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**ASSESSMENT OF CULTURAL INFORMATION
NEEDS IN THE CENTRAL EUROPEAN COUNTRIES
IN TRANSITION TOWARDS THE MARKET
ECONOMY**

by

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Preface

Central and Eastern Europe is uncharted territory in the information sense. Political and economic changes in the Central and Eastern European countries in the last ten years have had repercussions for the work of all cultural institutions. Many cultural institutions have changed their objectives and scope of activities. Some have ceased their operations owing to financial difficulties or have radically reorganized themselves and changed their names. It is not easy to locate possible cooperation partners without some help on where to look for them. The information sources that these institutions used to maintain may or may not be accessible any longer.

The present study of cultural information needs was designed to investigate what these needs are, what is available and what is not to the users of cultural information, which communication channels and information sources (both formal and informal) are used by artists, organizers of artistic events and public administrators in different countries in Central Europe. The aim was to examine the situation in the cultural sectors (music, visual arts, performing arts) in order to further develop communication channels, enhance the accessibility of information to interested parties (organizers and artists alike), and improve their mutual communication.

The elements that were studied included the types of users of cultural information, identification of information sources and extension of their use, accessibility of sources of information in particular sectors, types of information provided by different sources and its relevance (accessibility and use of local and on-line data bases, the Internet, information bulletins and other periodicals, directories, cultural statistics, etc.), professional associations and networks and their role in distributing information.

Recommendations were formulated, including a sub-regional project proposal, concerning the actions that need to be taken to meet the identified needs.

The research included literature and documentation reviews, written and oral interviews, a Croatian case study, and comparative analyses of elements of data from the same sectors in different countries. In order to gain information directly from cultural institutions and practitioners in different fields of cultural activity and in different cultural sectors, a questionnaire survey was conducted especially for this study, covering 122 cultural institutions in six Central European countries. The targeted respondents included impresarios, representatives of professional associations or networks, managers of cultural institutions, and municipal or national decision-makers. Owing to time constraints and financial limitations, we were obliged to base our findings on a rather small return to the first round of the survey (27 questionnaires were returned to us). This makes the conclusions from the survey less conclusive than we had hoped for, but, combined with information and experience from other sources, the survey did provide an indication of the answers we were looking for.

A very important source of information were the statements and discussions by experts in the field, which took place at several international conferences. The study took into account

especially the recommendations made during the international conference on *The Preservation and Development of Cultural Life in the Countries of Central and Eastern Europe*, held in Budapest, January 1997.

Another important information source, which also provided some indication on the advisable future strategy for improved accessibility of cultural information in Central and Eastern Europe, was the Internet. A search was made for cultural information available on web pages.

In order to complement this type of comparative information, in-depth information is provided for one country - Croatia. This "case study" includes the opinion of an expert in the field, as well as a national overview of cultural information sources.

The study profited also from the experience gained by the Institute for International Relations, Zagreb, in collecting information on all aspects of cultural policy and in coordinating the international CULTURELINK network with its wealth and variety of information sources.

1. Social and Cultural Background

The prevailing opinion among the theoreticians of transition in all the countries in the region is that the achievement of the so-called "three pluralisms" is of crucial importance for each one of them. Namely, the degree of success in transition for each Central European country is mainly judged in terms of the following:

1. pluralism of ownership, which should place in an equal position private and public ownership;
2. pluralism of the market, which should enable the market to form the prices of all products, goods and services;
3. political pluralism (embodied in the multiparty system), which will establish democratic procedures and control of political power and influence by citizens.¹

As is evident, the focus of attention is on the economic and political segments of change, while the social and cultural segments are somewhat neglected. However, the daily experience of these countries reveals an equally deep change in the sphere of cultural life, cultural policy and overall cultural development and communication. Not infrequently, changes in these very particular and uniquely important fields are more rapid, more uncontrolled, far-reaching and substantial. Finally, after almost ten years of "transitional experience", it could be said that with the onset of transitional changes in all the Central European countries, new democracies have appeared on the European cultural scene, distinguished by a transformed, in-depth understanding of culture, its role and way of functioning.

All this has given rise to a new cultural dynamics, which has opened new and previously unknown or poorly exploited **opportunities** for cultural development and cooperation. Among the many tendencies marking such cultural dynamics, the following merit special attention:²

¹ Cf. Dragomir Vojnić, *Economics and Politics of Transition*, First International Conference on Enterprises in Transition, Faculty of Economics, University of Split, Split 1995.

² The statements listed here are based on the reports, statements and conclusions of the following international conferences: International Conference on the Preservation and Development of Cultural Life in the Countries of Central and Eastern Europe (Country Papers), UNESCO in co-operation with the Ministry of Culture and Education of the Republic of Hungary, Hungarian National Commission for Unesco, Council of Europe, European Union, Budapest, 23-25 January 1997; First and Second MAPA Forum: Young Artists in Europe - Meeting between Young Independent (Performing) Artists from Eastern and Western Europe, Moving Academy for Performing Arts, Bratislava, 10-13 October 1996 and 22-24 May 1997; Privatization/Désétatisation and Culture: Limitations or Opportunities for Cultural

