platform for the Dialogue with Young Artists

The Zentrum Paul Klee possesses the world's largest monographic collection of art. Among the 4000-plus works by Paul Klee, there are many of his most famous paintings. In order to gradually present its astonishing collection in its entirety – and due to conservation reasons – The Zentrum Paul Klee displays parts of its collection in the form of a regularly changing selection of works on a new specific topics. Likewise, the Zentrum Paul Klee also presents temporary exhibitions offering fresh perspectives on Klee's work by means of dialogues with his predecessors or contemporaries and by juxtaposing him with contemporary artists. The tours of the exhibitions are conducted in eight languages; our guides are happy to focus on particular thematic aspects on prior request.

Kindermuseum Creaviva (Children's Museum Creaviva)- Learning About Art From the Early Age

The Creaviva is opened to everybody who wants to explore art through hands-on experimentation. It has three studios offering a total of 700 m² where courses and workshops take place. These can be tailored to the specific requirements on prior request, allowing companies, clubs and other organisations to enjoy customised creative breaks in a stimulating environment.

Multidisciplinary Content: Theatre, Dance and Literature

At the same time, Paul Klee was an artist, a musician, a writer and a teacher. He also made glove puppets and theatre backdrops for his son, Felix. The Zentrum Paul Klee also houses a superb theatre cum auditorium and other performance spaces in which Swiss and foreign actors are invited to participate on a regular basis – not forgetting dance and literary performances.

One Artist as an Inspiration to Others

Gathering young and talented musicians from Switzerland and abroad, the Ensemble Paul Klee is the Zentrum's in-house orchestra. It is delighted to offer its services for privately organised conferences and other events. Many renowned orchestras and soloists are also regular guests at the Zentrum Paul Klee.



In addition to the 40's employees, Zentrum Paul Klee is unique in his policy of volunteerism. The Zentrum has engaged 140 volunteers who are working 4-6 hours per week and these people do huge amount of work.

The Charismatic leader of the Zentrum, Ms. Ursina Barandum, believes that teamwork is the recipe for success of such an institution. She believes that "...it is impossible for one person to have all necessary skills and qualities, but the team is the body that can lead one institution in the direction of achieving its goals..."

CHAPTER 4: QUANTITATIVE ANALYSIS



4. Quantitative Analysis of the Collected Data from 11 Cultural Institutions from EU and Switzerland

4.1 Questionnaires

As it is described in the methodological framework of this report, the questionnaire is used as one of the tools of the functional analyses. Despite the qualitative analyses, the data collected from the questionnaire is also used for quantitative analyses of the institutions/organizations.

The information and data collected from the questionnaires are used as a Capacity Assessment Tool which allows establishment of capacity building goals. This particular tool is created as a self-assessment instrument that allows identifying capacity strengths and challenges in regard to four aspects of the organization involved in this survey: Leadership, Adaptive, Management and Operational Capacity.

The information provided through the questionnaire serve as a basis for creating customized training on Culture Management for BiH key culture stakeholders.

Results from the Quantitative Analyses of the Questionnaire

The questionnaire was composed of 60 questions among which, there were open-ended questions related to the administrative data of the organisation, its status, domain of work, target groups, activity level, issues addressed through the organisation's programmes and other questions requesting the respondent to rate the level to which a certain statement is accurate in regard to the institution/organisation.

The full analysis of the questionnaires is added as an Appendix. Following summarised results are presented.

The first aspect of the Assessment tool was the leadership capacity of the researched organisations. From the data collected, it can be concluded that the organisational leaders have the ability to inspire, prioritise, make decisions, provide direction and innovate solutions to challenges faced.

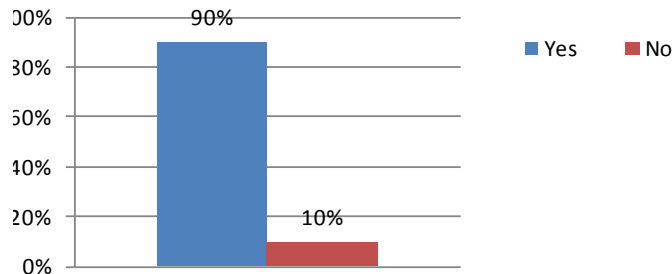
The researched organisations have clear expression of their reason for existence, have clear understanding of what they aspire to achieve and both the mission and the vision statement are universally known and used to guide programme and actions of the organisation.

It is worth mentioning that the Executive/Advisory Board composition, commitment and governance are moderately scored. The members of the Board are regarded as relatively experienced, with relevant expertise on the subject and substantial commitment to the organisational success in opposition to the organisational management whose members are regarded as confident and willing to share own experience and expertise, committed to the organisation and its vision, making in such way the organisation inspiring and motivating place to work.

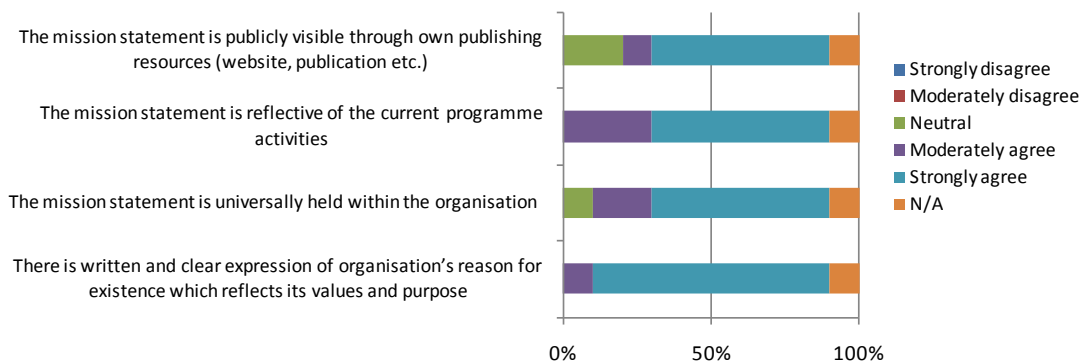
Less developed leadership capacity aspect of the researched organisations is the successful translation of mission and vision statement into overarching goals and strategy. They are widely apprehended and supported within the organisations, but are not consistently used to direct actions and set priorities in their work.

The following charts present the percentage of researched organisations which have written mission statements, as well as the extent to which they are integrated into programmes and projects.

Q12: Does your organisation / institution have a written mission statement?



Q13: Rate the extent to which you agree/disagree with the following statements.

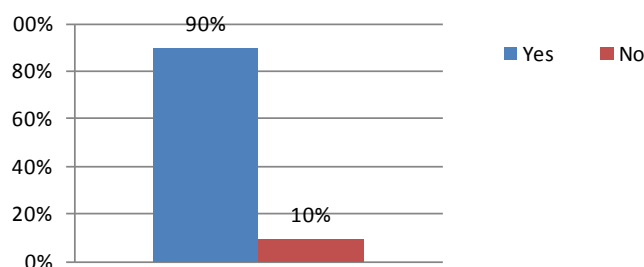


According to the results, 90% of the researched organisations have a written mission statement.

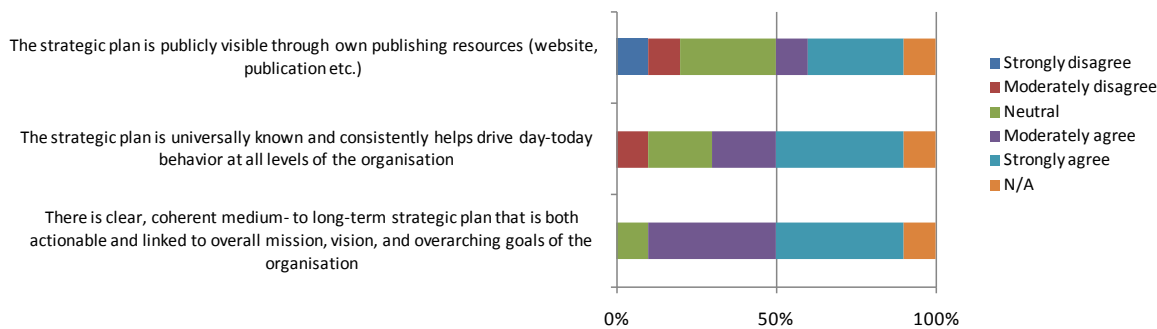
Out of these, 80% strongly agree that there is a written and clear expression of the organisation's reason for existence which reflects its values and purpose. Moreover, 60% strongly agree that the mission statement is universally held within the organisation and it is reflecting the current programme activities. Also, 60% strongly agree that the mission statement is publicly visible through own publishing resources (website, publication etc.).

The following charts present the percentage of researched organisations which have written strategic plan, as well as the extent to which it is coherent with its programmes and projects.

Q18: Does your organisation / institution have a written strategic plan?



Q19: Rate the extent to which you agree/disagree with the following statements.



According to the results, 90% of the researched organisations have written strategic plan.

Out of these, 40% strongly and moderately agree that there is clear, coherent medium to long-term strategic plan that is both actionable and linked to overall mission, vision and goals of the organisation. Additionally, 40% strongly and 20% moderately agree that the strategic plan is universally known and drives the day-to-day behaviour at all levels of the organisation while 30% strongly and 10% moderately agree that the strategic plan is publicly visible through own publishing resources (website, publication etc.).

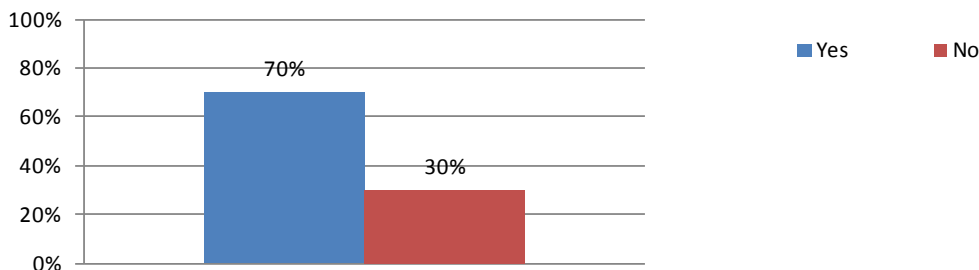
In sum, the researched organisations have significant level of leadership capacity with mission and vision determination, as well as capacities of the organisational team to be their strongest points and strategic guidance of actions and priorities as their weakest point. The strategic planning is recognised as a very important component of the development and the sustainability of each cultural organisation.

In regard to the second aspect of the Assessment tool, the **adaptive capacity** of the researched organisations, it can be concluded that they actively monitor, assess and respond to internal and external changes in the community. They have realistic and specific strategic plan which guides management decisions and regularly measure their performance based on effective internal and external benchmarking, although the independent nature of the evaluation is missing.

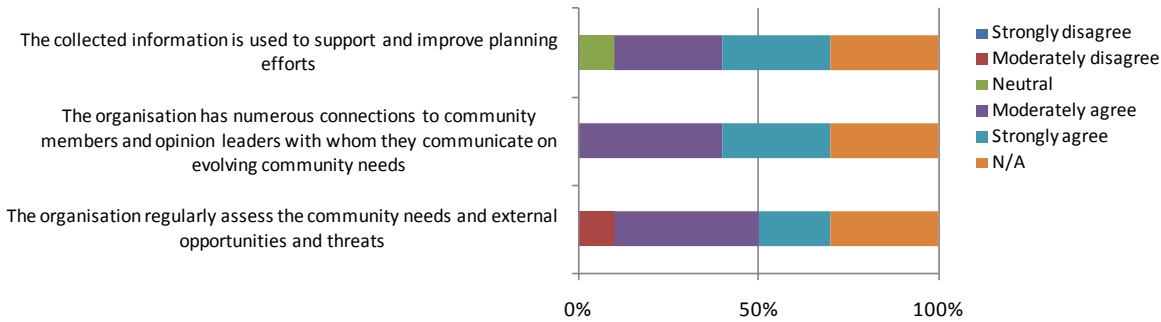
The information and data gathered are used to make adjustments and improvements; moreover, they are used to support decisions, proposal and advocacy actions. The core programmes are aligned with their mission and goals and information on community needs, opportunities and threats are used for new programme development, for programme replication and growth.

The following charts present the percentage of researched organisations which conduct assessment of the external, environment and community needs, as well as the ratings of its status within the organisation.

Q32: Does the organisation conduct assessment of external, environment and community needs?



Q33: Rate the extent to which you agree/disagree with the following statements.



Based on the results, 70% of the researched organisations conduct assessment of the external, environment and community needs. Out of these, 40% moderately and 20% strongly agree that this is done on a regular basis while 40% moderately and 30% strongly agree that the organisation has numerous connections to community members and opinion leaders with whom they communicate on evolving community needs. Thirty percent (30%) of the organisations both strongly and moderately agree that the collected information is used to support and improve planning efforts of their programmes.

Among the most significant part is the full awareness of the possibilities to influence over policy-making and to be active counterpart in policy discussions.

The following chart presents the ratings of the capacity of the researched organisations to influence over policy-making, partnerships and advocacy.

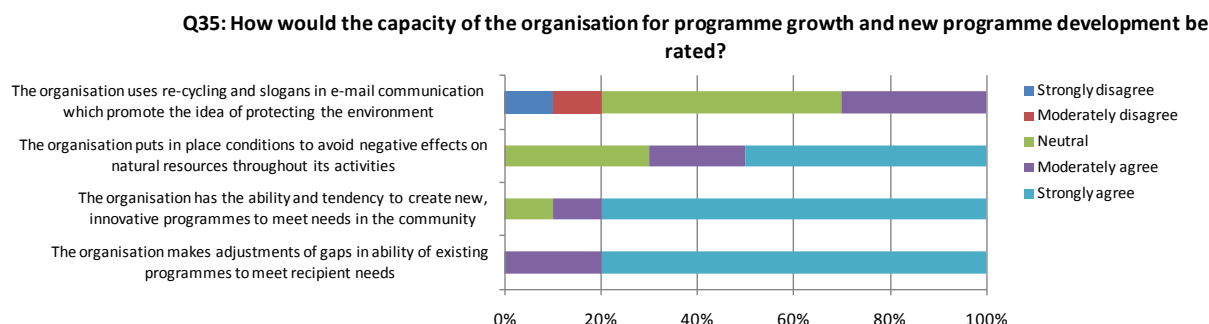
Q34: How would you assess the capacity of the organisation for influencing of policy-making, partnerships and advocacy?



According to the results, 40% of the researched organisations strongly agree that they proactively influence over policymaking at local, state, and/or national level (as relevant and appropriate); moreover, 60% strongly agree that organisations have the capacity to participate in substantive policy discussions. Similarly, 60% strongly and 30% moderately agree that they have built, leveraged, and maintained strong, high-impact, relationships with variety of relevant entities and have the capacity to build stable, long-term, mutually beneficial collaboration with diverse stakeholders on local, state, and/or national level. Furthermore, 70% strongly agree that their advocacy work is aligned with their goals, strategy, vision and mission, while 30% both strongly and moderately agree that their organisational campaign targets long-term change in the community.

Less developed aspect is the sustainability of organisations and their programmes since they rarely use in-house marketing, charging of fees for services and retailing with the aim of securing financial sustainability of the activities. Moreover, they rarely use ownership of the activities by the stakeholders, as well as strengthening of networking and promoting private-public partnerships.

The following chart presents the ratings of the capacity of the organisations for programme growth and new programme development.



According to the results, 80% of the researched organisations strongly and 20% moderately agree that they make adjustments of their existing programmes to meet recipient needs. Moreover, 80% strongly agree that they have the ability and tendency to create new, innovative programmes to meet needs in the community. In addition, 50% strongly agree that their activities have the capacities to avoid negative effects on natural resources while 30% moderately agree that the organisation has the capacity to re-cycle and use slogans in e-mail communication which promote the idea of protecting the environment.

In sum, the researched organisations have significant level of adaptive capacity, well responding to internal and external changes with influence over policy-making and programme growth to be their strongest points and sustainability of their programmes and actions as their weakest points.

In regard to the third aspect of the Assessment tool, **management capacity** of the researched organisations, it can be concluded that they are able to ensure effective and efficient use of the organisational resources. Both the management and the administrative staff are highly experienced and knowledgeable in the subject and they possess the necessary skills in writing project proposals, writing reports for donors and doing accountancy.

The following tables (1, 2, 3 and 4) present the division of tasks within the researched organisation in relation to writing proposals, fundraising, evaluation and monitoring and media contacts.

Table 1: Division of tasks within the researched organisations in relation to writing proposals

Q41a In your organisation, who does writing proposals the most often?	Percent
Executive manager	10
Project idea holders	40
Writing project proposal team	20
All members of the organisation	20
Manager and staff	10
Total	100

Table 2: Division of tasks within the researched organisations in relation to fundraising

Q41b: In your organisation, who does fundraising the most often?	Percent
Executive manager/Executive Board members	60
Those who know people that give money	10
All members of the organisation	20
Manager and fundraising team	10
Total	100

Table 3: Division of tasks within the researched organisations in relation to evaluation and monitoring

Q41c: In your organisation, who conducts evaluation and monitoring the most often?	Percent
Executive manager/Executive Board members	30
Staff (coordinators and assistants)	30
Monitoring and evaluation team	10
All members of the organisation	10
Manager and staff	20
Total	100

Table 4: Division of tasks within the researched organisations in relation to media contacts

Q41d: In your organisation, who does media contacts the most often?	Percent
Executive manager/Executive Board members	10
Staff (coordinators and assistants)	10
PR team	40
All members of the organisation	20
Executive manager/Board and staff	10
Manager and PR team	10
Total	100

According to the results, in most cases, writing projects is the task of those who have the project idea; fundraising is mainly done by the Executive manager or the Board members; evaluation and monitoring are mostly conducted by the Executive manager and the staff members, while media contacts are mainly done by PR team.

In most cases, the Executive manager is the person authorised to do fundraising activities, to communicate with the donors and the media or decide on an application for a project, hence centralising the organisational structure. However, decision-making power is also invested in other teams, such as: project writing teams and PR teams which are gaining importance in the more decentralised structure of cultural organisations.

Less attention is given to the funding model of the organisation, the diversification of funders and funding sources, as well as on development of funding strategy that is proactive and integrated into the organisational long-term strategic plan and budget. As a result, the issues of human resource planning and volunteer management are only loosely linked to the strategic planning activities while volunteer work is mostly task-oriented and training are provided on an ad hoc basis.

In sum, the researched organisations have significant level of management capacity with their human capacities to be their strongest point while their funding strategy, HR and volunteering management are their weakest points.

In regard to the last aspect of the Assessment Tool, the operational capacity of the researched organisations, it can be concluded that they have sufficient ability to implement key organisational and programmatic functions. Organisations have the necessary equipment, professional appearance and promotional strategy for successful communication with the stakeholders. Moreover, they have comprehensive and maintained websites and physical infrastructure which is adequate for the current needs of the organisations.

However, they have limited access to internal and external fundraising assistance and rarely consider the concept of training needs assessment as an important organisational development issue.

In sum, the researched organisations have satisfactory level of operational capacity with their social and physical infrastructure to be their strongest points while their fund-raising skills and organisational development activities as their weakest points.

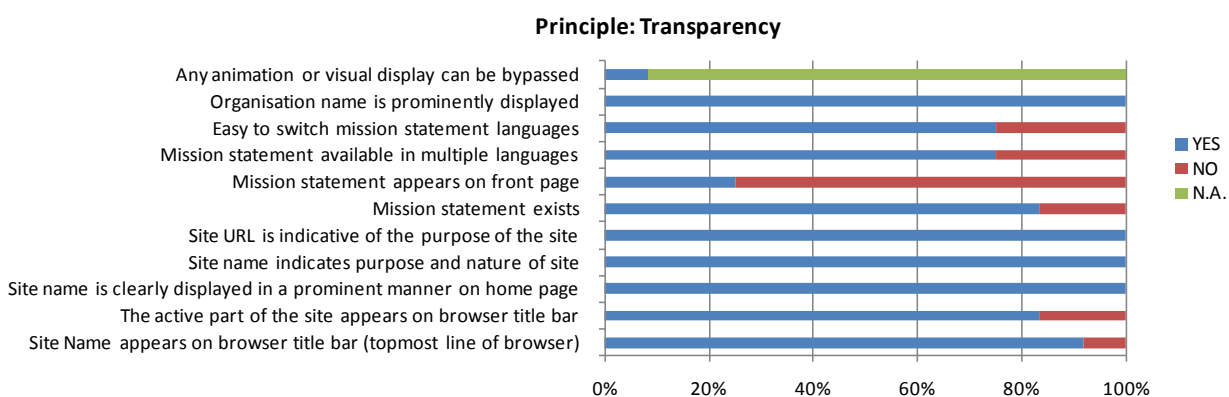
4.2 Web Sites Analysis

One of the tools used for the purpose of desk research, as part of the methodological framework of the overall analysis, is the web site analyses of all 11 cultural organizations.

In order to assess the quality of the available websites, we have employed the content analysis based on the following nine principles: Transparent, Effective, Maintained, Accessible, User-centered, Responsive, Multi-lingual, Managed and Preserved.

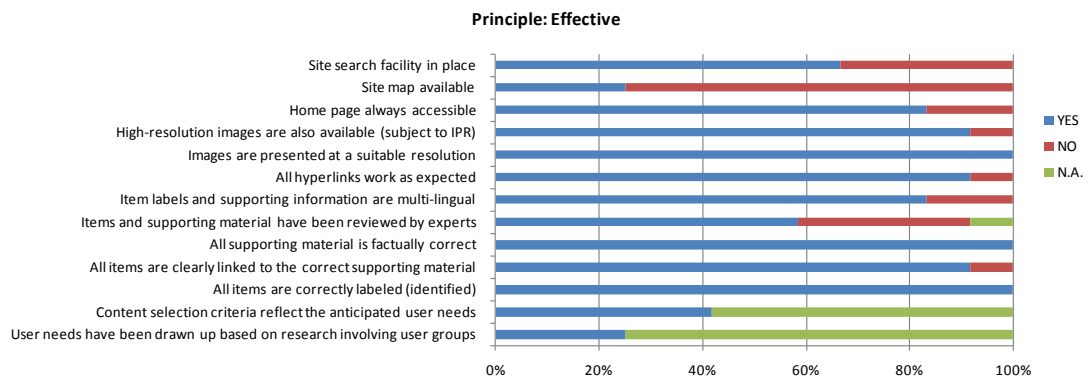
Following are the results from the research.

Chart 1 presents the status of the web pages of the researched organisations in relation to the principle: **Transparency**.



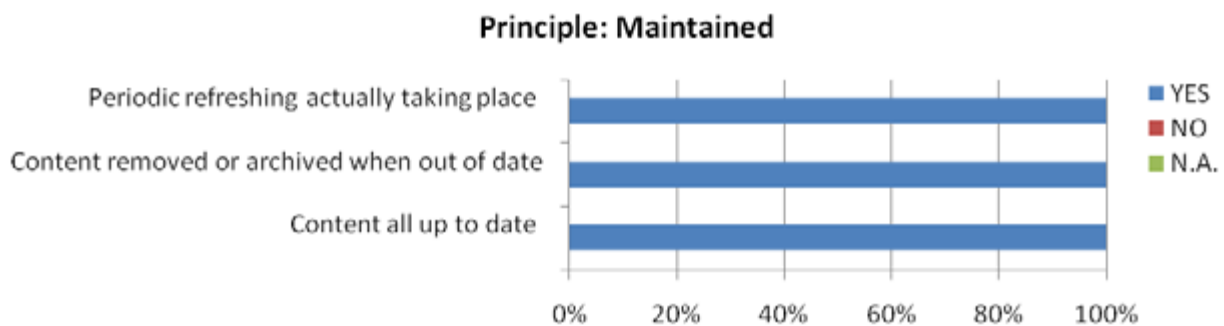
According to the results, 92% of the researched organisations have their site name clearly displayed on the web browser title bar; 83% have their active part of the site appeared on browser title bar; all of them have their organisational and site name clearly displayed on their home page and the used site URL is indicative of its purpose. Moreover, 83% of the organisations have their mission statement published on the web site; 25% have published it on the front page while 75% have it available in multiple languages, with easy practice to switch among languages. Ninety-two percent (92%) of the web sites of the researched organisations bypass any animation or visual display and their home page is what the user first sees when he/she visits the site.

Chart 2 presents the status of the web pages of the researched organisations in relation to the principle: **Effective**.



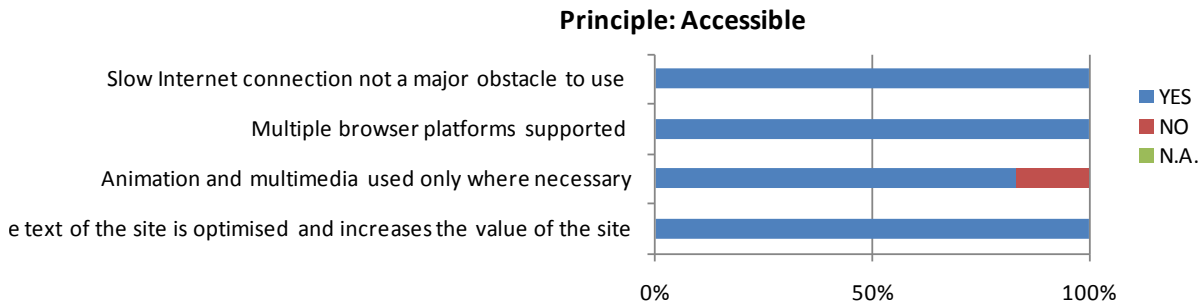
According to the results, 25% of the web sites of the researched organisations have included their users' needs in the web design, while 42% of their content reflects the anticipated users' needs. The web sites of all researched organisations have correctly labeled (identified) items, publish factually correct supporting material and have their items clearly linked to the correct supporting material (92%). Similarly, 92% of the web sites have all hyperlinks working as expected; all publish images at a suitable resolution or in high-resolution (92%); 83% have always accessible home page; 25% have site map and 67% have site search facility. Eighty-three percent (83%) of the web sites have multi-lingual items and supporting information, while 58% have their sites' items and supporting material reviewed by experts.

Chart 3 presents the status of the web pages of the researched organisations in relation to the principle: **Maintained**.



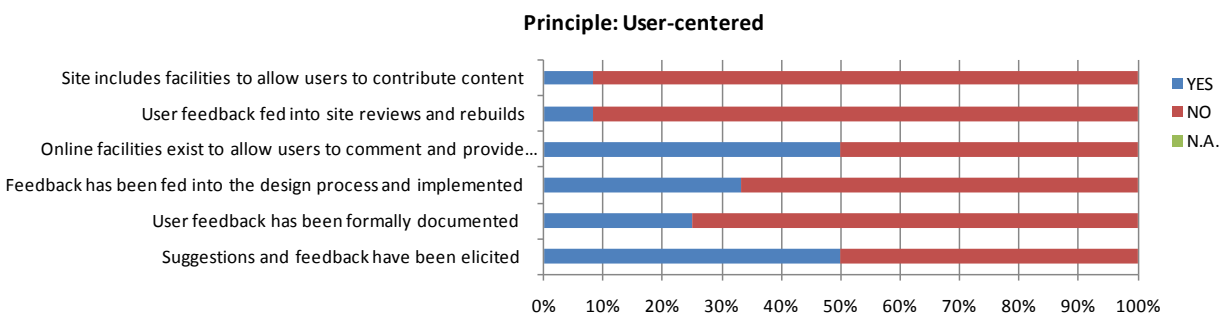
According to the results, all web sites of the researched organisations have updated content, regularly remove or archive outdated content and conduct periodical refreshment of the web content.

Chart 4 presents the status of the web pages of the researched organisations in relation to the principle: **Accessible**.



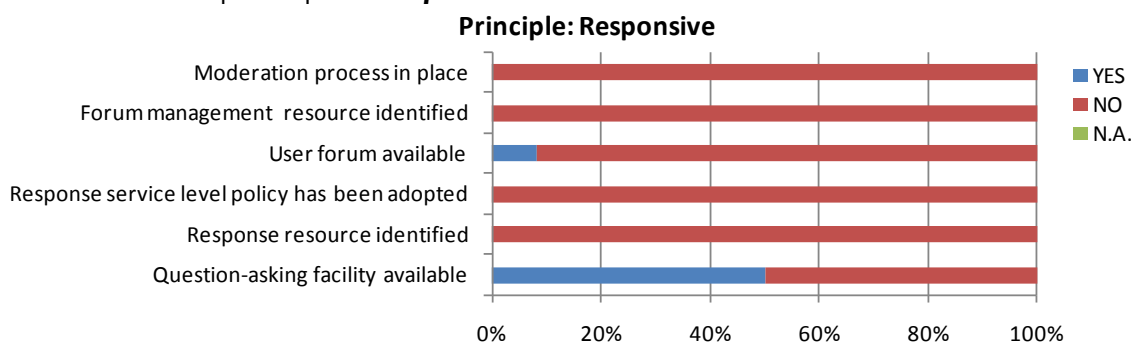
Based on the results, all of the web pages of the researched organisations use text in an optimal manner increasing in such way the value of the site; all support multiple browser platforms and a slow Internet connection does not represent an obstacle to the access. In addition, 83% use animation and multimedia material only where necessary.

Chart 5 presents the status of the web pages of the researched organisations in relation to the principle: **User-centered**.



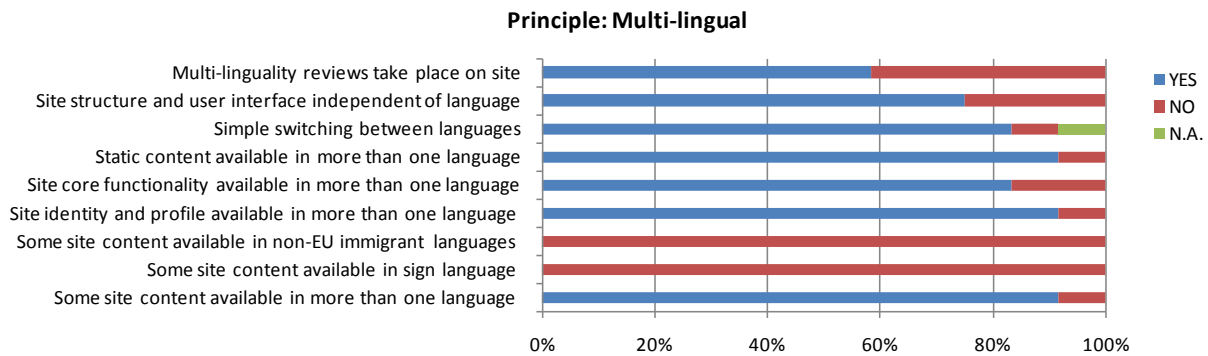
According to the results, 50% of the web sites of the researched organisations have an option for users' suggestions and feedbacks; 25% make formal documentation of feedbacks while 33% have fed and implement the feedback option into the design process. Similarly, 50% of the web sites have online facilities which allow users to comment and provide feedback while only 8% either include facilities to allow users to contribute to the web content or integrate users' feedback into site reviews.

Chart 6 presents the status of the web pages of the researched organisations in relation to the principle: **Responsive**.



According to the results, 50% of the web sites of the researched organisations include question-asking possibility, while none have identified response resource or have adopted response service level policy. Moreover, 92% of the web sites of the researched organisations do not integrate user forum and none have clearly designated the forum management resource or the process of moderation.

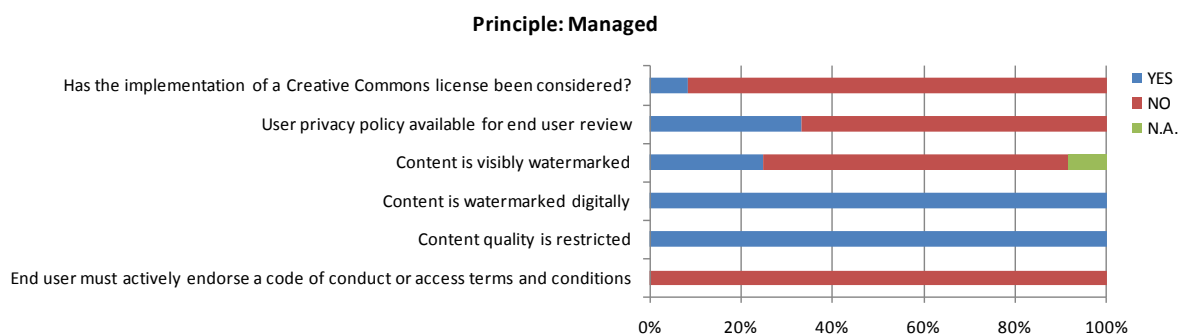
Chart 7 presents the status of the web pages of the researched organisations in relation to the principle: **Multi-lingual**.



Based on the results, 92% the web pages of the researched organisations have some of their site content available in more than one language, but none of them has incorporated sign language or non-EU immigrant language. Moreover, 92% of the web pages have their site identity and profile available in more than one language and 83% have their core site information available in more than one language.

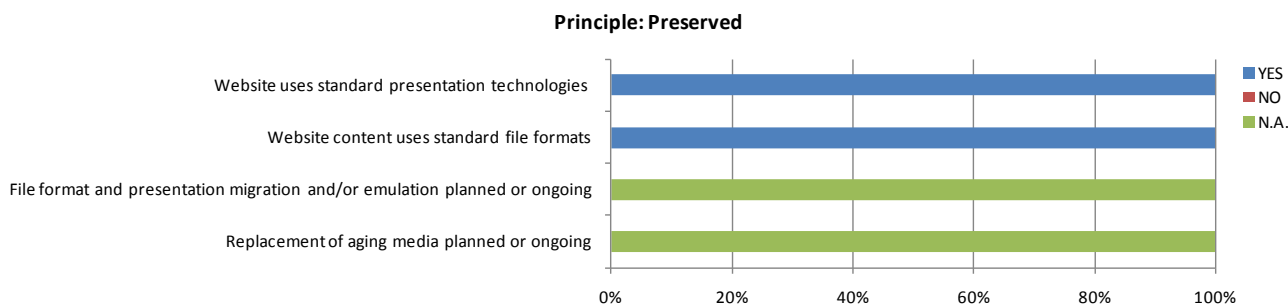
Similarly, 83% of the web pages of the researched organisations incorporate simple switching between languages; 75% have their site structure and user interface independent of the language while 58% include multi-lingual reviews on site.

Chart 8 presents the status of the web pages of the researched organisations in relation to the principle: **Managed**.



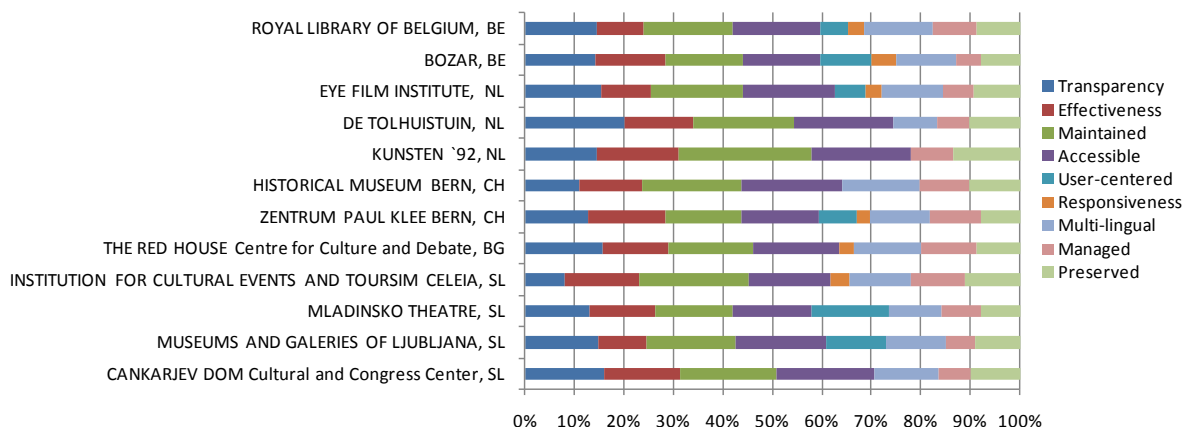
According to the results, none of the web pages of the researched organisations has endorsed code of conduct or terms and conditions for end users, while all of them have restricted the content quality and have digitally watermarked the content. Moreover, 25% visibly watermarked the site content; 33% have user privacy policy available for end user review while only 8% have implemented the Creative Commons license.

Chart 9 presents the status of the web pages of the researched organisations in relation to the principle: **Preserved**.



According to the results, it is not possible to determine whether the researched organisations have considered replacement of aging media or if there is file format and presentation migration and/or emulation. However, all of them use standard file formats and standard presentation technologies.

Chart 10 summarises the applicability of all principles among the researched organisations.



It is important to note that all researched organisations have similar practices in relation to the different aspects of content, technology, presentation and multilingualism of their web sites.

In sum, among the principles, the researched organisations are most successful in the maintenance, transparency, accessibility and multi-lingual issues, while they are less successful in their responsiveness to their users and in involving user-centered practices.

CHAPTER 5: CONCLUSION AND RECOMMENDATIONS



5. Conclusions and Recommendations

This chapter draws the key conclusions from the case study analysis and the comparison of 11 cultural institutions/organizations from EU and Switzerland in the previous chapters. These conclusions are relevant independently from the national context and are summarized separately for each institution/ organization.

Our conclusions are followed by recommendations targeted at the Bosnian and Herzegovinian cultural organisations.

One can observe that it is usually a combination of several dimensions of cultural management that makes a successful cultural institution. It can be charismatic leadership, programming, internationalization, ICT, or other dimensions, or several of them in the combination. Nevertheless, in most cultural institutions analyzed in this report, one or few dimensions of arts management dominate over others and these can serve as an instructive example for improving the arts management capacities in BiH cultural institutions.

5.1. Conclusions

Based on the thorough qualitative analyse of the material presented in the profiles of the 11 selected case studies of cultural organisations from EU and Switzerland, conclusions can be drawn for each individual institution as following:

Bozar

- Political influence is not present in regard to the programming either on the selection of the managers.
- Programme of the centre is enriched trough intensive collaboration with other cultural organisations and arts initiatives no matter of the discipline or the scope. The key criterion for collaboration is always an artistic excellence. In this way, Centre reaches different audience profiles.
- The enormous growth of the organisation and rise in the number of visitors that has happened in last several years is the result of the work of the new charismatic director. In his management approach, he combines his artistic affinities with entrepreneurial spirit. He is young, innovative and dedicated.
- Organisation emphasizes the need for a strong internal structure that can facilitate the ambitious programmes.
- The process of learning within the organisation is extremely important, for the sake of sharing the same vision among all staff members.
- The process of professionalization and modernisation within the organisation is not only directed towards attracting more audience and more profit for the organisation; it is also a matter of personal development of the employees.
- Programming can perform the function of cultural diplomacy, especially if the cultural organisation is situated in the capital. Organisation can then collaborate with different embassies and diplomatic missions and provide diverse content and additional funding for the organisation.
- The Multidisciplinary Art Centre aim at more integrated (interdisciplinary) programmes, where all artistic departments participate.
- The Centre emphasizes the importance of audience development.

Cankarjev dom

- Even an incident with “creaking chairs” can be used as the inspiration for change within the organisation. Opinions from the artists and the audience should not ever be ignored. Manager of the cultural institution should take care of the interests of both- the artists and the audience.
- Charismatic leader was a crucial for establishing such a center.
- Cankarjev Dom has shown that active participation of the citizens in the decision making process is crucial for the sustainability, the legitimacy and the existence of such a centre.
- Intersectoral cooperation is important for development of such a cultural institution. (Working together: Public, Private and Civil Sector)
- The programmes of the cultural organisation should always promote modern, fresh, imaginative and innovative approaches to culture, which naturally strive to high-quality performances of events.
- For the sustainability of such a multifunctional cultural centre, it is important to develop an entrepreneurial segment of it (for example Congress Centre).
- Cultural organisations should always have a strong programming commitment to the promotion of young talents.
- Big cultural institutions, such as Cankarjev dom, should always have a two-direction strategy: international and local.
- Importance of audience development endeavours: strong emphasis on the development of the educational programmes for young audience.

EYE

- Merge different complementary arts organisation into new one can be seen as strategy to reduce costs and avoid overlaps.
- New organisation means change in the organisational vision which has to be carefully communicated to all staff members. Every change in the vision of the organisation (as a result of external or internal influences) should be gradually and carefully communicated to all personnel.
- New cultural infrastructure (new building) can be successfully built via projects of public-private partnerships.
- When making new programmes, cultural organisations should always take into account the feedback from the audience.
- Organisations should be aware of the current social trends and leave space in the programme to devote their work to such issues. Programme schemes should always be flexible

Historisch Museum Bern

- Unique programme strategy- branding the famous historical person (Albert Einstein) and developing a collection or even a special museum on his work.
- Clear strategic plan is crucial for audience development.
- Good idea, good plan and a professional team can lead to a successful development of any cultural institution.

Kunsten '92

- Arts management strategy can be embodied in the unique mission of the organisation- in the case of Kunsten '92, it is acting in favour of the interests of the culture sector.
- Every organisation should put emphasize on the importance of the advocacy and political lobbying in the sphere of culture. (This is largely marginalized in Bosnia and Herzegovina)
- Distribution of important information among cultural organisation can be seen as a strategy for their capacity development.

Mestna Galerija Ljubljana

- Importance of charismatic leader and team: good team is crucial for the success of the cultural organisation!
- Organisation has to be prepared to answer the challenges faced in competitive environments.
- Collecting policy of the Museum has to be pro-active and dynamic.
- Permanent collections should not be seen as static, but contrary- as a rich resource for research, branding and new artistic programmes.
- Educational activities could be seen as the strategy for getting closer to the audience.

Mladinsko Gledališče

- Example where two levels of the government are responsible for one cultural institution.
- Example of cultural institution being active political factor by putting subversive and controversial themes in its programme.
- Cutting-edge and experimentation as an arts management strategy.
- Focus on teamwork, "ensemble energy", instead of star domination.
- International support and recognition seen as crucial strategy both for international and local recognition of the cultural institution and its development.
- Paradox common in many countries of former Yugoslavia: Mladinsko was relatively marginalized in Slovenia, while abroad it successfully represented Slovenian art, culture and even the country itself.

The Red House

- Good example of public-private initiative in a post-communist country.
- Interesting model- combination of cultural and social/political issues in the programming of the cultural centre.
- A place for a public debate on marginalizes topics.
- The entrepreneurial aspect of the centre is important for its sustainability (Red café and hotel).
- Cooperation on local, but also on international level is a strong point of the centre.
- Importance of charismatic leaders in achieving the missions and the goals.
- Strategic thinking and planning is the key for audience development.

- Diversify sources of funding (they have support from the public institutions, but also number of international donors and funders).

The Royal Library of Belgium

- IT Revolution makes huge changes in the library sector and the challenges are big. Adjusting to the environmental changes is not only an issue of money, but before all, a question of personal learning and development.
- Manager of cultural organisation should offer the vision and the strategy for adaptation to new circumstances in the environment.
- Implementation of the organisational change within a cultural institution should be done gradually, with the consideration of age and motivation of the all staff members.

Tolhuistuin

- A building for the centre could be acquired via public-private partnership, which is a common model in Europe- government guarantees that the cultural institution will pay the rent to commercial company with low rental fee.
- Granting empty industrial spaces to artists- this common practice in Europe could become a model for government support for arts and culture.
- When starting new cultural organisations, making different investment partnerships is crucial. Making experiments and innovations can be a risk, but could also become an enormous success strategy of organisations.
- Unique combination of “high” and “low” art, amateurs and professionals together, can be seen as interesting programming strategy of the community arts centre.
- Initiative of the charismatic leader is always crucial. He/she has to be engine behind the organisation.
- The direct contact with the local community is essential for the success of the community arts centre.

The Zentrum Paul Klee

- Museum organisations should think beyond the concept of traditional museum. They can select a strategy of becoming a leading centre of competence worldwide for research, mediation and presentation of one famous artist or other historical figure relevant for their local context.
- Branding strategy that is becoming common nowadays is engaging the world famous architect to make a project for the new museum building, who will raise the value of the institution and the location of the museum.
- Diversification of the programmes is the key for audience development and for the sustainability of such a Zentrum.
- It is good example of model of funding. They are getting resource from local, cantonal or federal authorities, as well as from private sponsors and donors.
- Teamwork is the recipe for institutional success.
- Volunteerism is one of the aspects that this Zentrum is implementing as a key strategy for development of the organization. Approximately, 40% of the work in the Zentrum is done by volunteers.

5.2. Recommendations

The authors of this Report do not want to give deterministic and dogmatic recommendations, because we take into account the peculiarity of the contexts and organisational missions. However, we would like to emphasize several issues that are of great importance for every cultural organisation that we have analysed in this Report and could be applied to the BiH cultural institutions. The recommendations are based on quantitative and qualitative analyses. They are as following:

- Strategic planning as a key instrument for development of cultural organizations (all analyzed institutions have it as a main instrument of their internal policy).
- Strong communication with local community/ audience.
- Programs relevant to local context.
- Adaptive capacity and flexibility based on the evaluation of the work
- Striving to achieve artistic excellence on the one hand, but also having programmes for amateurs on the other.
- Charismatic leadership is crucial and should not be politically influenced.
- Organisation should always consider the options available for public-private partnerships as model of the future investment projects and financing models .
- Entrepreneurial spirit should be developed within organisations (sustainability).
- New branding of old cultural institutions and redesign of traditional institutions (using famous artists as a starting point of development of an institutions/organization. For example branding a museum with the name and work of Ivo Andric, Mesa Selimovic, etc....)
- Active participation of citizens in the decision-making processes within the organizations.
- Diversified sources of funding (public, private, sponsorship, etc...)
- Constant transfer of knowledge among staff in needed fields (ICT, digitalisation, management, branding, PR, audience development, etc...)
- Cooperation with different organisations in cultural field and other fields at different levels (local, entity, state, or international level)
- Diversification of programmes (education, social topics, health, etc.)
- Integrative programme approach (interdisciplinary approach).
- Experimentation and social and political engagement.
- Importance of good internal communication (data bases, software, ets...).
- Developing strategies for audience development (educational activities for new audience).
- Organisations' web sites as very important and new way of communication should be: transparent, effective, maintained, accessible, user-centred, responsive, multilingual, managed and preserved.
- Advocacy activities and involvement in design and implementation of cultural policy.

CHAPTER 6: APPENDIXES



6. Appendixes

- 6.1 List of 11 Cultural Institutions from EU and Switzerland with contacts.....79
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APPENDIX 6.1 LIST OF CULTURAL INSTITUTIONS / ORGANISATIONS FROM EU AND SWITZERLAND PARTICIPATING IN THE PROJECT

INSTITUTION / ORGANISATION										
	Person involved in the project	Founding date	Address	Phone Number	Fax	Email	Website	2010 Operating budget	2011 Operating budget	2012 Forecast Operating budget
CANKARJEV DOM Cultural and Congress Center, Slovenia	Mr. Dimitrij Rotovnik	1981	Prešernova cesta 10, Ljubljana	+386 1 241 7100	+386(0)12 417295	mitja.rotovnik@cd-cc.si	www.cd-cc.si	13.000.000 €	13.400.000 €	13.000.000 €
MUSEUMS AND GALERIES OF LJUBLJANA, Slovenia	Ms. Maja Kovač	1935	Gosposka 15, Ljubljana	+386 1 24 12 500	+386 1 24 12 540	info@mgml.si	www.mgml.si	2.350.000 €	2.300.000 €	2.400.000 €
MLADINSKO THEATRE, Slovenia	Ms. Tina Malič	1955	Vilharjeva 11, Ljubljana	+386 1 3004 900	+386 1 3004 901	info@mladinsko-gl.si	www.mladinsko.com	2.124.792 €	2.598.856 €	2.570.722 €
THE RED HOUSE Centre for Culture and Debate, Bulgaria	Ms. Tzvetelina Iossifova and Ms. Dessislava Gavrilova	1996	Ljuben Karavelov 15, Sofia	+359 2 988 81 88, +359 2 986 44 16	+359 2 988 81 88, 986 44 16	directors@redhouse-sofia.org / info@redhouse-sofia.org	www.redhouse-sofia.org	160.268 €	175.428 €	160.000 €
ZENTRUM PAUL KLEE BERN, Switzerland	Ms. Ursina Barandun	2005	Monument im Fruchtländ 3, Bern	+41 31 359 01 01	+41 31 359 0102	ursina.barandun@zpk.org	www.zpk-org	N/A	12 millions CHF	N/A
HISTORISCHES MUSEUM BERN, Switzerland	N/A	1894	Helvetiaplatz 5, Bern	+41 31 350 77 11	+41 31 350 77 99	info@bhm.ch	www.bhm.ch	N/A	N/A	N/A
KUNSTEN '92, The Netherlands	Ms. Marianne Versteegh	1992	Herengracht 62, Amsterdam	+31 62 0539299	N/A	marianneversteegh@kunsten92.nl	www.kunsten92.nl	100.000 €	200.000 €	N/A
DE TOLHUISTUIN, The Netherlands	Mr. Chris Keulemans	2008	Buiksloterweg 5, Amsterdam Noord	+31 20 4862635 / +31 65 1123176	N/A	chris@tolhuistuin.nl	www.tolhuistuin.nl	700.000 €	800.000 €	1.300.000 €

APPENDIX 6.1 LIST OF CULTURAL INSTITUTIONS / ORGANISATIONS FROM EU AND SWITZERLAND PARTICIPATING IN THE PROJECT

EYE Film Institute, The Netherlands	Mr. Ido Abram	1946	PO Box 74782, 1070 BT Amsterdam	+31 20 5891 400	+31 20 6833401	info@eyefilm.nl	www.eyefilm.nl	13 millions €	13 millions €	11 millions €
ROYAR LIBRARY OF BELGIUM, Belgium	N/A	1834	Emperor Boulevard 4 – B, Brussels	+32 2 5195300	+322 5195610	info@kbr.be	www.kbr.be	N/A	7.252.000 €	N/A
CENTRE FOR FINE ARTS BOZAR, Belgium		N/A	Rue Ravensteinstraat 23, Brussels	+32 2 507 83 89	N/A	info@bozar.be	www.bozar.be	N/A	N/A	N/A



ABOUT THE METHODOLOGY

The Capacity Assessment Tool is created as a self-assessment instrument that allows identifying capacity strengths and challenges in regard to four aspects of the institution/organisation (hereinafter: 'organisation'):

- Leadership Capacity - the ability of the organisational leaders to inspire, prioritise, make decisions, provide direction, and innovate solutions to problems;
- Adaptive Capacity - the ability of the organisation to monitor, assess, and respond to internal and external changes;
- Management Capacity - the ability of the organisation to ensure the effective and efficient use of organisational resources;
- Operational Capacity - the ability of the organisation to implement key organisational and programmatic functions.

The idea of the tool is to allow establishment of capacity building goals and as such, it is primarily a diagnostic and learning tool.

The questionnaire was composed of 60 questions among which there were 'open-end' questions related to the administrative data of the organisation, its status, domain of work, target groups, activity level, and themes addressed through the organisation's programmes; and other questions requesting the respondent to rate the level to which a certain statement is accurate in regard to the organisation.

In order to gather relevant information, the confidentiality of personal information of all respondents was guaranteed.

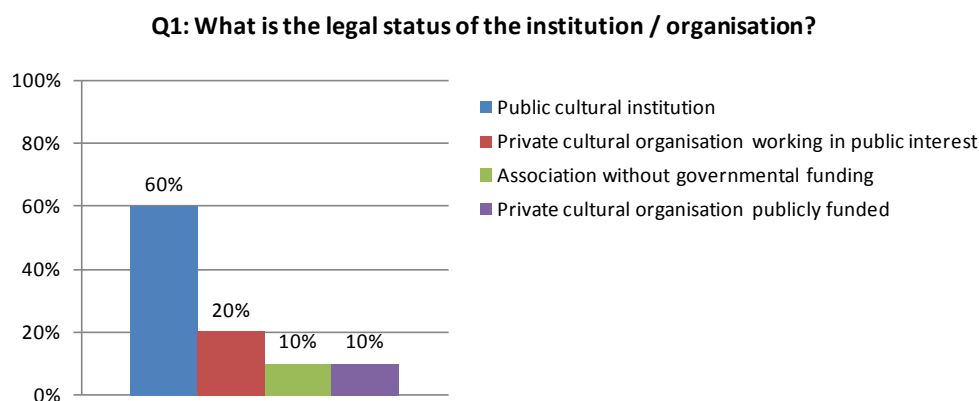
The questionnaire was sent in an electronic form via e-mail. Each respondent needed provide answers to all questions by: i) writing the answers in a designated place, or ii) by ticking an answer or iii) bolding the text of choices. About 30 minutes were required to complete the questionnaire, which was later sent to info@multimedia.org.mk and akcija.sarajevo@gmail.com.

RESULTS

The first set of results is related to the Administrative information of the researched cultural organisations.

Chart 1 presents the legal status of the researched organisations.

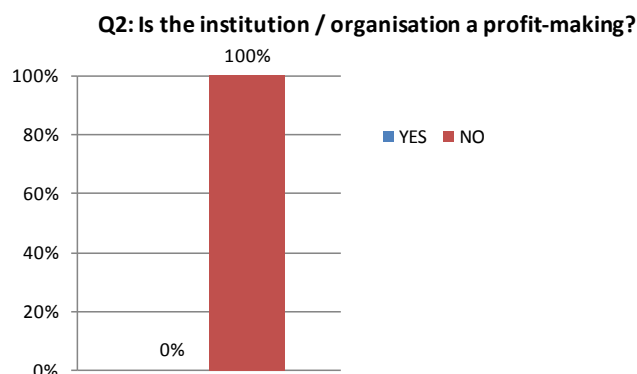
Chart 1: Legal status of the researched organisations.



According to the results, 60% of the researched entities are public institutions, 20% are private organisations working in public interest while 10% are either associations without governmental funding or private organisations which are publicly funded. The results represent diversity in the legal status of the researched population of cultural organisations and allow examination of different models and characteristics which can be transferred in the cultural context in Bosnia and Herzegovina.

Chart 2 presents the profit-making aspect of the researched organisations.

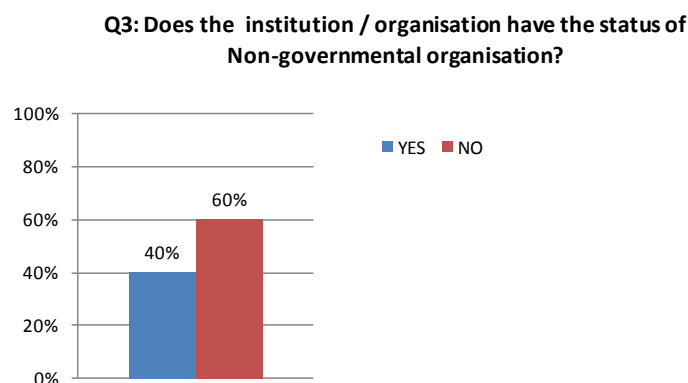
Chart 2: Profit-making aspect of the researched institutions / organisations.



Based on the results, none of the researched cultural organisations is profit-making. This is in accordance with the precondition required for their involvement in the project.

In the following Chart, the results related to the ownership of non-governmental status of the researched organisations are presented.

Chart 3: Non-governmental status of the researched cultural institutions / organisations.



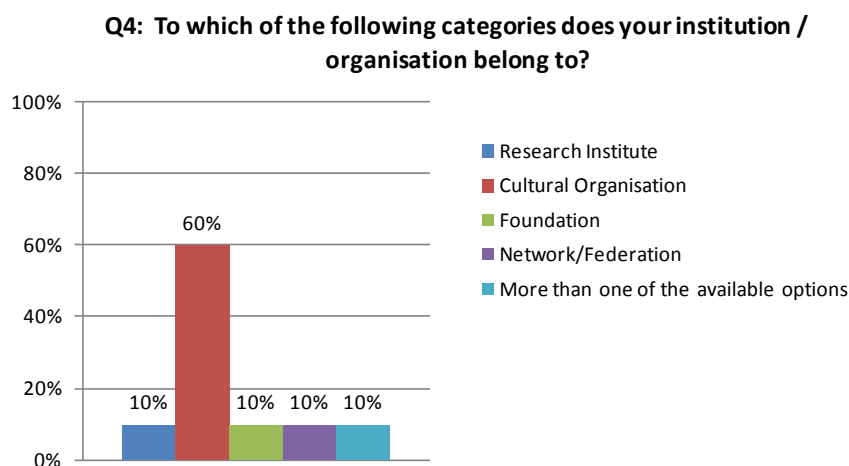
According to the results, 60% of the researched organisations do not have the status of non-governmental organisation, while the remaining 40% are labelled as NGOs.

The results related to the category of cultural organisations are shown in Chart 4.

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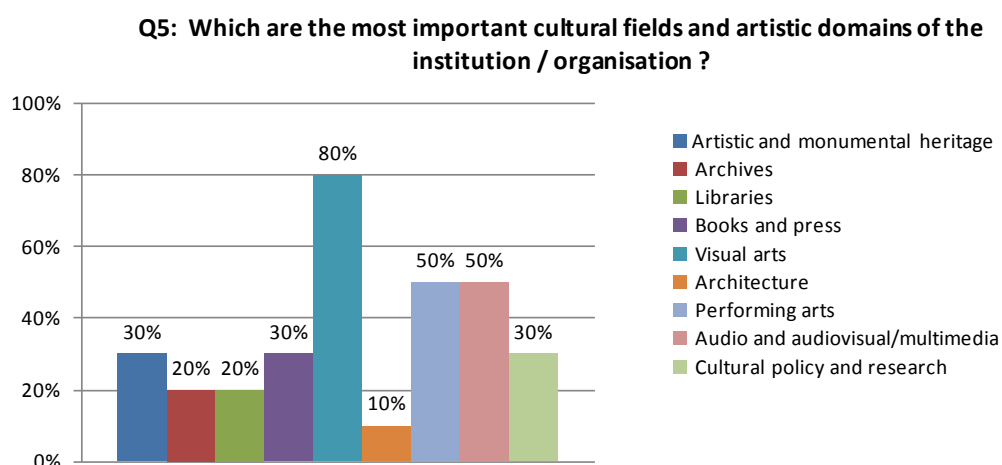
Chart 4: Category of cultural institutions / organisations.



Based on the results, 60% are cultural organisations, 10% are research institutes and the same percentage account for organisations which are foundations, networks and those which describe themselves to fit in several categories.

Chart 5 presents the most important cultural fields and artistic domains of work as reported by the organisations. The researched organisations were instructed to select all fields and domains relevant to their work.

Chart 5: Cultural fields and artistic domains of work of the institutions / organisations.

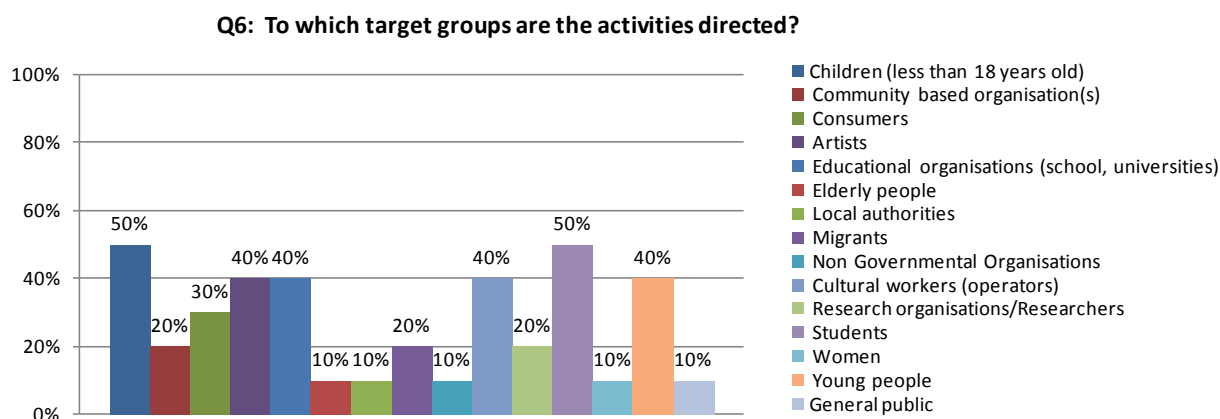


According to the results, the most important cultural field of work of the researched organisations is the visual arts domain (80%), followed by performing arts and audio, audiovisual and multimedia (50%).

Thirty percent (30%) of the organisations work in the fields of cultural policy and research, cultural heritage and publishing, while there is least interest in the fields of archiving and libraries (20%) and architecture (10%).

Chart 6 presents the target groups to which the activities of the researched cultural organisations are directed to. The organisations were instructed to select all relevant target groups in their work.

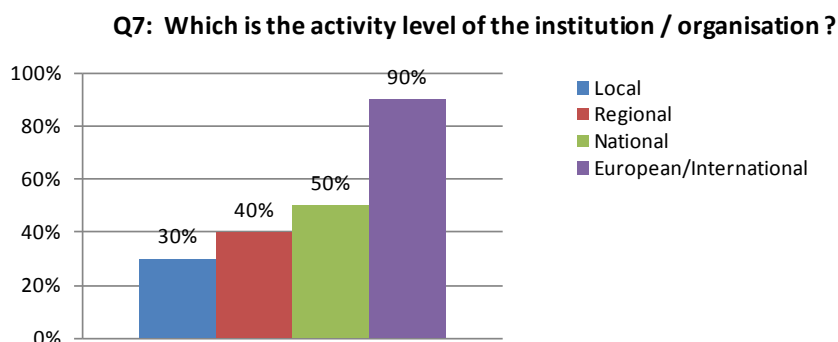
Chart 6: Target groups of the researched cultural institutions / organisations.



Based on the results, there is notable diversification of the target groups included in the activities of the researched cultural organisations. Most common target groups are children and students (50%) as well as artists, cultural workers, educational institutions and young people (40%). Lesser involvement is noted by consumers (30%), community based organisations, migrants and researchers (20%), and, women, elderly people, local authorities, NGO`s and the general public (10%). One organisation stated that it is uncommon for them to divide the target group since through their activities they address the general public. It should be noted that the alternatives of disabled people, drug users, prisoners and refugees and displaced people are not target groups of the researched entities.

The results related to the activity level of the researched organisations are shown in Chart 7. The organisations were instructed to select all relevant levels of activity.

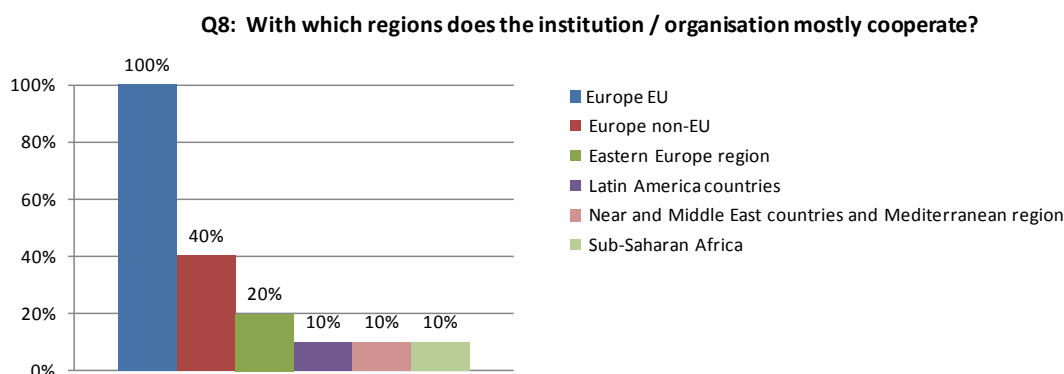
Chart 7: Activity level of the researched cultural institutions / organisations.



According to the results, most of the researched cultural organisations are active at European/International level (90%). This is followed by those active at national level (50%), at regional level (40%) and lastly at local level (30%).

Chart 8 presents the regions with whom the researched cultural organisations mostly cooperate with. The organisations were instructed to select all relevant regions of cooperation.

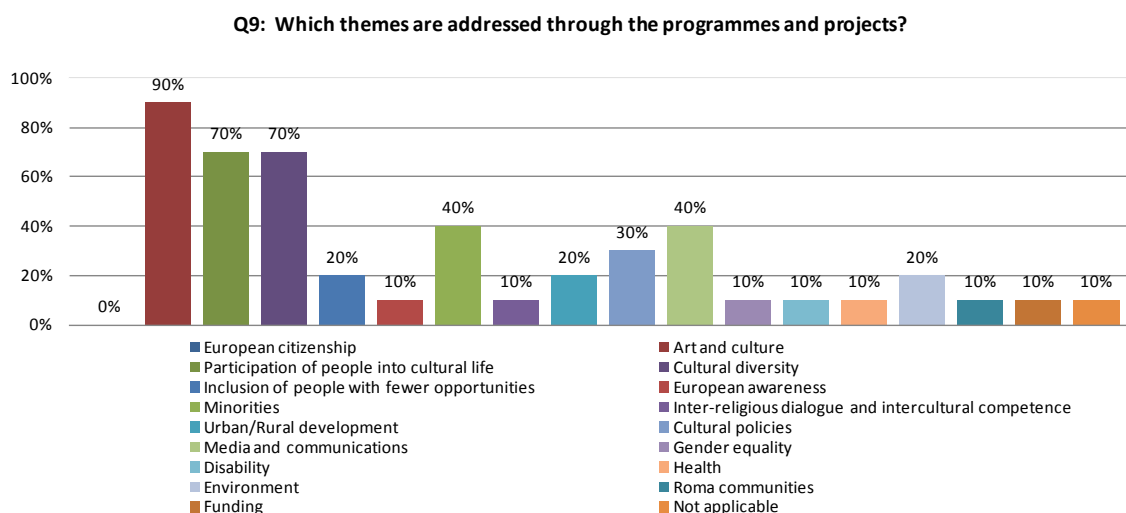
Chart 8: Regions of cooperation among the researched cultural institutions / organisations.



Based on the results, all researched cultural organisations cooperate with counterparts from EU. Forty percent (40%) cooperate with European partners from non-EU countries, 20% with partners from Eastern Europe while 10% cooperate with partners in Latin America, the Near and Middle East, Mediterranean countries or Sub-Saharan Africa. None of the researched cultural organisations cooperates with North American partners.

Chart 9 reports the themes which are addresses thought the programmes and projects of the researched cultural organisations. The organisations were instructed to select all relevant themes of their work.

Chart 9: Themes addresses thought the programmes and projects of the researched cultural institutions / organisations.



According to the results, the most important topic addressed through the programmes and projects of the researched organisations is 'art and culture', i.e. 90% of their work. Subjects such as 'participation in cultural life', and 'cultural diversity' are addressed by 70% of the organisations. 'Minorities' and 'media and communications' are popular among 40% and 'cultural policies' among 30% of the researched organisations. Other topics such as 'inclusion of people with fewer opportunities', 'urban/rural development', 'environment', 'Roma issues', 'European awareness', 'gender equality' and 'disability' are rarely present in their programmes and projects. Additionally, none of the researched organisations deals with the issue of European citizenship which is widely promoted on EU level.

Chart 10 and Chart 10a present the average number of personnel employed or engaged as part of the Executive Board or the Managerial & Administrative team of the researched cultural organisations according to the gender structure.

Chart 10: Distribution of the Executive Board by gender.

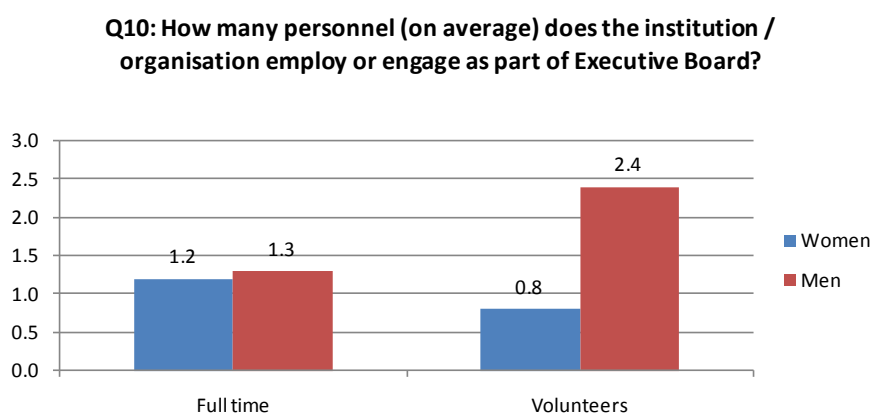
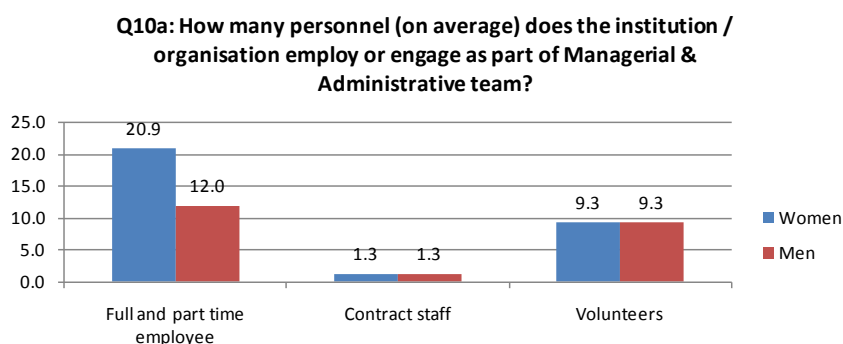


Chart 10a: Distribution of the Managerial & Administrative team by gender.



Based on the results, on average 1.2 women and 1.3 men are employed full-time as Executive Board members. Significantly higher numbers of men (2.4) in comparison to women (0.8) are voluntarily members of the Board. As part of the Managerial & Administrative team, significantly higher numbers of women (20.9) in comparison to men (12.0) are full and part-time employed in the researched cultural organisations while their numbers are equal in the contracted staff representation (1.3) and as volunteers (9.3).

Question number 11, related to the level of education of the employed or engaged staff, was variously scored (in number, percentage and qualitative judgment) which did not allow the researchers to summarise the results. However, it is noticeable that most of the staff in the researched cultural organisations has higher education; few of them have obtained post-graduate education such as MA or PhD diplomas. Those with secondary and primary education are least represented.

Overall, it can be concluded that the researched organisations are mainly public cultural institutions that work with diverse target groups and in diverse cultural fields and artistic domains, tackling a wide range of topics. Also they are mostly active on European level and cooperate with partners from EU and other European non-EU countries. Most frequently, they have Executive or Advisory Boards with mostly male members engaged on voluntary basis, while women are more often employed as part of the managerial and administrative staff.

The next set of results is related to the Leadership Capacity Assessment of the researched organisations.

Chart 12 and 13 present the percentage of researched organisations which have written mission statements, as well as the extent to which these are integrated into programmes and projects.

Chart 12: Percentage of written mission statement among the researched cultural institutions / organisations.

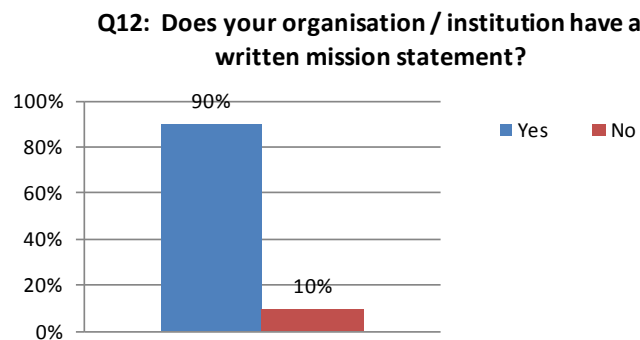
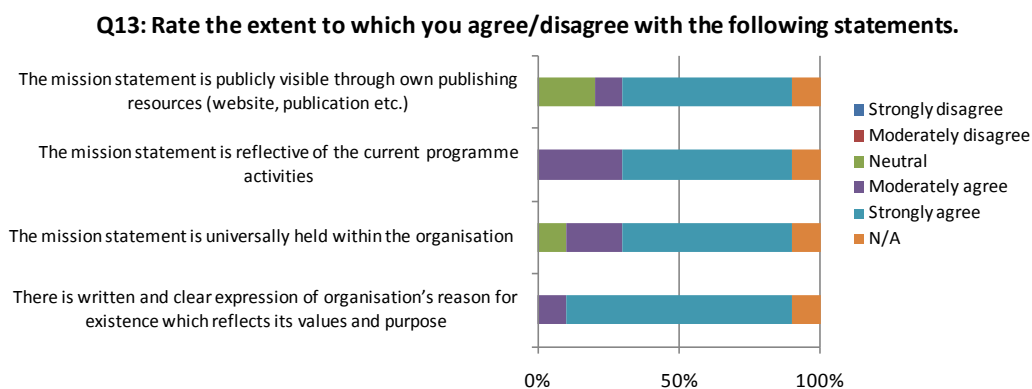


Chart 13: Extent to which the mission statement is integrated into programmes and projects.



According to the results, 90% of the researched organisations have a written mission statement.

Out of these, 80% strongly agree that there is a written and clear expression of the organisation’s reason for existence which reflects its values and purpose. Moreover, 60% strongly agree that the mission statement is universally held within the organisation and it is reflecting the current programme activities. Also, 60% strongly agree that the mission statement is publicly visible through own publishing resources (website, publication etc.).

Chart 14 and 15 present the percentage of researched cultural organisations which have a written vision statement, as well as the extent to which it is integrated into programmes and projects.

Chart 14: Percentage of written vision among the researched organisations.

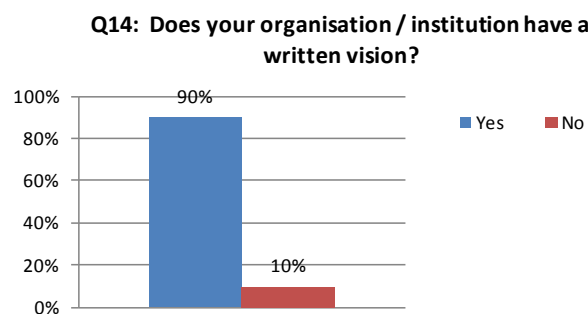
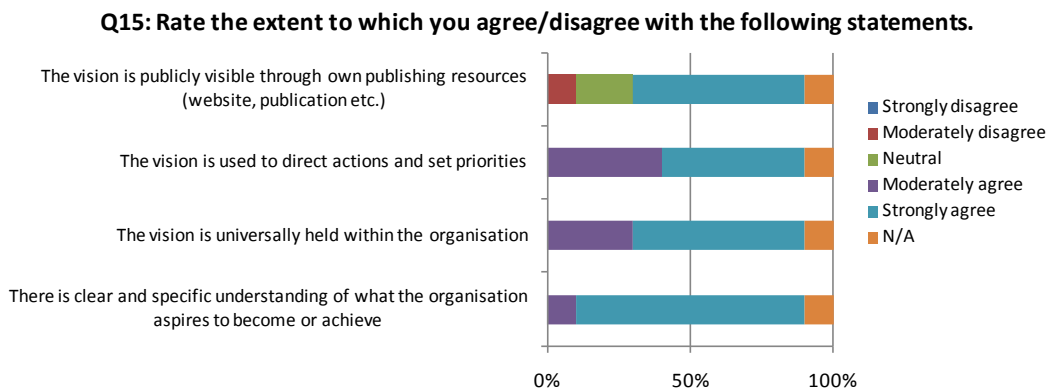


Chart 15: Extent to which the vision is integrated into programmes and projects.



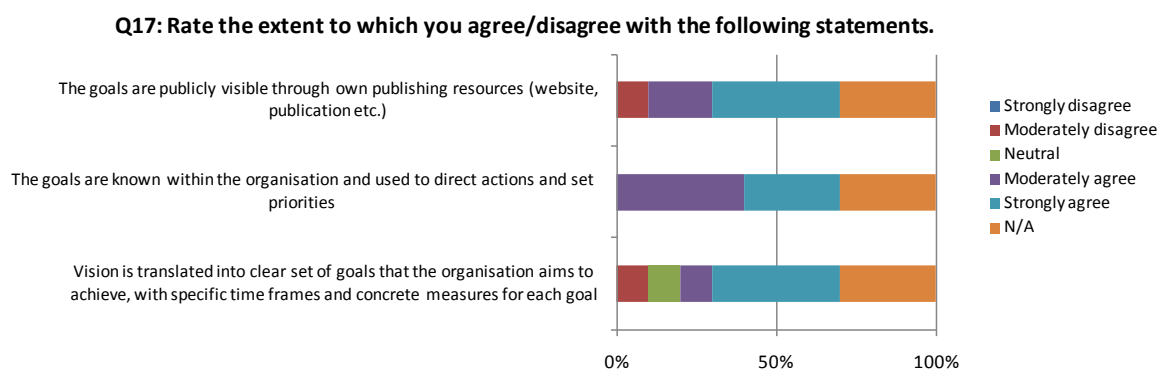
Based on the results, 90% of the researched organisations have a written ‘vision statement’.

Out of these, 80% strongly agree that there is clear and specific understanding of what the organisation aspires to become or achieve while 60% strongly agree that the vision is universally held within the organisation. Furthermore, 50% strongly and 40% moderately agree that the ‘vision’ is used to direct actions and set priorities while 60% strongly agree that the vision is publicly visible through own publishing resources (website, publication etc.).



Chart 16 and 17 present the percentage of researched organisations which have overarching goals, as well as the extent to which they are integrated into programmes and projects.

Chart 16: Percentage of overarching goals among the researched institutions / organisations.



Based on the results, 70% of the researched organisations have overarching goals.

Out of these, 40% strongly agree that the vision is translated into clear set of goals that the organisation aims to achieve within specific time frames and concrete measures for each goal while 30% strongly and 40% moderately agree that the goals are known within the organisation and used to direct actions and set priorities. In addition to these results, 40% strongly and 20% moderately agree that the goals are publicly visible through own publishing resources (website, publication etc.).

Chart 18 and 19 present the percentage of researched organisations which have written strategic plan, as well as the extent to which it is coherent with the programmes and projects.

Chart 18: Percentage of written strategic plan among the researched cultural institutions / organisations.

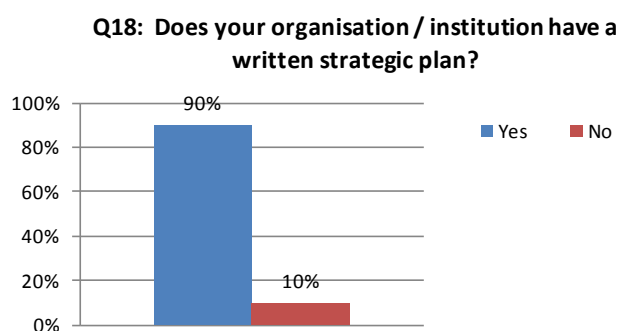
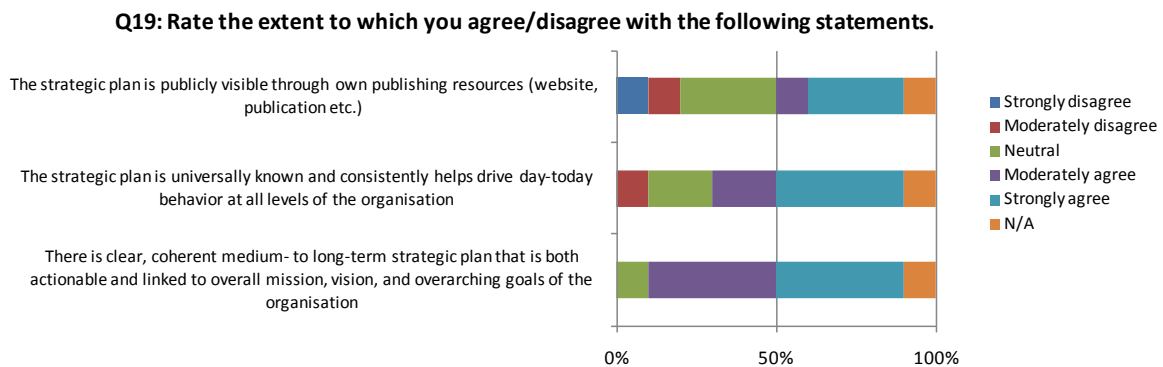


Chart 19: Extent to which the written strategic plan is coherent with the programmes and projects.



According to the results, 90% of the researched organisations have written strategic plan.

Out of these, 40% strongly and moderately agree that there is clear, coherent medium to long-term strategic plan that is both actionable and linked to overall mission, vision and goals of the organisation. Additionally, 40% strongly and 20% moderately agree that the strategic plan is universally known and drives the day-to-day behaviour at all levels of the organisation while 30% strongly and 10% moderately agree that the strategic plan is publicly visible through own publishing resources (website, publication etc.).

The ratings of the capacities of the organisations in relation to the design of programme relevance and integration are shown in Chart 20.

Chart 20: Rating of the capacities of the institutions/organisations in relation to the design of programme relevance and integration.



According to the results, 50% of the researched organisations strongly and 40% moderately agree that their programmes and services are well defined and aligned with their mission and goals. Furthermore, 60% strongly and 30% moderately agree that the programmes are clearly linked to one another and to the overall strategy while 40% moderately and 30% strongly agree that there is frequent assessment and adaptation of the existing programmes.

In addition to these results, 50% strongly agree that their programmes are consistent with the needs of the community and 50% moderately agree that they use innovative and new technologies into programme implementation. Sixty percent (60%) of the researched organisations strongly agree that they receive feedback on the programmes and the services from their audience/clients or the community.

Chart 21 and 22 present the percentage of researched organisations which have an Executive Board, as well as the capacity of its members and management process.

Chart 21: Percentage of Executive Board among the researched institutions / organisations.

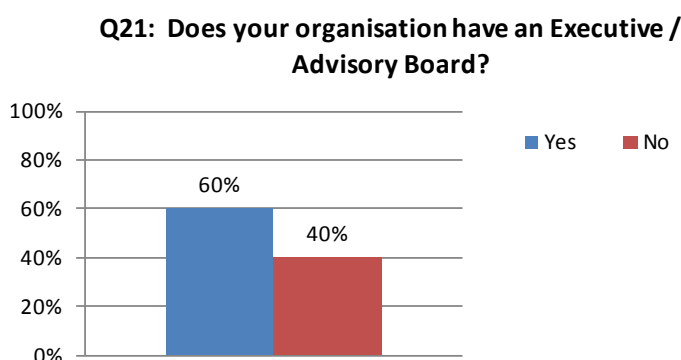
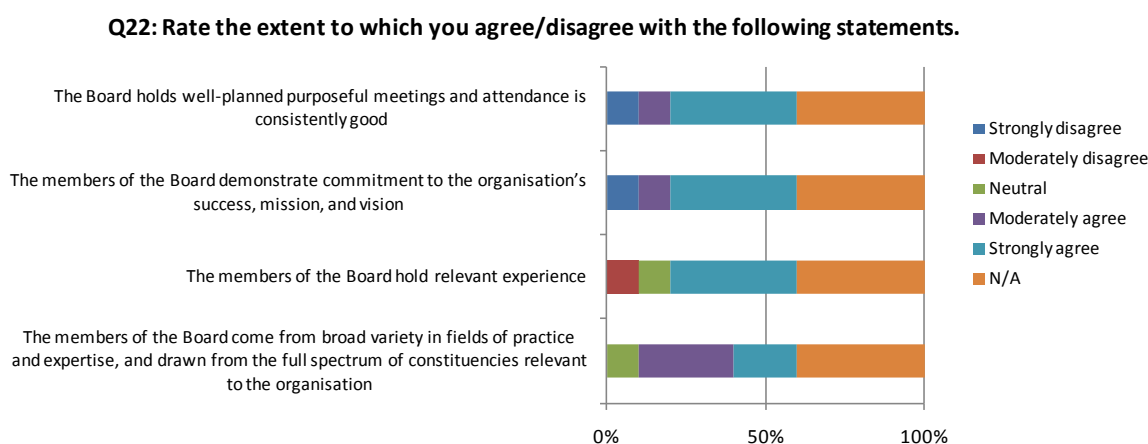


Chart 22: Rating on the capacity of the Executive Board members and process of managing.



Based on the results, 60% of the researched organisations have an Executive or Advisory Board.

Out of these, 20% strongly and 30% moderately agree that the Board members come from a broad variety of fields of practice. Forty percent (40%) strongly agree that the Board members have relevant experience, demonstrate commitment to the organisation's success, mission, and vision and have meetings which are well-planned and purposeful.

Chart 23 presents the ratings of the Executive Board governance, involvement and support.

Chart 23: Rating of the Executive Board governance, involvement and support.

Q23: How would you assess the Executive Board governance, involvement and support for the organisation?



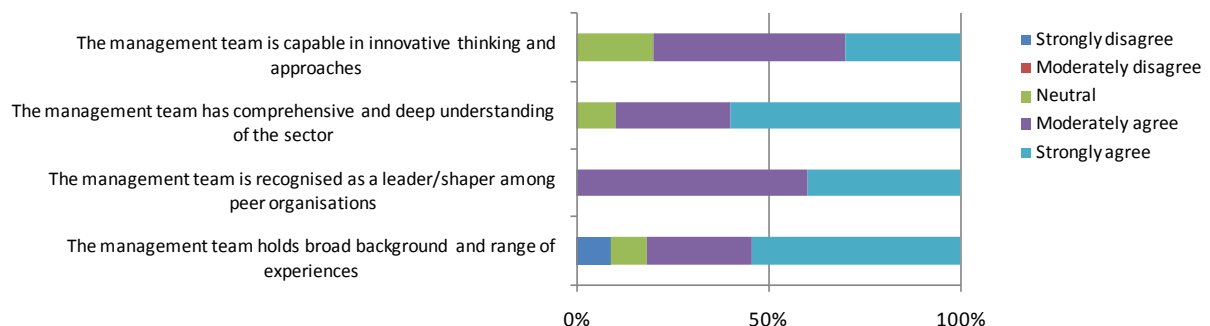
According to the results, 30% of the researched organisations that have an Executive Board strongly and 20% moderately agree that there are clear and defined Board roles. Moreover, 20% both strongly and moderately agree that the Board actively defines performance targets or provides direction, support, and accountability of the organisational leadership, while 40% strongly agree that the communication between the Board members and the organisational leadership reflects mutual respect.

Forty percent (40%) strongly agree that the Board fully participates in major decisions related to the organisation although only 20% both strongly and moderately agree that their Board is timely informed about all organisational matters. In addition to these results, 30% moderately agree that the Board is empowered and prepared to hire or fire the Executive Director of the organisation and only 10% strongly agree that there is periodical evaluation of the work of the Board.

Chart 24 presents the ratings of the management team experience.

Chart 24: Rating of the management team experience.

Q24: How would you assess the management team experience and standing?



According to the results, 60% of the researched organisations strongly agree that the management team has broad background and range of experiences and 40% strongly agree that the management team is recognised as a leader/shaper among peer organisations.

In addition, 60% strongly and 30% moderately agree that the management team has comprehensive and deep understanding of the sector while 30% strongly and 50% moderately agree that the management team is capable in innovative thinking and approaches.

Chart 25 reports the ratings of the organisational leadership and effectiveness.

Chart 25: Rating of the organisational leadership and effectiveness.

Q25: How would you assess the organisational leadership and effectiveness?



According to the results, 70% of the researched organisations strongly and 30% moderately agree that the staff shows commitment to the organisation and its vision and is responsive to opportunities from others to work together. In addition, 50% both strongly and moderately agree that the staff is confident and shares own experience and expertise while 50% strongly and 30% moderately agree that the staff welcomes ambiguity and is comfortable in dealing with the unknown. Moreover, 40% strongly and 60% moderately agree that the staff considers financial impact of all decisions while 60% strongly and 30% moderately agree that the organisation is viewed by staff as inspiring and motivating. Lastly, 60% of the researched organisations strongly agree that they have the ability to motivate community members into action.

The next set of results is related to the Adaptive Capacity Assessment of the cultural organisations.

Chart 26 and 27 present the percentage of organisations which are involved in strategic planning process, as well as the ratings of its importance for the organisational management.

Chart 26: Percentage of researched organisation which have undergone through a strategic planning process.

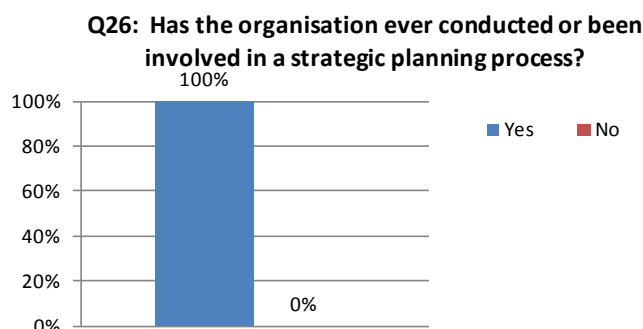
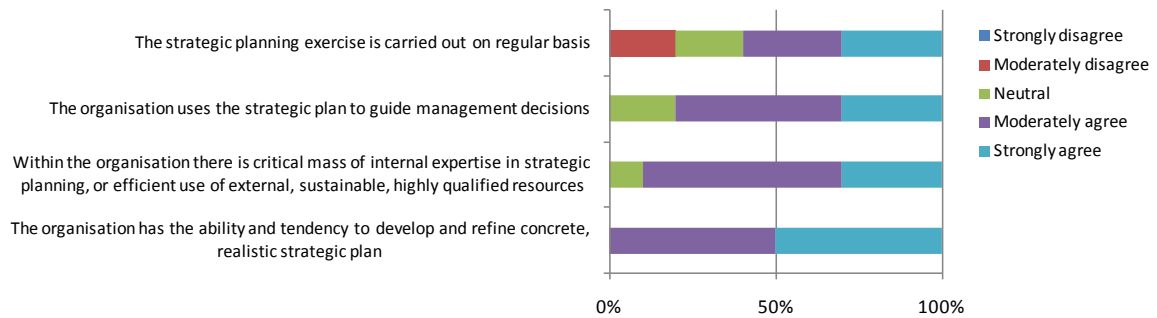


Chart 27: Extent to which strategic planning process is important for the organisational management.

Q27: Rate the extent to which you agree/disagree with the following statements.



According to the results, all researched organisations have been involved in strategic planning process, moreover, 50% either strongly or moderately agree that the organisation has the ability and tendency to develop and refine concrete, realistic strategic plan. In addition to these results, 60% moderately and 30% strongly agree that the organisation has a critical mass of internal expertise in strategic planning. Fifty percent (50%) strongly and 30% moderately agree that the organisation uses the strategic plan to guide management decisions, while 30% either strongly or moderately agree that the strategic planning exercise is carried out on regular basis.

Chart 28 and 29 present the percentage of organisations which use research data to support programme, planning and advocacy, as well as the ratings on the knowledge management process within their regular functioning.

Chart 28: Percentage of use of research data to support programme, planning and advocacy among the researched institutions / organisation.

Q28: Does your organisation practice use of research data to support programme, planning and advocacy?

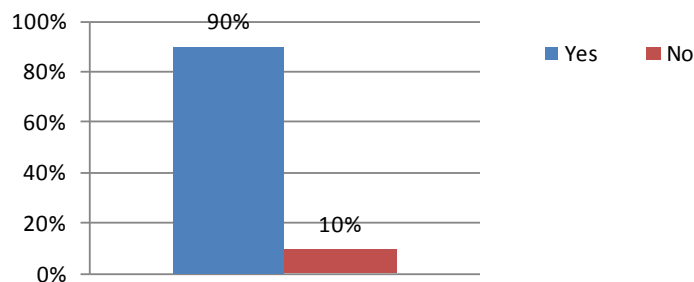
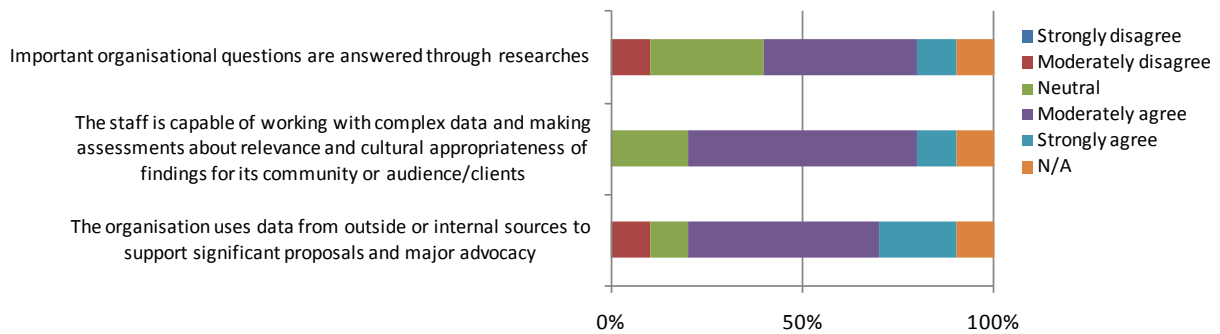


Chart 29: Rating of the knowledge management process within the researched institutions / organisation.

Q29: Rate the extent to which you agree/disagree with the following statements.



Based on the results, 90% of the organisations use research data to support programme, planning and advocacy. Out of these, 50% moderately and 20% strongly agree that the organisation uses data from external or internal sources to support significant proposals and major advocacy. Moreover, 60% moderately and 10% strongly agree that the staff is capable of working with complex data and making assessments about relevance and cultural appropriateness of findings for its community or audience/clients while 40% moderately and 10% strongly agree that important organisational questions are answered through researches.

Chart 30 and 31 present the percentage of organisations which have clearly defined and measurable outcomes for its programs, as well as the ratings of its implication into the organisational work.

Chart 30: Percentage of measurable outcomes and evaluation/performance measures among the researched institutions / organisations.

Q30: Does your organisation have clearly defined and measurable outcomes for its programs, evaluation/performance measure and organisational learning?

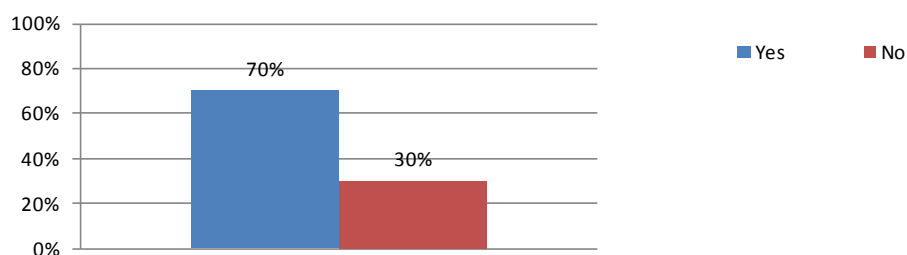
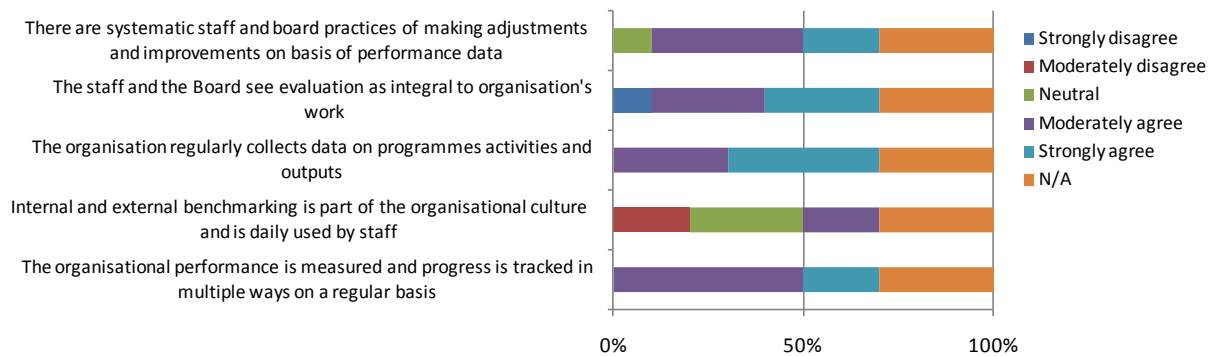


Chart 31: Rating of the status of outcomes, evaluation/performance measure and organisational learning among the researched organisations.

Q31: Rate the extent to which you agree/disagree with the following statements.



According to the results, 70% of the researched organisations have defined measurable outcomes for their programmes. Out of these, 50% moderately and 20% strongly agree that the organisational performance is measured in multiple ways on a regular basis. Moreover, 40% strongly and 30% moderately agree that the organisation regularly collects data on programme activities and outputs. However, only 20% moderately agree that the internal and external benchmarking is part of the organisational culture and is daily used by staff while 30% either strongly or moderately agree that the staff and the Board members regard evaluation as integral to the organisation's work. Lastly, 40% moderately and 20% strongly agree that there are systematic staff and Board practices of making adjustments and improvements based on performance data of the organisation.

Chart 32 and 33 present the percentage of organisations which conduct assessment of the external, environment and community needs, as well as the ratings of its status within the organisation.

Chart 32: Percentage of organisations which conduct assessment of the external, environment and community needs.

Q32: Does the organisation conduct assessment of external, environment and community needs?

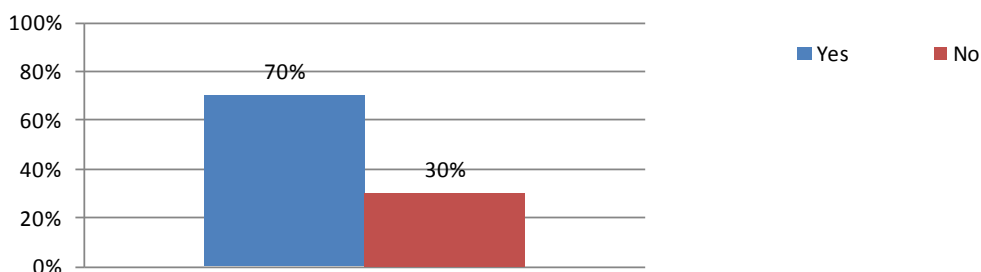
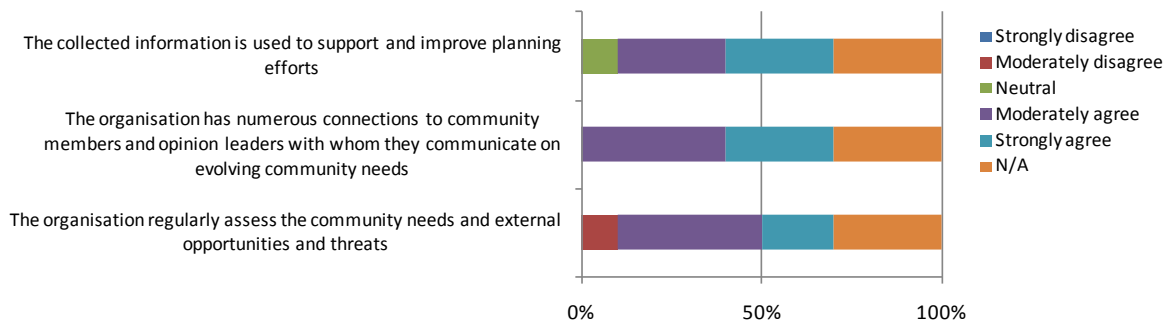


Chart 33: Rating of the use of assessment of the external, environment and community needs within the organisation.

Q33: Rate the extent to which you agree/disagree with the following statements.



Based on the results, 70% of the researched organisations conduct assessment of the external, environment and community needs. Out of these, 40% moderately and 20% strongly agree that this is done on a regular basis while 40% moderately and 30% strongly agree that the organisation has numerous connections to community members and opinion leaders with whom they communicate on evolving community needs. Thirty percent (30%) of the organisations both strongly and moderately agree that the collected information is used to support and improve planning efforts of their programmes.

The ratings of the capacity of the researched organisations in relation to influence over policy-making, partnerships and advocacy are presented in Chart 34.

Chart 34: Rating of the capacity of the organisations to influence over policy-making, partnerships and advocacy.

Q34: How would you assess the capacity of the organisation for influencing of policy-making, partnerships and advocacy?

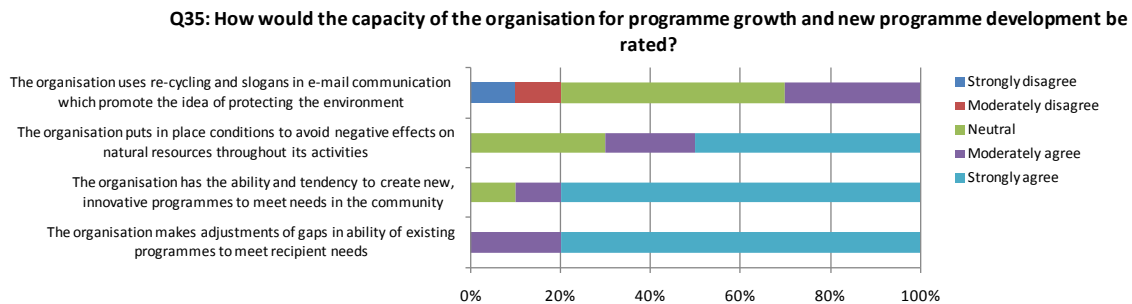


According to the results, 40% of the researched organisations strongly agree that they proactively influence policymaking at local, state, and/or national level (as deemed relevant and appropriate); moreover, 60% strongly agree that the organisation has the capacity to participate in substantive policy discussions. Similarly, 60% strongly and 30% moderately agree that they have built, leveraged, and maintained strong, high-impact, relationships with variety of relevant entities and have the capacity to build stable, long-term, mutually beneficial collaboration with diverse stakeholders on local, state, and/or national level.

Furthermore, 70% strongly agree that their advocacy work is aligned with their goals, strategy, vision and mission while 30% both strongly and moderately agree that their organisational campaign targets long-term change in the community.

Chart 35 presents the ratings of the capacity of the organisations for programme growth and new programme development.

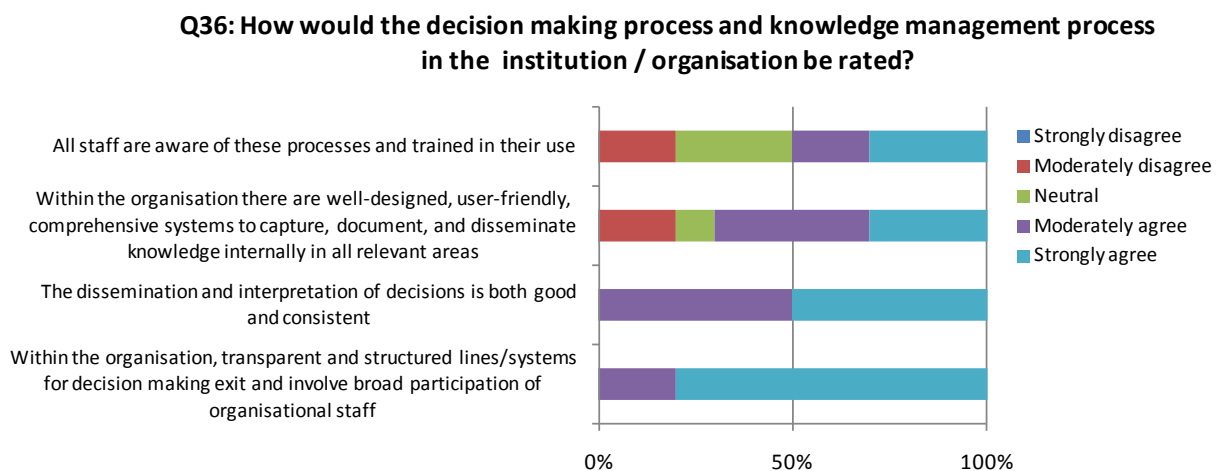
Chart 35: Rating of the capacity of the organisations for programme growth and new programme development.



According to the results, 80% of the researched organisations strongly and 20% moderately agree that they make adjustments of their existing programmes to meet needs of the targeted audience. Moreover, 80% strongly agree that they have the ability and tendency to create new, innovative programmes to address needs of the community. In addition, 50% strongly agree that their activities have the capacities to avoid negative effects on natural resources while 30% moderately agree that the organisation has the capacity to re-cycle and use slogans in e-mail communication which promote the idea of protecting the environment.

Chart 36 present the ratings of the decision making process and knowledge management process within the researched organisations.

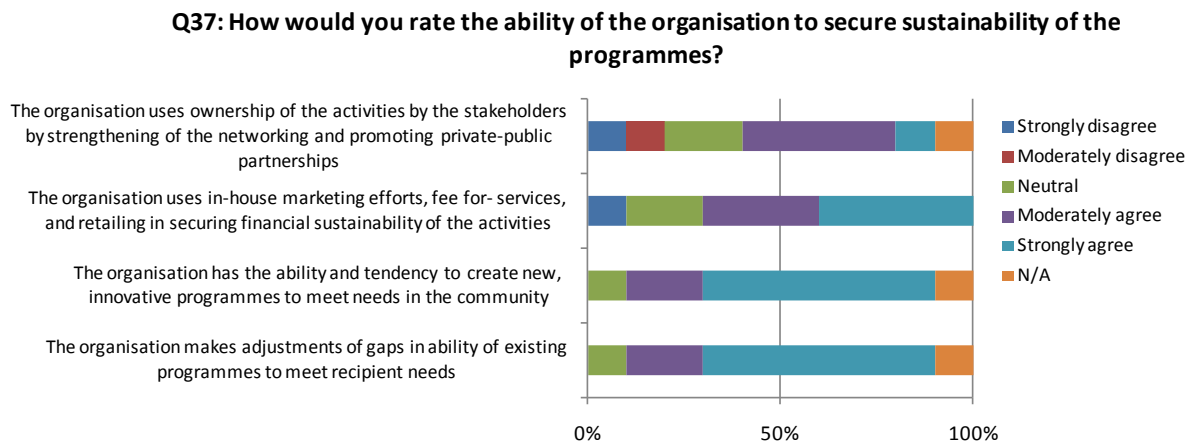
Chart 36: Rating of the decision making process and knowledge management process within the organisations.



According to the results, 80% of the researched organisations strongly and 20% moderately agree that they have transparent and structured systems of decision making which involve broad participation of the organisational staff while 50% both strongly and moderately agree that they have good and consistent dissemination and interpretation of decisions within the organisation. In the same time, 40% moderately and 30% strongly agree that the organisation has well-designed, user-friendly, comprehensive system to internally capture, document, and disseminate knowledge while 30% strongly agree that there is organisational awareness and usage of these processes into daily work.

The ratings of the ability of the organisations to secure sustainability of their programmes are presented in Chart 37.

Chart 37: Rating of the ability of the organisations to secure sustainability of their programmes.



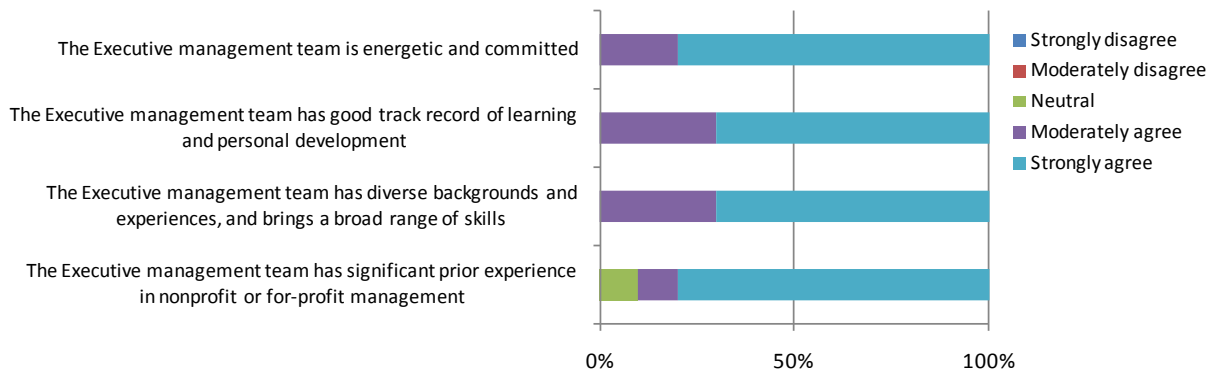
It is important to note that one organisation found some of the alternatives as incompatible for their working context. Sixty percent (60%) of the organisations strongly and 20% moderately agree that in order meet recipient needs they make adjustments in the existing programmes and are able and have tendency to create new, innovative programmes to meet community needs. Moreover, 40% strongly and 30% moderately agree that they use in-house marketing, fee for-services and retailing in securing their financial sustainability while 40% moderately and 10% strongly agree that they promote ownership of the activities by the stakeholders, strengthen networking and promote private-public partnerships.

The next set of results is related to the Management Capacity Assessment of the researched organisations.

Chart 38 presents the ratings of the executive management team in the researched organisations.

Chart 38: Rating of the executive management team in the researched institutions / organisations.

Q38: How would you rate the capacities of the Executive management team in the institution / organisation?

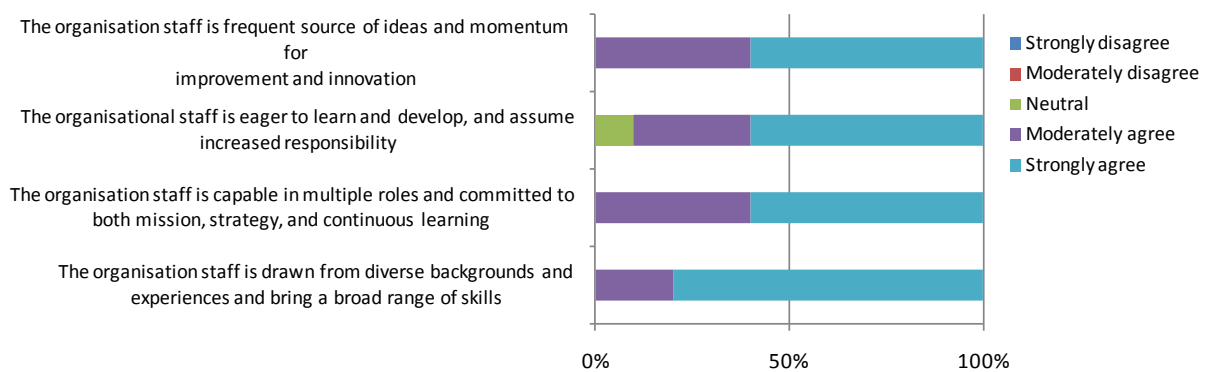


According to the results, 80% of the researched organisations strongly agree that their executive management team has significant prior experience in non-profit or for-profit management. Moreover, 70% strongly and 30% moderately agree that their executive management team has diverse background, experiences, a broad range of skills and is capable in keeping good track record of learning and personal development. Even more, 80% strongly and 20% moderately agree that their executive management team is energetic and committed to the organisational work.

Chart 39 presents the ratings of the capacities of the organisational staff.

Chart 39: Rating of the capacities of the staff in the researched organisations.

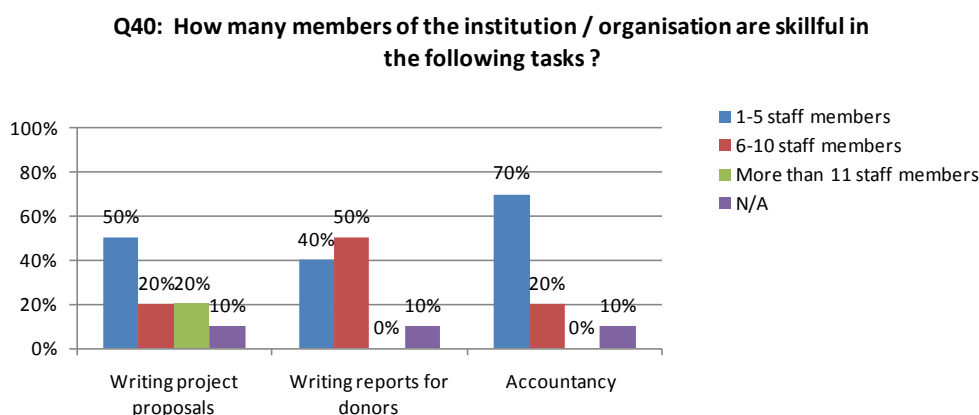
Q39: How would you rate the capacities of the staff in the instituion / organisation?



According to the results, 80% of the researched organisations strongly and 20% moderately agree that their staff has diverse background, experiences and brings a broad range of skills into the work. In addition, 60% strongly and 40% moderately agree that their staff is capable in multiple roles and committed to the mission, strategy and continuous learning within the organisation and represents source of ideas for improvement and innovation. Similarly, 60% of the researched organisations strongly and 30% moderately agree that their staff is eager to learn, develop and assumes increased responsibility.

Chart 40 presents the capacities of the staff of the organisations in writing project proposals, writing reports to donors and doing accountancy.

Chart 40: Distribution of the organisational staff by their skill for writing project proposals, reports to donors and accountancy.



It is important to note that one organisation did not provide information related to this issue. According to the gathered results, on average writing project proposals and doing accountancy is usually done by 1 to 5 members of the team while more staff members (6-10) are skilful in writing reports to donors.

Table 1, 2, 3 and 4 report on the division of tasks within the researched organisation in relation to writing proposals, fundraising, evaluation and monitoring and media contacts.

Table 1: Division of tasks within the researched organisations in relation to writing proposals

Q41a: Who in your organisation most often does writing proposals?	Percent
Executive manager	10
Project idea holders	40
Writing project proposal team	20
All members of the organisation	20
Manager and staff	10
Total	100

Table 2: Division of tasks within the researched organisations in relation to fundraising

Q41b: Who in your organisation most often does fundraising?	Percent
Executive manager/Executive Board members	60
Those who know people that give money	10
All members of the organisation	20
Manager and fundraising team	10
Total	100

Table 3: Division of tasks within the researched organisations in relation to evaluation and monitoring

Q41c: Who in your organisation most often conducts evaluation and monitoring?	Percent
Executive manager/Executive Board members	30
Staff (coordinators and assistants)	30
Monitoring and evaluation team	10
All members of the organisation	10
Manager and staff	20
Total	100

Table 4: Division of tasks within the researched organisations in relation to media contacts

Q41d: Who in your organisation most often does media contacts?	Percent
Executive manager/Executive Board members	10
Staff (coordinators and assistants)	10
PR team	40
All members of the organisation	20
Executive manager/Board and staff	10
Manager and PR team	10
Total	100

According to the results, in most cases writing projects is the task of those who have the project idea; fundraising is mainly done by the Executive manager or the Board members; evaluation and monitoring are mostly conducted by the Executive manager and the staff members while media contacts are mainly done by PR team.

Table 5, 6, 7, 8, 9, 10 and 11 present the decision making process in the researched organisations in relation to recruitment of new staff, the level of salaries and fees, firing/dismissal of staff, application of project proposals, collaborations with other organisations, membership in networks and purchasing of new equipment.

Table 5: Decision making process in the researched organisations in relation to recruitment of new staff

Q42a: Who in your organisation makes decision related to recruitment of new staff?	Percent
Executive manager	80
All members	10
Other body of the organisation	10
Total	100

Table 6: Decision making process in the researched organisations in relation to the level of salaries and fees

Q42b: Who in your organisation makes decision related to the levels of salaries?	Percent
Executive manager	70
Executive Board members	10
Other body of the organisation	20
Total	100

Table 7: Decision making process in the researched organisations in relation to firing staff

Q42c: Who in your organisation makes decision related to firing staff?	Percent
Executive manager	90
Other body of the organisation	10
Total	100

Table 8: Decision making process in the researched organisations in relation to application of project proposals

Q42d: Who in your organisation makes decision related to application of project proposals?	Percent
Executive manager	50
Executive Board members	10
All members	40
Total	100

Table 9: Decision making process in the researched organisations in relation to collaboration with other organisations

Q42e: Who in your organisation makes decision related to collaboration with other organisation?	Percent
Executive manager	10
Executive Board members	10
All members	70
Manager and Board members	10
Total	100

Table 10: Decision making process in the researched organisations in relation to membership in networks

Q42f: Who in your organisation makes decision related to membership in networks?	Percent
Executive manager	10
Executive Board members	10
All members	60
Manager and Board members	20
Total	100

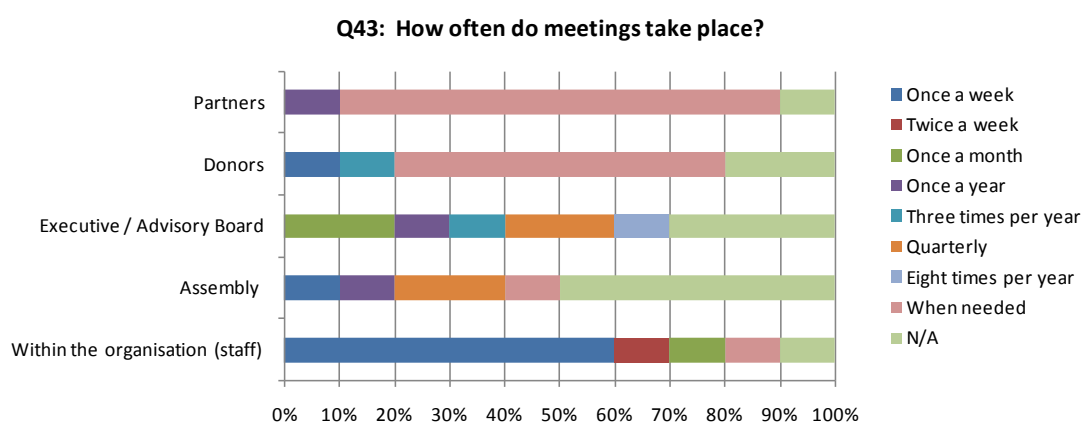
Table 11: Decision making process in the researched organisations in relation to purchasing of new equipment.

Q42g: Who in your organisation makes decision related to purchasing of new equipment?	Percent
Executive manager	50
Executive Board members	10
All members	30
Other body of the organisation	10
Total	100

According to the results, the decision making power in the researched organisations in relation to recruitment of new staff, firing staff, the level of salaries and fees and purchasing of new equipment is mainly under the authorisation of the Executive manager. Applications of project proposals are initiated by both the Executive manager and the staff members, while collaborations and membership in networks are decided by all members of the organisations.

Chart 43 presents the frequency of meetings among diverse bodies of the researched organisations.

Chart 43: Frequency of meetings among diverse bodies of the researched institutions / organisations.

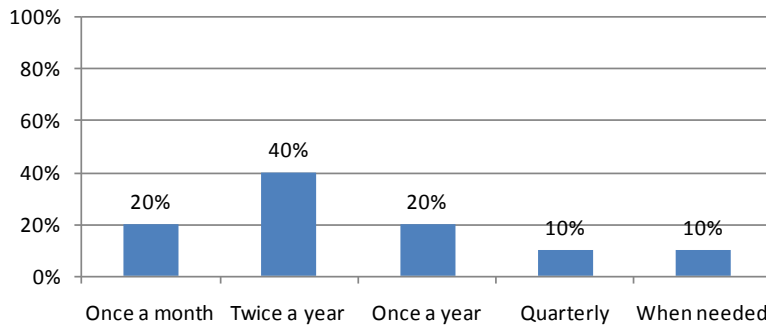


According to the results, staff meetings are mostly organised on a weekly level (60%) and rarely twice a week or on a monthly base (10%). Assembly member's meetings are mostly organised quarterly and rarely on a weekly or monthly base (10%). Executive Board meetings are most often organised on a monthly level or quarterly (20%) while meetings with donors and meetings with partners are organised when needed (60%).

Chart 44 presents the frequency of financial execution within the researched organisations.

Chart 44: Frequency of financial execution within the researched organisations.

Q44: How often analysis of the financial execution of the institution / organisation is done?

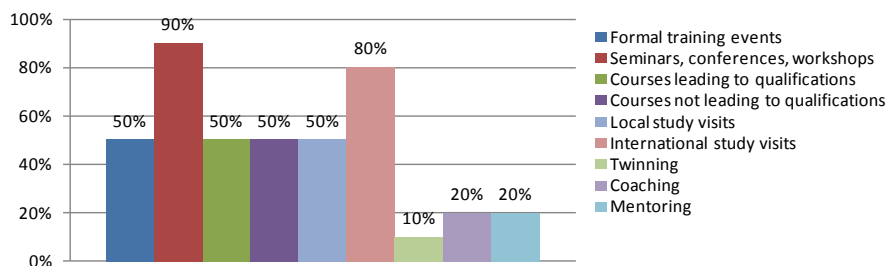


According to the results, the financial execution within the researched organisations is mostly frequently organised twice a year (40%) or both on a monthly or annual level (20%). In rare cases it is organised quarterly or when necessary (10%).

The types of development activities in which the management and staff team have been involved during the last 2 years are presented in Chart 45.

Chart 45: Types of development activities undertaken by the management and staff team of the researched organisations in the last 2 years.

Q45: What types of development activities has the management and staff team been involved in the last 2 years ?

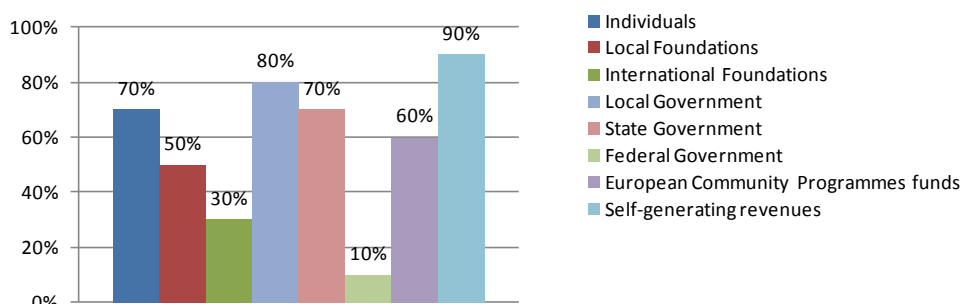


Based on the results, most frequent development activities among the management and staff team of the researched organisations in the last 2 years were seminars, conferences (90%) and international study visits (80%). Other forms such as: formal trainings, courses which either lead or do not lead to qualification, local study visits are less frequent (50%) while least frequent development activities are: mentoring and coaching (20%) as well as twinning activities (10%).

Chart 46 presents the sources of funding of the researched organisations during the last 2 years.

Chart 46: Distribution of funding sources of the researched organisations during the last 2 years.

Q46: From which of the following areas you have received funding during the last 2 years ?

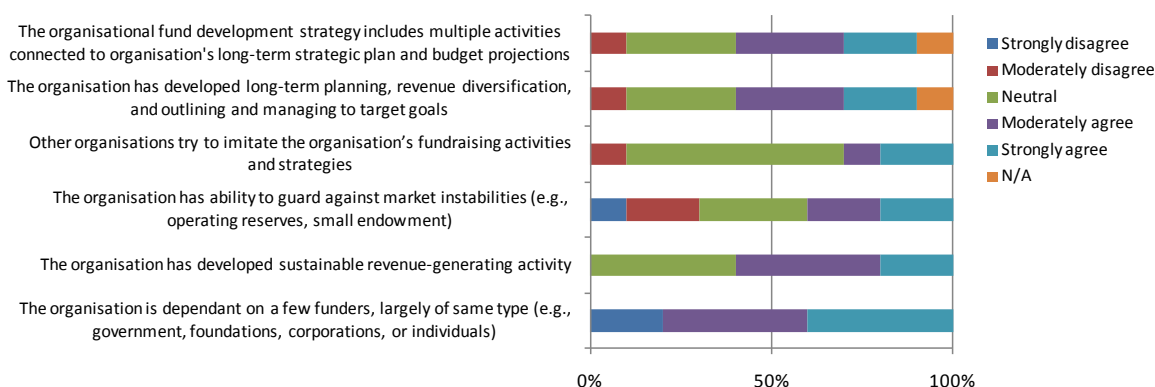


According to the results, 90% of the researched organisations during the last 2 years secured funding through self-generating revenues while other most common funding sources are local governments (80%), donations from individuals or state government funds (70%) as well as EU Community Programmes (60%) and local foundations (50%). Least used funding sources are international foundations (30%) and the federal governmental funds.

Chart 47 presents the funding model of the researched organisations, as well as the ratings of their funding development planning.

Chart 47: Rating of the funding model and funding development planning of the researched organisations.

Q47: How would you rate the funding model and fund development planning of the institution / organisation?

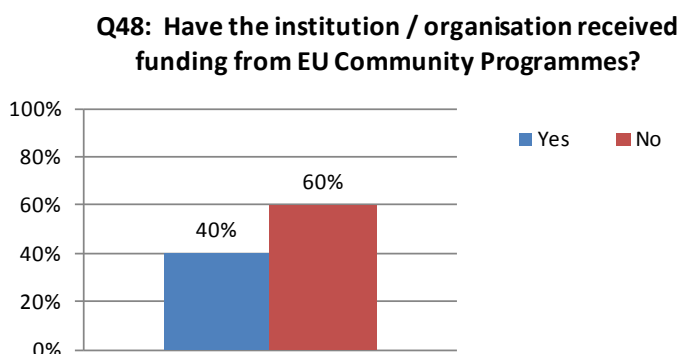


According to the results, 40% of the researched organisations both strongly and moderately agree that they are dependent on few donors, largely of same type while only 40% moderately agree that the organisation has developed sustainable revenue-generating activity. Moreover, only 20% strongly and moderately agree that they have the ability to guard against market instabilities and only 20% strongly agree that other organisations try to imitate their fundraising activities and strategies.

In addition to these results, 30% are either neutral or only moderately agree with the extent to which the organisation practices long-term planning, revenue diversification, and outlining and managing to target goals and 30% of researched organisations are either neutral or only moderately agree that their fund development strategy includes multiple activities connected to their long-term strategic plan and budget projections.

Chart 48 presents the percentage of researched organisations which have received EU funding.

Chart 48: Percentage of researched institutions / organisations which have received EU funding.



According to the results, 40% of the researched organisations have received funding from diverse EU community programmes, such as: the Culture Programme 2007–2013, MEDIA Programme of the EU, Youth Programme or other EU funding lines, as is the PHARE Access Programme.

Chart 49 presents the ratings of the human resource planning and recruitment, development and retention of staff and management among the researched institutions / organisations.

Chart 49: Rating of the human resource planning and recruitment, the development and retention practices of staff and management team among the researched organisations.



According to the results, 40% of the researched organisations moderately and 30% strongly agree that they have developed realistic and detailed HR plan while 50% moderately and 10% strongly agree that their HR plan is linked to strategic planning activities and used to guide HR activities. Moreover, 40% strongly and 30% moderately agree that their job descriptions are periodically updated and revised in response to changing organisational needs while 30% strongly and 20% moderately agree that within the organisation relevant training, coaching/feedback and performance appraisals are institutionalised. Similarly, 30% moderately and 20% strongly agree that the organisation gives attention to the practice of recruitment and promotion of managers that reflect the diversity of the community and its constituents.

Chart 50 and 51 present the percentage of researched organisations which have volunteer management as well as its application in the organisational work.

Chart 50: Percentage of researched organisations which have volunteer management.

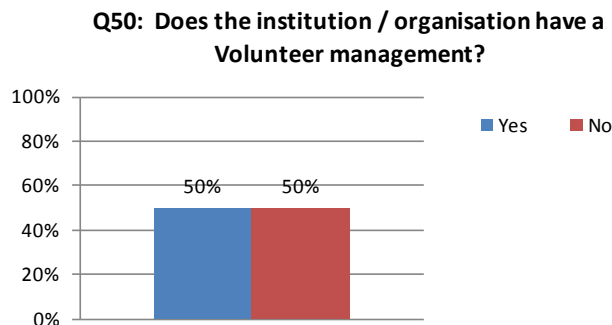
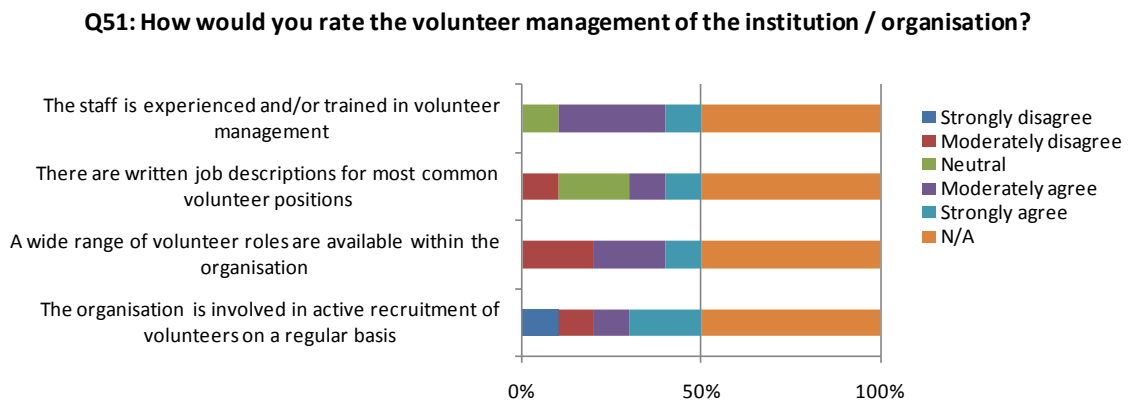


Chart 51: Rating of volunteer management application in the organisational work.



According to the results, 50% of the researched organisations have volunteer management. Out of these, only 20% strongly agree that the organisation recruits volunteers on a regular basis and 20% both moderately agree or disagree that wide range of volunteer roles are available within their organisational structure. Only 10% agree that they have written job descriptions for most common volunteer positions while 30% moderately and only 10% strongly agree that the staff is experienced and/or trained in volunteer management.

Chart 52 presents the ratings of the funding strategy of the researched organisations.

Chart 52: Rating of the funding strategy of the researched organisations.

Q52: How would you rate the fundraising strategy of the institution / organisation?



According to the results, 60% of the researched organisations moderately and 10% strongly agree that their fundraising needs are adequately covered by well-developed internal fundraising skills. Similarly, 60% moderately agree that they have access to external fundraising expertise for additional needs or explore concepts such as cause-related marketing, fee for-services and retailing for reaching budget projections and securing financial sustainability.

Chart 53 and 54 present the percentage of researched organisations which have communication strategy, as well as its inclusion into the organisational work.

Chart 53: Percentage of researched institutions / organisations which have communication strategy.

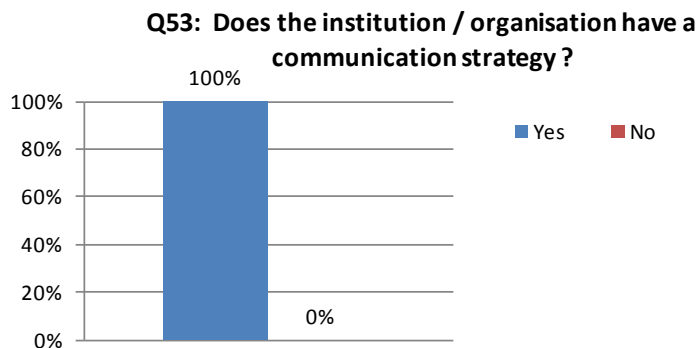
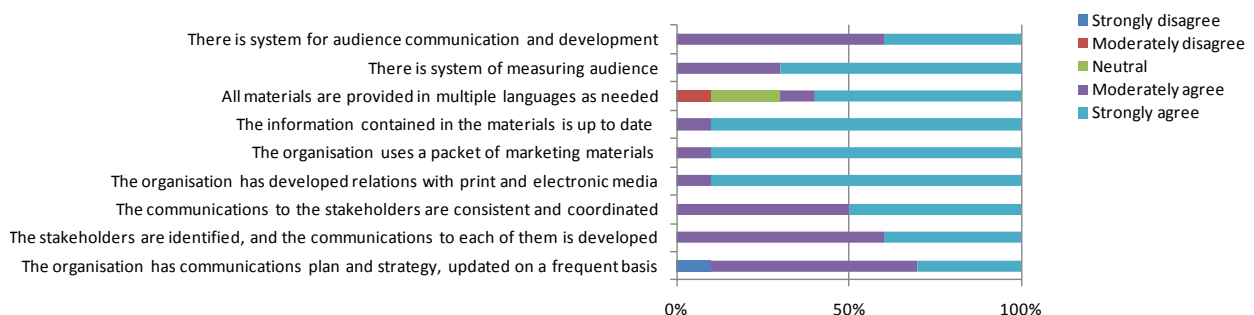


Chart 54: Extent to which the communication strategy is involved into the organisational work.

Q54: Rate the extent to which you agree/disagree with the following statements.



Based on the results, all researched organisations have a communication strategy. Sixty percent (60%) strongly and 30% moderately agree that the communication plan and strategy are frequently updated. Moreover, 60% moderately and 40% strongly agree that their stakeholders are identified and that they have developed communication channels to each of them while 50% both strongly and moderately agree that the communication with their stakeholders is consistent and coordinated. Even 90% strongly and 10% moderately agree that they have developed the relations with the print and electronic media and use a regularly updated package of marketing materials in the communication with the public and the media. In addition, 60% strongly and 10% moderately agree that all their materials are provided in multiple languages while 70% strongly and 30% moderately agree that they have developed a system for audience measurements and 40% strongly and 60% moderately agree that they have a system for audience communication and development.

Chart 55 and 56 present the percentage of researched organisations which have a website, as well as its integration into the organisational work.

Chart 55: Percentage of researched institutions / organisations which have a website.

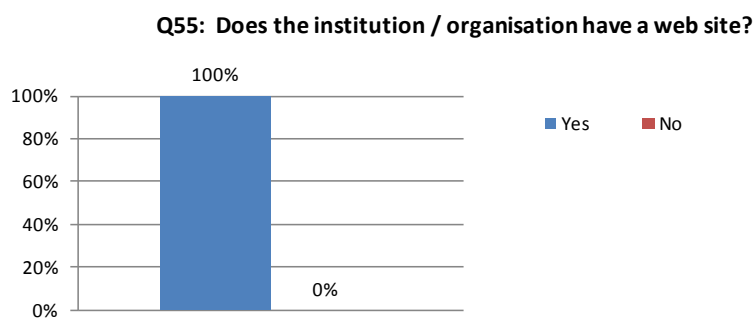
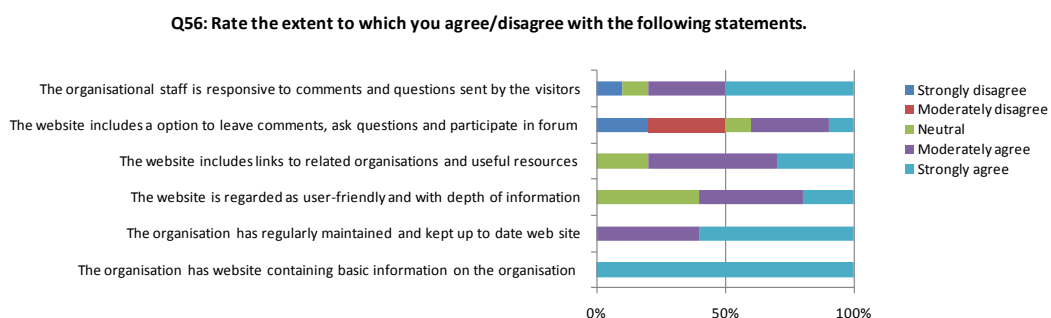


Chart 56: Extent to which the web site is involved into the organisational work.



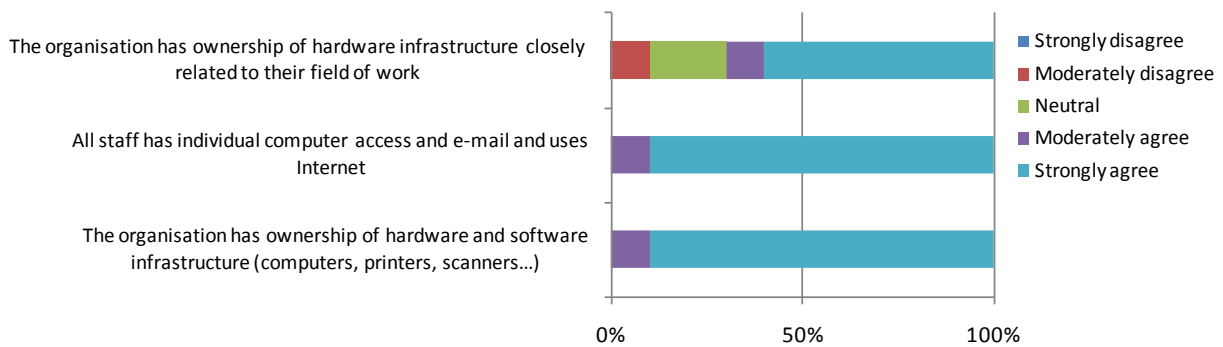
According to the results, all researched organisations have a functioning website. All of them strongly agree that the website contains their basic information while 60% strongly and 40% moderately agree that the website is regularly maintained and updated. Forty percent (40%) moderately and 20% strongly agree that their website is user-friendly and it provides depth of information of the organisational work. Similarly, 50% moderately and 50% strongly agree that their website includes links to related relevant organisations and useful resources.

Only 30% moderately and 10% strongly agree that their website includes a option to leave comments, ask questions and participate in forum while 50% strongly and 30% moderately agree that their staff is responsive to comments and questions sent by the visitors.

Chart 57 presents the characteristics of the equipment owned by the re-searched organisations.

Chart 57: Characteristics of the equipment owned by the researched organisations.

Q57: Rate the extent to which you agree/disagree with the following statements.

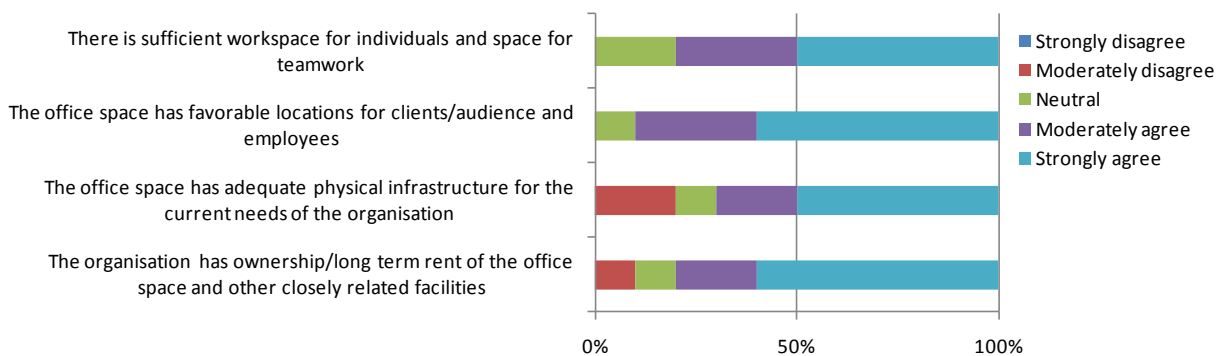


Based on the results, 90% of the researched organisations strongly and 10% moderately agree that they have ownership of hardware and software infrastructure (computers, printers, scanners...) and their team members have individual computer access, e-mail and Internet. Sixty percent (60%) strongly and 10% moderately agree they have ownership of hardware infrastructure closely related to their field of work.

Chart 58 presents the characteristics of the office space of the researched organisations.

Chart 58: Characteristics of the office space of the researched organisations.

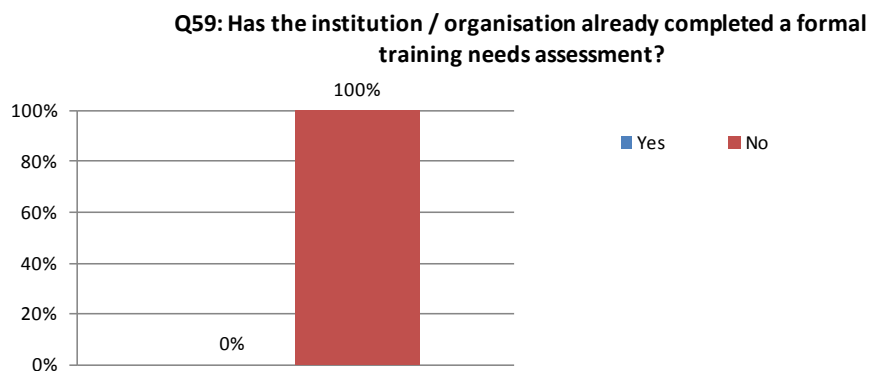
Q58: Rate the extent to which you agree/disagree with the following statements.



Based on the results, 60% of the researched organisations strongly and 20% moderately agree that they have ownership/long term rent of their office space and other closely related facilities while 50% strongly and 20% moderately agree that their office space satisfies their current needs. In addition, 60% strongly and 30% moderately agree that their office space has favourable location for clients/audience and employees while 50% strongly and 30% moderately agree that within their office there is sufficient workspace for individuals and teamwork.

Chart 59 presents the percentage of the researched organisations which have completed formal training needs assessment.

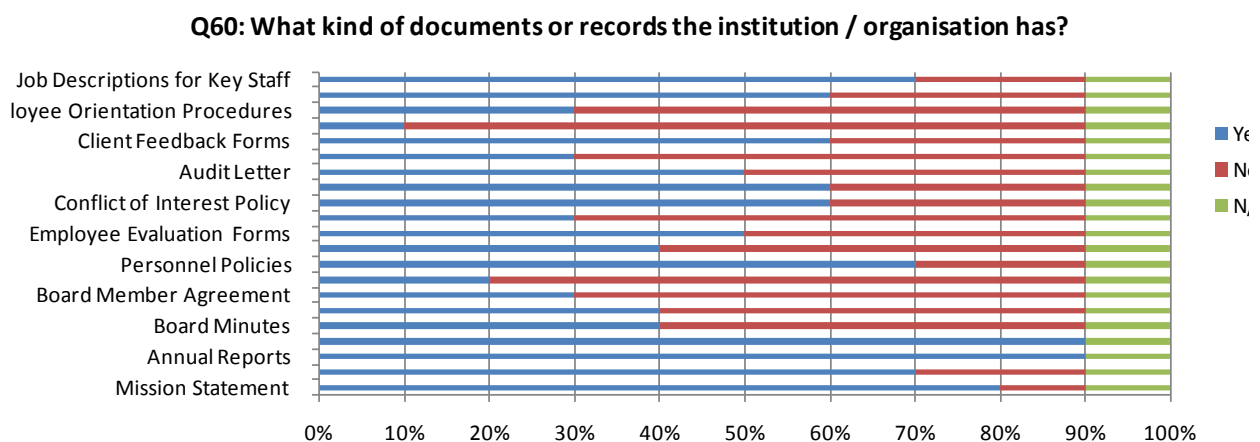
Chart 59: Percentage of the researched organisations which have completed formal training needs assessment.



Based on the results, none of the researched organisations has ever undergone through a formal training needs assessment process.

Chart 60 presents the documents/records which are produced within the organisations. The organisations were instructed to select all relevant documents that they have.

Chart 60: Types of documents/records produced within the organisations.



It is important to note that one organisation did not provide information related to this question. Out of those which have answered the question, most commonly produced documents are: budget forms and annual reports (90%), mission statement (80%), strategic plan, personnel policies and job description (70%), conflict of interest policy, fiscal policies and procedures manual, client feedback forms and financial statements (60%). Other documentation produced by the organisations includes: employee evaluation forms and audit letter (50%), board minutes, board orientation materials and executive manager evaluation (40%). Least available document is the volunteer feedback form produced by 10% of the researched organisations.

APPENDIX 6.3 WEB SITES ANALYSES OF EU AND SWISS CULTURAL INSTITUTIONS

ABOUT THE METHODOLOGY

In order to analyse the quality of cultural websites, PAC Multimedia used a content-analysis of the cultural organisations' Internet presentation based on nine principles. The principles used are as follows:

- I. Transparency
- II. Effectiveness
- III. Maintained
- IV. Accessible
- V. User-centered
- VI. Responsiveness
- VII. Multi-lingual
- VIII. Managed
- IX. Preserved

The presented coding system is based on the methodology developed in the **“Quality Principles for Cultural Websites: a Handbook”** (2005)¹ where ten principals are used. The developed coding system is a set of criteria used for assessing the compliance among the website and the principle and a checklist based on the overdraw criteria, used for assessing the website. The coding sheet involves a specific checklist for every principle to evaluate whether the specific checkpoint exists, does not exist, or is not available for the relevant website in relation to the principle discussed. It is important to note that some of the criteria overlap across the Quality Principles.

The value of the handbook is in the idea that availability of high-quality cultural websites can encourage citizens to discover and to explore the unique diversity of one's culture. Such approach can be easily transferred into the context of cultural institutions in Bosnia and Herzegovina meaning that high-quality websites of the cultural organisations from BiH can encourage domestic as well as foreign citizens to discover and explore the uniqueness of the their culture.

The analysis was performed on the web pages of the selected cultural organisations from EU and Switzerland. All of them have active web page.

CODING SHEET

The following coding sheet distributed by the abovementioned principles was used to analyse data from the web pages of the selected organisations from EU and Switzerland.

Principle I: Transparency

The transparency principle dictates that a high-quality website will:

- be clearly identifiable;
- have an obvious purpose or mission;
- be easy for the user to compare with own information requirements.

¹ “Quality Principles for Cultural Websites: a Handbook” (2005) is a joint European initiative aimed to improve the quality of online cultural content. See more at: <http://www.minervaeurope.org>



Transparency is a fundamental property of any high-quality website. There are millions of websites in existence; even using a good search engine will lead the end user to thousands of possible sites. Transparency is all about reducing user confusion and uncertainty - a transparent website will be totally clear as to its focus, its role and its content.

Criteria

The following criteria should be met if a site is to be considered transparent. The degree of transparency reflects the number of these criteria which are met; thus a site can be '75% transparent' if not all the criteria are met.

Criteria for transparency include:

- **Site name is clearly displayed in a prominent manner on home page;**
- **Site name indicates purpose and nature of site;**
- **Site URL is indicative of the purpose of the site;**
- **Mission statement exists;**
- **Mission statement appears on front page;**
- **Mission statement available in multiple languages;**
- **Easy to switch mission statement languages;**
- **Organisation name is prominently displayed;**
- **Any animation or visual display can be bypassed.**

Principle II: Effectiveness

The core of the effectiveness principle is content. A high-quality website must have content that is:

- appropriately selected and relevant;
- valid and correct;
- accompanied by appropriate commentary and supporting information;
- well-presented.

A second crucial element of an effective website is the ease with which users can navigate the material presented therein.

Criteria

The following criteria should be met if a site is to be considered effective. The degree of effectiveness reflects the number of these criteria which are met; thus a site can be '75% effective' if not all the criteria are met.

Criteria for effectiveness include:

- **User needs have been drawn up based on research involving user groups;**
- **Content selection criteria reflect the anticipated user needs;**
- **All items are correctly labeled (identified);**
- **All items are clearly linked to the correct supporting material;**
- **All supporting material is factually correct;**
- **Items and supporting material have been reviewed by experts;**
- **Item labels and supporting information are multi-lingual;**
- **All hyperlinks work as expected;**
- **Images are presented at a suitable resolution;**
- **High-resolution images are also available (subject to IPR);**
- **Home page always accessible;**
- **Site map available;**
- **Site search facility in place.**

Principle III: Maintained

This principle addresses the need for the website to deliver quality of service. It focuses specifically on the issue of currency – the information on the website must be up to date and maintained.

This means that:

- website content which becomes obsolete or irrelevant after a given date should form part of the site archive after that date;
- content that needs to be kept up to date, such as the ongoing progress of a project or initiative, should be maintained;
- content should be reviewed periodically to ensure that it is still relevant and correct. Any requirement for refreshing of content should be carried out.

Criteria

The following criteria should be met if a site is to be considered well-maintained. The degree of maintenance reflects the number of these criteria which are met; thus a site can be '75% maintained' if not all the criteria are met.

Criteria for being maintained include:

- **Content all up to date;**
- **Content removed or archived when out of date;**
- **Periodic refreshing actually taking place.**

Principle IV: Accessible

The fourth quality principle states that a quality website must be accessible to all users, irrespective of the technology they use or their disabilities, including navigation, content, and interactive elements. It:

- examines how to interpret the accessibility principle;
- outlines criteria for establishing whether or not a website is accessible to all;
- suggests a checklist of website characteristics to use to ensure open access;
- describes a number of tests which can be taken in order to verify that the website is as accessible as possible.

Criteria

The following criteria should be met if a site is to be considered accessible. The degree of accessibility reflects the number of these criteria which are met; thus a site can be '75% accessible' if not all the criteria are met.

Criteria for being accessible include:

- **The text of the site is optimised and increases the value of the site;**
- **Animation and multimedia used only where necessary;**
- **Multiple browser platforms supported;**
- **Slow Internet connection is not a major obstacle to use site.**

Principle V: User-centred

The user-centred principle focuses on the need to serve first and foremost the requirements of the end user. A web site is essentially a user facility, providing information and services to the end user, thus, it is critical that the user finds the website useful, easy to use and attractive.

User-centricity has a number of important aspects, which include:

- Relevance of content - does the user find what he/she needs?
- Interface ease of use - is the user comfortable with the manner in which content and services are presented?



- Navigation - can the user easily find what he/she wants?
- Involvement - can the user influence how the website is designed and how it evolves over time?
- Engagement - can the user contribute content which enriches the website?

Criteria

The degree of user-centricity reflects the number of these criteria which are met; thus a site can be '75% user-centred' if not all the criteria are met. The following criteria should be met if a site is to be considered user-centred:

- **Suggestions and feedback have been elicited;**
- **User feedback has been formally documented;**
- **Feedback has been fed into the design process and implemented;**
- **Online facilities exist to allow users to comment and provide feedback;**
- **User feedback fed into site reviews and rebuilds;**
- **Site includes facilities to allow users to contribute content.**

Principle VI: Responsiveness

Responsiveness is concerned with the ability for the site and the site owners to respond to user questions and suggestions. Ideally, such responses should be in an open forum arrangement, so that other users can contribute to the discussion, learn from the answers given to other users, etc. Responsiveness goes beyond the issue of user-centricity, because it includes the concept of user participation and user content production, rather than simply user consumption of content.

A responsive site adds value and interest for the end users because of its interactive nature. As users have the ability to add material to the site, to ask questions and share opinions, this makes the site more attractive.

The notion of responsiveness must be supported and implemented within the organisation. A specified member of staff must have time and resources allocated to answering queries and their management.

Criteria

- **Question-asking facility available;**
- **Response resource identified;**
- **Response service level policy has been adopted;**
- **User forum available;**
- **Forum management resource identified;**
- **Moderation process in place.**

Principle VII: Multi-lingual

Websites are means for the public to access online cultural heritage. As discussed in the accessibility principle, above, access should be universal. The greater the audience that can be reached and served by the website, the greater the value of the site is. Language can be an important barrier to access. This is particularly true for European cultural websites – there is an enormous amount of high-quality content, but there are also many different European languages.

A cultural website must aim to go beyond its national and linguistic boundaries and to serve the widest possible number of European citizens. Typically, cultural websites present the cultural resources of a particular member state or a group of its citizens. This focus may be even tighter, and present only the material held by a region, an institution, group of citizens or a particular collection.

Thus, it is natural that the site be created in a relevant language and be aimed primarily at serving the needs of a key target audience.

The audience for the cultural material goes beyond linguistic and national boundaries. A high-quality website will aim to provide at least a basic service to those who do not speak the 'mother tongue' of the website. Support for sign languages may also be considered.

Criteria

The degree of multi-linguality reflects the number of these criteria which are met; thus a site can be '75% multi-lingual' if not all the criteria are met. The following criteria should be met if a site is to be considered multi-lingual:

- **Some site content available in more than one language;**
- **Some site content available in sign language;**
- **Some site content available in non-EU immigrant languages;**
- **Site identity and profile available in more than one language;**
- **Site core functionality available in more than one language;**
- **Static content available in more than one language;**
- **Simple switching between languages;**
- **Site structure and user interface independent of language;**
- **Multi-linguality reviews take place on site.**

Principle VIII: Managed

The primary concern of this principle is to ensure that due care and attention have been paid to non-technical, non-cultural issues such as intellectual property rights (IPR) management and privacy. This principle focuses, therefore, on the ethical and legal aspects of website provision.

For cultural websites, this principle is particularly important. Cultural websites typically publish a good deal of high value content on the Internet, hence the potential for commercial and un-authorized re-use of such material is high. The wide appeal of cultural material means that IPR and rights protection must be high on the agenda for any cultural site.

The following are important areas that need to be considered if this principle is to be adhered to:

- Protection of the rights of the owners of any content published on the site;
- Protection of the privacy of the end user.

Criteria

The following criteria should be met if a site is to be considered managed. The degree of management reflects the number of these criteria which are met; thus a site can be '75% managed' if not all the criteria are met:

- **End user must actively endorse a code of conduct or access terms and conditions;**
- **Content quality is restricted;**
- **Content is watermarked digitally;**
- **Content is visibly watermarked;**
- **User privacy policy available for end user review;**
- **Has the implementation of a Creative Commons license been considered?**

Principle IX: Preserved

This principle focuses on long term preservation and how to facilitate it. An underlying reality and risk factor for all websites is the rapid evolution of technologies. This means that there is a strong likelihood that the dominant publication and rendering technologies in the medium and long-term futures will be quite different to those in use today. This in turn has the consequence that websites created today are likely to be inaccessible in the longer-term future.

This concern is of particular relevance to cultural websites, because the material presented there is typically of long term value. Cultural material is likely to be as valuable in twenty years' time as it is today, with only few exceptions. This makes a long term preservation strategy a critical part of any cultural website and a key quality indicator.

The key focus for long term preservation is the digitized cultural material that is hosted on the website. These images, multi-media displays, digital text, etc. will hold their value for much longer than the website which displays them today.

Criteria

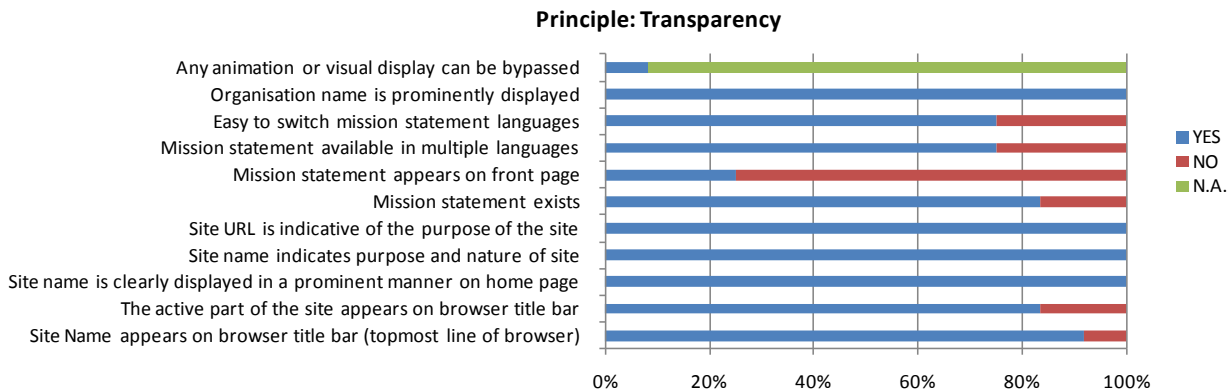
The degree of readiness for preservation reflects the number of these criteria which are met; thus a site can be '75% prepared for preservation' if not all the criteria are met. This criterion promotes the use of standard technologies and approaches.

Criteria for long term preservation include:

- **Replacement of aging media planned or ongoing;**
- **File format and presentation migration and/or emulation planned or ongoing;**
- **Website content uses standard file formats;**
- **Website uses standard presentation technologies.**

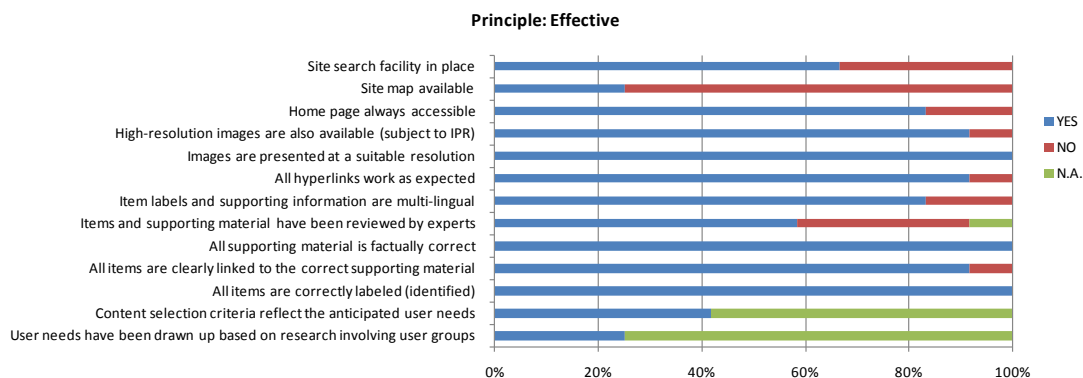
RESULTS

Chart 1 presents the status of the web pages of the researched organisations in relation to the principle: **Transparency**.



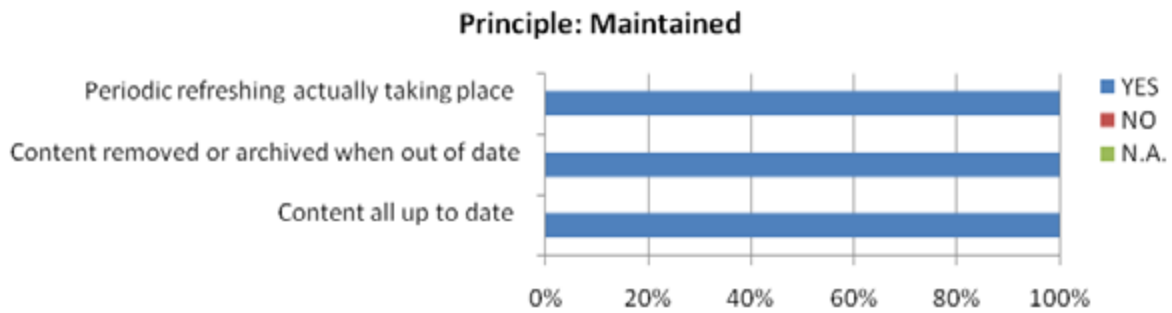
According to the results, 92% of the researched organisations have their site name clearly displayed on the web browser title bar; 83% have their active part of the site appeared on browser title bar; all of them have their organisational and site name clearly displayed on their home page and the used site URL is indicative of its purpose. Moreover, 83% of the organisations have their mission statement published on the web site; 25% have published it on the front page while 75% have it available in multiple languages, with easy practice to switch among languages. Ninety-two percent (92%) of the web sites of the researched organisations bypass any animation or visual display and their home page is what the user first sees when he/she visits the site.

Chart 2 presents the status of the web pages of the researched organisations in relation to the principle: **Effective**.



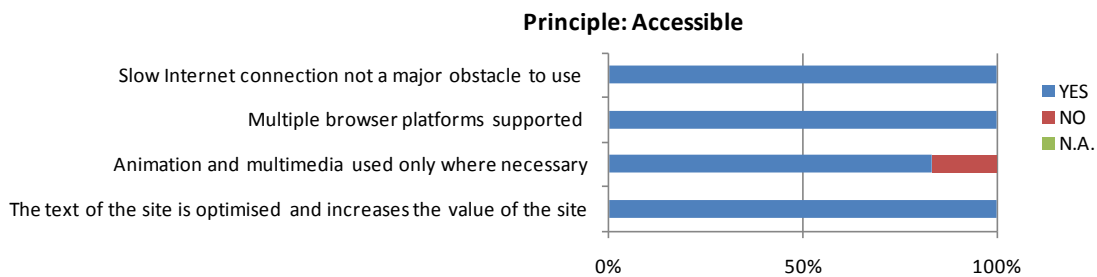
According to the results, 25% of the web sites of the researched organisations have included their user`s needs in the web design while 42% of their content reflects the anticipated user needs. The web sites of all researched organisations have correctly labeled (identified) items, publish factually correct supporting material and have their items clearly linked to the correct supporting material (92%). Similarly, 92% of the web sites have all hyperlinks working as expected; all publish images at a suitable resolution or in high-resolution (92%); 83% have always accessible home page; 25% have site map and 67% have site search facility. Eighty-three percent (83%) of the web sites have multi-lingual items and supporting information while 58% have their sites` items and supporting material reviewed by experts.

Chart 3 presents the status of the web pages of the researched organisations in relation to the principle: **Maintained**.



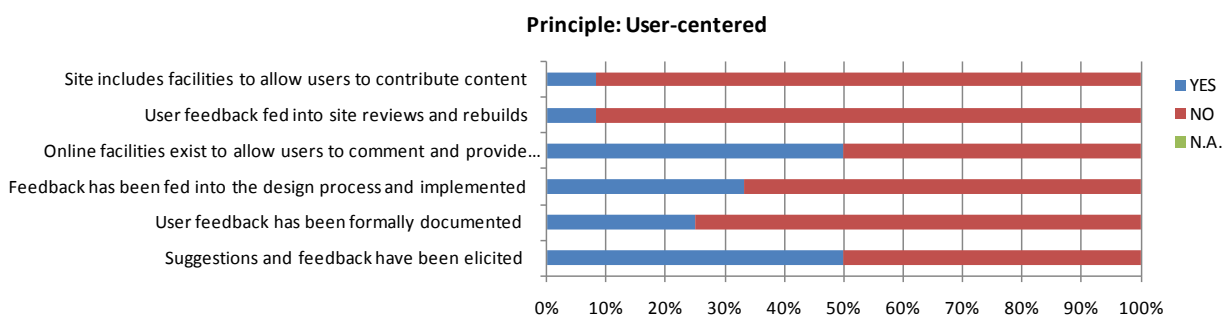
According to the results, all web sites of the researched organisations have updated content, regularly remove or archive outdated content and conduct periodical re-freshment of the web content.

Chart 4 presents the status of the web pages of the researched organisations in relation to the principle: **Accessible**.



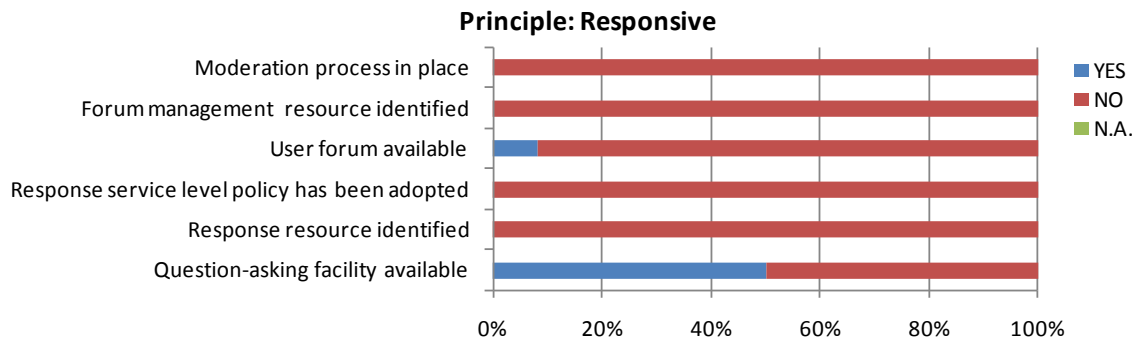
Based on the results, all of the web pages of the researched organisations use text in an optimal manner increasing in such way the value of the site; all support multiple browser platforms and a slow Internet connection doesn't represent an obstacle in the access. In addition, 83% use animation and multimedia material only where necessary.

Chart 5 presents the status of the web pages of the researched organisations in relation to the principle: **User-centered**.



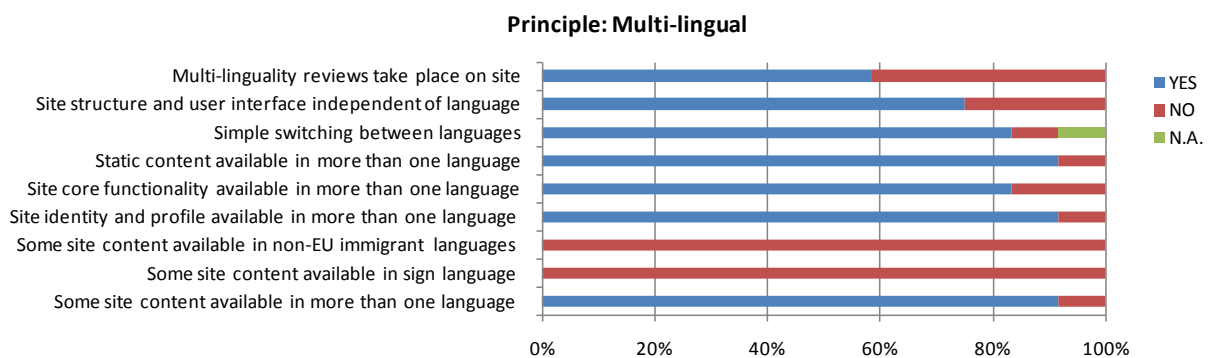
According to the results, 50% of the web sites of the researched organisations have an option for user`s suggestions and feedbacks; 25% make formal documentation of feedbacks while 33% have fed and implement the feedback option into the design process. Similarly, 50% of the web sites have online facilities which allow users to comment and provide feedback while only 8% either include facilities to allow users to contribute to the web content or integrate user`s feedback into site reviews.

Chart 6 presents the status of the web pages of the researched institutions / organisations in relation to the principle: **Responsive**.



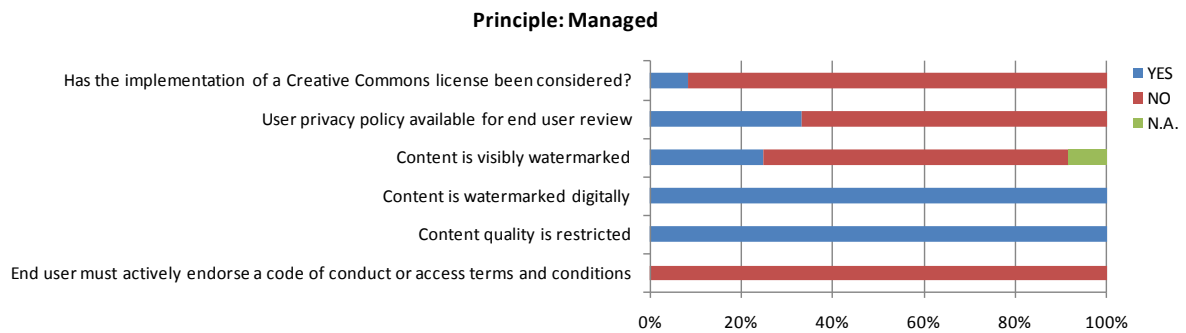
According to the results, 50% of the web sites of the researched organisations include question-asking facility while none have identified response resource or have adopted response service level policy. Moreover, 92% of the web sites of the researched organisations do not integrate user forum and none have clearly designated the forum management resource or the process of moderation.

Chart 7 presents the status of the web pages of the researched organisations in relation to the principle: **Multi-lingual**.



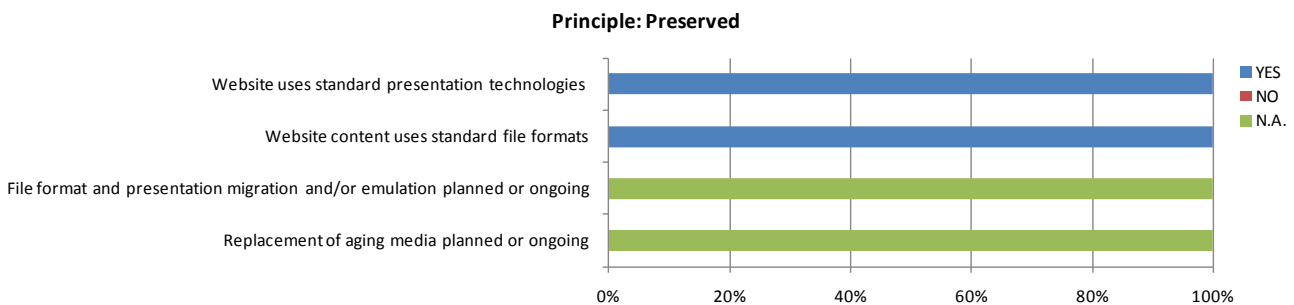
Based on the results, 92% the web pages of the researched organisations have some of their site content available in more than one language but none have incorporated sign language or non-EU immigrant language. Moreover, 92% of the web pages have their site identity and profile available in more than one language and 83% have their core site information available in more than one language. Similarly, 83% of the web pages of the researched organisations incorporate simple switching between languages; 75% have their site structure and user interface independent of the language while 58% include multi-lingual reviews on site.

Chart 8 presents the status of the web pages of the researched organisations in relation to the principle: **Managed**.



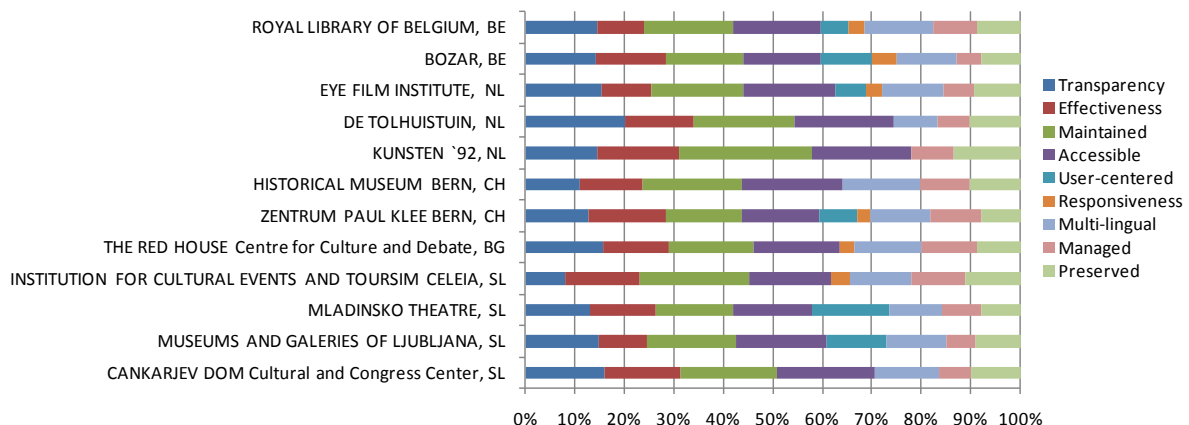
According to the results, none of the web pages of the researched organisations have endorsed code of conduct or terms and conditions for end users while all of them have restricted the content quality and have digitally watermarked the content. Moreover, 25% visibly watermarked the site content; 33% have user privacy policy available for end user review while only 8% have implemented the Creative Commons license.

Chart 9 presents the status of the web pages of the researched institutions / organisations in relation to the principle: **Preserved**



According to the results, it is not possible to determine whether the researched organisations have considered replacement of aging media or if there is file format and presentation migration and/or emulation. However, all of them use standard file formats and standard presentation technologies.

Chart 10 summarises the applicability of all principles among the researched organisations.



It is important to note that all researched organisations have similar practices in relation to the different aspects of content, technology, presentation and multilinguality of their web sites. Among the selected principles, the researched organisations are most successful in the maintenance, transparency, accessibility and multilingual issues while they are less successful in their responsiveness to their users and in involving user-centered practices.



APPENDIX 6.4 QUESTIONNAIRE

Survey on best practices on Cultural Management in EU cultural institutions

This questionnaire is a part of the MDGF programme in Bosnia and Herzegovina “Improving Cultural Understanding in Bosnia and Herzegovina”. It is a joint initiative by UNDP, UNESCO and UNICEF, funded through the Spanish MDG Achievement Fund. The joint programme provides a vehicle for enabling the change through strengthening cross-cultural understanding and dialogue. The Programme aims to strengthen cross-cultural understanding in Bosnia and Herzegovina by:

- Developing and implementing cultural policies and legal frameworks;
- Improving cross-cultural understanding at the community level;
- Strengthening the cultural industries; and
- Improving tolerance levels towards diversity.

As part of the programme’s efforts to improve intercultural understanding and to support the culture sector in BiH, MDGF Programme is realizing the Analyzes of the best practices of Culture Management in EU cultural institutions. The implementator of this part of the programme is: PAC Multimedia from Macedonia.

Your institution is chosen as one of the EU institutions that could be used as Best practice on cultural Management and could serve as a good example for BIH cultural institutions.

The information provided through this questionnaire is the basis for creating customized training on Culture Management for BiH key culture stakeholders. The quality of this study will greatly depend on the data that we receive, so please answer all the questions and answers of the questionnaire to be sufficiently accurate. On the other hand, we guarantee that any information that relates directly to you, and who could be considered confidential, will not reach the public.

The questionnaire should be completed using computer, writing the answers in place or planned by ticking or boldface of choices. Completing the questionnaire requires about 30 minutes. We hope that your daily schedule will 'find' time and will help us in this joint research.

We thank you to fill this questionnaire and save it on your computer. Once this is done, you may send this form by email to info@multimedia.org.mk and akcija.sarajevo@gmail.com.

A. ADMINISTRATIVE AND CONTACT INFORMATION

Person completing this form: _____ Organisation/institution name: _____
Founding date: _____ Address: _____ Phone Number: _____
Fax: _____ Email: _____ Website (if any): _____
Annual Operating Budget (in Euro): Current financial year _____ Previous financial year _____ Next financial year _____

What is the legal status of the organisation? Public institution Private organisation Other, please specify: _____

Is your organisation profit-making? Yes No

Does your organisation have the status of Non-governmental organisation? Yes No

To which of the following categories does your organisation belong to (one choice only)?

- Research Institute
- Think Tank
- Foundation
- Association
- Network/Federation
- Cultural Organisation
- Commercial Organisation
- Other Non State Actor (please specify): _____

Which are the most important cultural fields and artistic domains of the organisation (please tick the three most relevant)?

- Artistic and monumental heritage
- Archives
- Libraries
- Books and press
- Visual arts
- Architecture
- Performing arts
- Audio and audiovisual/multimedia
- Cultural policy and research

To which target groups are your activities directed (please tick the three most relevant ones)?

- Children (less than 18 years old)
- Community based organisation(s)
- Consumers
- Artists
- Disabled
- Drug consumers
- Educational organisations (school, universities)

- Elderly people
- Local authorities
- Migrants
- Non Governmental Organisations
- Prisoners
- Cultural workers (operators)
- Refugees and displaced
- Research organisations/Researchers
- Students
- Women
- Young people
- Other (please specify): _____

Which is the activity level of the organisation (tick two most relevant)? Local Regional National European/International

With which regions does your organisation mostly cooperate (tick the most relevant)?

- Europe EU
- Europe non-EU
- Eastern Europe region
- Latin America countries
- North America countries
- Near and Middle East countries and Mediterranean region
- Sub-Saharan Africa
- Overseas countries and territories

Which themes are addressed through the organisation`s programmes?

- European citizenship
- Art and culture
- Participation of people into cultural life
- Cultural diversity
- Inclusion of people with fewer opportunities
- European awareness
- Minorities
- Inter-religious dialogue and intercultural competence
- Urban/Rural development
- Cultural policies
- Media and communications
- Gender equality
- Disability
- Health
- Environment
- Roma communities
- Other - If so, please specify: _____

How many personnel does the organisation/institution employ or engage as part of Executive Board (if any) and Managerial & Administrative team (input number)?

	Executive Board		Managerial & Administrative team	
	Women	Men	Women	Men
Full time				
Part time				
Contract staff				
Volunteers				

What is the educational background of the personnel (the highest level of education)?

Level of education	number
Primary education	
Secondary education	
Faculty	
Postgraduate course, MA, PhD, specialisation in the field	

B. LEADERSHIP CAPACITY ASSESSMENT

Does your organisation/institution have a written mission statement? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
There is written and clear expression of organisation's reason for existence which reflects its values and purpose					
The mission statement is universally held within the organisation					
The mission statement is reflective of the current programme activities					
The mission statement is publicly visible through own publishing resources (website, publication etc.)					

Does your organisation/institution have a written vision? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
There is clear and specific understanding of what the organisation aspires to become or achieve					
The vision is universally held within the organisation					
The vision is used to direct actions and set priorities					
The vision is publicly visible through own publishing resources (website, publication etc.)					

Does your organisation/institution have written overarching goals? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
Vision is translated into clear set of goals that the organisation aims to achieve, with specific time frames and concrete measures for each goal					
The goals are known within the organisation and used to direct actions and set priorities					
The goals are publicly visible through own publishing resources (website, publication etc.)					

Does your organisation/institution have written strategic plan? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
There is clear, coherent medium- to long-term strategic plan that is both actionable and linked to overall mission, vision, and overarching goals of the organisation					
The strategic plan is universally known and consistently helps drive day-today behavior at all levels of the organisation					
The strategic plan is publicly visible through own publishing resources (website, publication etc.)					

How would you rate the capability of the organisation related to the design of programme relevance and integration?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The programmes and services of the organisation are well defined and aligned with mission, overarching goals, and constituency					
The programmes are clearly linked to one another and to overall strategy					
There is frequent assessment of possibility of scaling up existing programmes, and when judged appropriate, action are consistently taken					
The programmes are consistent with the needs of the community					
The organisation uses innovative and new technologies into programme implementation					
The organisation receives feedback on the programmes and the services from the audience/clients or the community					

Does your organisation have an Executive Board? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The members of the Executive Board come from broad variety in fields of practice and expertise, and drawn from the full spectrum of constituencies relevant to the organisation					
The members of the Executive Board hold relevant experience					
The members of the Executive Board demonstrate commitment to the organisation's success, mission, and vision					
The Executive Board holds well-planned purposeful meetings and attendance is consistently good					

How would you assess the Executive Board governance, involvement and support for the organisation?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The roles of the Executive Board are clear and function well					
The Executive Board actively defines performance targets and holds Executive Director responsible					
The Executive Board provide direction, support, and accountability to the organisational leadership					
The communication between Executive Board members and the organisational leadership reflects mutual respect, appreciation for roles and responsibilities					
The Executive Board is informed about all organisational matters in a timely manner					
The Executive Board is full participant in major decisions related to the organisation					
The work of the Executive Board is periodically evaluated					
The Executive Board is empowered and prepared to hire or fire Executive Director, if necessary					

How would you assess the management team experience and standing?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The management team holds broad background and range of experiences					
The management team is recognised as a leader/shaper among peer organisations					
The management team has comprehensive and deep understanding of the sector					
The management team is capable in innovative thinking and approaches					

How would you assess the organisational leadership and effectiveness?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The staff is responsive to opportunities from others to work together					
The staff is confident and shares own experience and expertise					
The staff shows commitment to the organisation and its vision					
The staff welcomes ambiguity and is comfortable in dealing with the unknown					
The staff considers financial impact of all decisions					
The organisation is viewed by staff as inspiring and motivating					
The organisation has the ability to motivate community members into action					

C. ADAPTIVE CAPACITY ASSESMENT

Has the organisation ever conducted or been involved in a strategic planning process? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation has the ability and tendency to develop and refine concrete, realistic strategic plan					
Within the organisation there is critical mass of internal expertise in strategic planning, or efficient use of external, sustainable, highly qualified resources					
The organisation uses the strategic plan to guide management decisions					
The strategic planning exercise is carried out on regular basis					

Does your organisation practice use of research data to support programme, planning and advocacy? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation uses data from outside or internal sources to support significant proposals and major advocacy					
The staff is capable of working with complex data and making assessments about relevance and cultural appropriateness of findings for its community or audience/clients					
Important organisational questions are answered through researches					

Does your organisation have clearly defined and measurable outcomes for its programs, evaluation/performance measure and organisational learning? Yes

No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisational performance is measured and progress is tracked in multiple ways on a regular basis					
Internal and external benchmarking is part of the organisational culture and is used by staff and in daily operations					
The organisation regularly collects data on programmes activities and outputs					
The staff and the Executive Board see evaluation as integral to organisation's work					
There are systematic staff and board practices of making adjustments and improvements on basis of performance data					

Does your organisation conduct assessment of external, environment and community needs?

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation regularly assess the community needs and external opportunities and threats					
The organisation has numerous connections to community members and opinion leaders with whom they communicate on evolving community needs					
The collected information is used to support and improve planning efforts					

How would you assess the capacity of your organisation for influencing of policy-making, partnerships and advocacy?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation proactively influences policymaking at the local, state, and/or national level (as relevant and appropriate)					
The organisation is always ready for and is often called on to participate in substantive policy discussions					
The organisation) have been built, leveraged, and maintained strong, high-impact, relationships with variety of relevant entities (local, state, and federal government as well as for-profit, nonprofit, and community agencies)					
The organisation has stable, long-term, mutually beneficial collaboration with diverse stakeholders on local, state, and/or national level					
The advocacy work is aligned with the goals, strategy, vision and mission of the organisation					
Within the organisation campaign targets and organising tactics strategy for long-term change exist					

How would you rate the capacity of the organisation for programme growth and new programme development?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation makes adjustments of gaps in ability of existing programmes to meet recipient needs					
The organisation has the ability and tendency to create new, innovative programmes to meet needs in the community					
The organisation puts in place conditions to avoid negative effects on natural resources throughout its activities					
The organisation uses re-cycling and slogans in e-mail communication which promote the idea of protecting the environment					

How would you assess the decision making process and knowledge management process in your organisation?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
Within the organisation, transparent and structured lines/systems for decision making exist, and involve broad participation of organisational staff					
The dissemination and interpretation of decisions is both good and consistent					
Within the organisation there are well-designed, user-friendly, comprehensive systems to capture, document, and disseminate knowledge internally in all relevant areas					
All staff are aware of these processes and trained in their use					

How would you rate the ability of the organisation to secure sustainability of the programmes?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation makes adjustments of gaps in ability of existing programmes to meet recipient needs					
The organisation has the ability and tendency to create new, innovative programmes to meet needs in the community					
The organisation uses in-house marketing efforts, fee for- services, and retailing in securing financial sustainability of the activities					
The organisation uses ownership of the activities by the stakeholders by strengthening of the networking and promoting private-public partnerships					

D. MANAGEMENT CAPACITY ASSESMENT

Please rate the capacities of the Executive management team in your organisation.

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The Executive management team has significant prior experience in nonprofit or for-profit management					
The Executive management team has diverse backgrounds and experiences, and brings a broad range of skills					
The Executive management team has good track record of learning and personal development					
The Executive management team is energetic and committed					

Please rate the capacities of the staff in your organisation.

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation staff is drawn from diverse backgrounds and experiences and bring a broad range of skills					
The organisation staff is capable in multiple roles and committed to both mission, strategy, and continuous learning					
The organisational staff is eager to learn and develop, and assume increased responsibility					
The organisation staff is frequent source of ideas and momentum for improvement and innovation					

How many members of your organisation are skillful in the following tasks (include number)?

Writing project proposals	
Writing reports for donors	
Accountancy (job agreement, payments, bank accounts)	

Who in your organisation most often does the following tasks (please bold one answer for each question)?

Writing project proposals	Executive manager	Project idea holders	Writing proposals team	All members of the organisation
Does fundraising	Executive manager/Executive Board members	Those who know people to give money	Fundraising team	All members of the organisation
Conducts monitoring and evaluation	Executive manager/Executive Board	Staff (coordinators and assistants)	Monitoring and evaluation team	All members of the organisation
Media contacts	Executive manager/Executive Board	Staff (coordinators and assistants)	PR team	All members of the organisation

Who in your organisation makes decision related to (input X)?

	Executive manager	Executive Board	All members	Other body of the organisation
Recruitment of new staff				
The level of salaries and fees				
Firing staff				
Application of project proposals				
Colaboration with other organisation				
Membership in networks				
Purchase of new equipment				

How often do meetings take place (for example, once a week, once a month or when needed...)?

Within the organization (staff)	
Assembly	
Executive board	
Donors	
Partners	

How often analysis of the financial execution of your organisation is done (bold one answer)?

Once a month	Every six months
Once a year	So far we haven't done that
When needed	

What types of development activities has the organisational management and staff team been involved in the last 2 year (tick all relevant boxes)?

- Formal training events
- Seminars, conferences, workshops
- Courses leading to qualifications
- Courses not leading to qualifications
- Local study visits
- International study visits

- Twinning
- Coaching
- Mentoring

Please check the following areas from which you have received funding during the last 2 years (tick all relevant boxes):

- Individuals
- Local Foundations
- International Foundations
- Churches
- Local Government
- State Government
- Federal Government
- European Programmes funds
- Self-generating revenues

How would you rate the funding model and fund development planning of your organisation?

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation is dependant on a few funders, largely of same type (e.g., government, foundations, corporations, or individuals)					
The organisation has developed sustainable revenue-generating activity					
The organisation has ability to guard against market instabilities (e.g., operating reserves, small endowment)					
Other organisations try to imitate the organisation's fundraising activities and strategies					
The organisation has developed long-term planning, revenue diversification, and outlining and managing to target goals					
The organisational fund development strategy includes multiple activities connected to organisation's long-term strategic plan and budget projections					

Have you received funding from EU Community Programmes? Yes No

If, yes, please specify the programme and the countries with whom you are or have been cooperating.

Please rate the Human resource planning and recruitment, development and retention of staff and management.
 On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation has the ability to develop and refine concrete, realistic, and detailed HR plan					
The HR plan is linked to strategic planning activities and used to guide HR activities					
The job descriptions are periodically updated and revised in response to changing organizational needs and to support the development of the staff					
Relevant training, coaching/feedback and performance appraisals are institutionalized within the organisation					
Attention is paid to recruitment and promotion of managers that reflect the diversity of the community and its constituents					

Does your organisation have a Volunteer management? Yes No
 If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation is involved in active recruitment of volunteers on a regular basis					
A wide range of volunteer roles are available within the organisation					
There are written job descriptions for most common volunteer positions					
The staff is experienced and/or trained in volunteer management					

E. OPERATIONAL CAPACITY ASSESMENT

How would you rate the fundraising strategy of your organisation?
 On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The fundraising needs are adequately covered by well-developed internal fundraising skills					
The organisation has access to external fundraising expertise for additional needs					
Concepts such as cause-related marketing, fee for- services, and retailing are explored or pursued by the organisation					

Does your organisation have Communication strategy and outreach? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation has communications plan and strategy, updated on a frequent basis					
The stakeholders and their values are identified, and the communications to each of those stakeholders is customized					
The communications to the stakeholders are consistent and coordinated					
The organisation has developed relations with print and electronic media					
The organisation uses a packet of marketing materials (brochures, leaflets, website...)					
The information contained in the materials is up to date and reflects the current programmes, activities and outcomes					
All materials are provided in multiple languages as needed					
There is system of measuring audience					
There is system for audience communication and development					

Does the organisation have a website? Yes No

If yes, on a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation has website containing basic information on the organisation					
The organisation has regularly maintained and kept up to date website, on latest area and organisation developments					
The website is regarded as user-friendly and with depth of information					
The website includes links to related organisations and useful resources on topic addressed by the organisation					
The website includes a option to leave comments, ask questions and participate in forum discussions					
The organisational staff is responsive to comments and questions sent by the visitors					

Please describe the technical equipment owned by your organisation.

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation has ownership of hardware and software infrastructure (computers, printers, scanners...)					
Each staff member has an individual computer access and e-mail and is competent in using IT technologies					
The organisation has ownership of hardware infrastructure closely related to their field of work (for example: video camera, sound equipment, light equipment...)					

Please assess the office space of your organisation.

On a scale from strongly disagree to strongly agree, rate the extent to which you agree/disagree with the following statements (input X):

	Strongly disagree	Moderately disagree	Neutral	Moderately agree	Strongly agree
The organisation has ownership of the office space and other closely related facilities					
The office space has adequate physical infrastructure for the current needs of the organisation					
The office space has favorable locations for clients/audience and employees					
There is sufficient workspace for individuals and space for teamwork					

Have you already completed a formal training needs assessment? If yes, when and what were the findings?

Please check all of the following documents or records that your organisation has:

- Mission Statement
- Strategic Plan
- Annual Reports
- Budget
- Board Minutes
- Board Orientation Materials
- Board Member Agreement
- Board Evaluation
- Personnel Policies
- Executive Director Evaluation
- Employee Evaluation Forms

- Volunteer Policies
- Conflict of Interest Policy
- Fiscal Policies and Procedures Manual
- Audit Letter
- Programme Outcomes/Logic Model
- Client Feedback Forms
- Volunteer Feedback Forms
- Employee Orientation Procedures
- Financial Statements
- Job Descriptions for Key Staff

Something you want to add that was not included in the questionnaire:

THANK YOU!