1. Various forms of direct and indirect control of cultural life, as well as cultural patterns and specific manifestations, have either completely disappeared or have been drastically reduced, thus creating the preconditions for a truly free cultural creativity.
2. The role of central cultural authorities and public institutions has been greatly reduced, thus paving the way to a more dynamic and independent cultural life.
3. International cultural communication and cooperation, both bilateral and multilateral, has greatly gained in importance, especially direct cooperation among cultural institutions and organizations as well as individuals.
4. The importance of regional and local cultural cooperation and sub-national and regional forms of international cultural cooperation has increased in almost all countries.
5. A process is underway of transforming the overall cultural infrastructure of these countries, along with the accompanying legislation and cultural education.
6. What is especially noticeable is a rapid increase in the importance of the so-called alternative approaches to cultural financing and self-financing (donations, patronage, sponsorships) and a large-scale introduction of new methods and techniques of cultural organization (cultural consulting and management).
7. The involvement of international sources in financing certain segments of cultural life, especially joint projects and coproductions, is greater than ever and is linked with various assistance programmes intended for transition and reconstruction and designed not only for cultural activities but in the first place for broader social purposes (e.g., PHARE Programme).
8. An intensive exchange of knowledge, skills and information has started between Western, Central and Eastern Europe as part of the process leading to a true integration of the Continent.

Development in Europe (Conference Reader), Circle Round Table, CIRCLE in co-operation with the Boekman Foundation, Felix Meritis Foundation and Twente University, Amsterdam, 11-14 June 1997; Europe of Cultures: Cultural Identity of Central Europe, CULTURELINK, Institute for International Relations, Europe House Zagreb, Zagreb, 22-24 November 1996. See also Cultural Centres in Central and Eastern Europe. Culturelink Special Issue, Institute for International Relations, Zagreb, 1995, 230 pp.

9. Culture is given at least some economic importance, especially within specific services offered by individual countries, to the effect that culture is no longer a sphere of consumption but, along with tourism, an indirect sector of services.
10. The process of increasing integration and netting of the European and global communication and media space potentially assigns a very significant role to the Central European countries as cultural mediators and communicators at both the European and the world level.
11. As all countries in the region face the immediate need to activate and redefine their Central European social and developmental identity, and since it is the area of culture through which such identity has been preserved and maintained, cultural development and cooperation can be considered to provide the broadest basis for building a new Central European dynamics and the recognizability of these countries at an all-European level.

However, the question as to whether the countries and cultures of this diversified area will be successful in revitalising their own Central European cultural identity and in finding their own path of overall development remains open for the simple reason that the **problems** facing them are entirely new:³

1. The disappearance of the earlier ideological and strictly regulated cultural life and production has left a kind of gap in the current efforts to define the position of culture within the whole system of social activities, its societal significance, and the ways of supporting cultural activities.
2. The diminished responsibilities of central cultural authorities in (explicit) cultural planning and decision-making have led to reduced financing by these very authorities, whereby the shortage of central funds is often not compensated at the lower levels.
3. Bilateral and multilateral cooperation between the countries in the region, as well as their cooperation with other countries, is considered a matter of utmost importance, although the mutual knowledge of cultural potentialities of individual countries, their supportive institutions and actions (which make such cooperation possible) is still relatively poor or insufficient.
4. The strengthening of cultural dynamics and development at regional and local levels has enriched and given a new impetus to the cultural scene in nearly all of these countries, but, at the same time, it has brought about a need for better "soft-going" coordination, planning, funding and information at all levels - which, too, is a new requirement in most of these countries.

³ Cf. Reference 2 above.

5. The transformation of the cultural infrastructure has been accompanied by its "rationalisation" (at times too fast) and shrinkage. Many important cultural institutions have been, or are about to be, closed down. Often they seem to be nobody's real responsibility and are thus left to gradually die away.
6. Alternative ways of cultural financing, self-financing and organisation have given a boost to new knowledge, skills and techniques. However, as such knowledge and techniques very often lack the suitable supportive legislation and information infrastructure, they tend to breed some unrealistic expectations. Besides, they have contributed to the widespread myth according to which it is possible to introduce the so-called "market culture" (this, however, is unfeasible even in the most advanced Western European countries).
7. The importance of independent sources for the financing of culture is rapidly growing. In a number of countries in the region there are many newly established foundations solely or partially devoted to the financing of cultural activities. International funds are also present on a major scale. Despite that, the running and preserving of the overall cultural infrastructure is mainly dependent on public funds, while independent sources could be regarded as an additional source to tap. Only occasionally does one find institutions with coverage from independent sources of more than 50 per cent.
8. The process of privatisation - to which all countries in the region are exposed - seldom takes into account the specificities of cultural activities. The privatisation framework rarely (if ever) contains integrated provisions, measures and mechanisms aimed to protect cultural institutions, organisations and individuals from the side-effects of the process. At the same time, fiscal measures (such as tax incentives, exemptions and deductions) to benefit different non-profit and private cultural institutions (particularly funds and foundations) are not suitably established and developed. Moreover, public cultural institutions - constantly plagued by a variety of financial, organisational and informational deficiencies and problems - are not (and could not be) sufficiently exposed to the competition of private and mixed institutions. This has an adverse effect on the overall internal efficiency of cultural institutions and organisations.
9. Foreign funds intended for cultural development and for cooperation with the countries in the region are much larger than in the past and are actually growing, which is certainly encouraging. Yet, these funds are inadequate, lagging behind the real needs and falling short of the expectations. Besides, their flow is not constant or planned. They tend to be directed towards some integral and homogeneous social activities, such as science, education, social welfare, rather than towards heterogeneous social activities, including culture as the best example.
10. The intense exchange of knowledge, skills and information between Western and Central Europe has contributed to a higher level of mutual understanding and contacts, virtually

unthinkable at an earlier stage. However, the true, in-depth receptivities in the application of such information, skills and knowledge has proved to be much lower - both ways - than expected; the mere mechanical transfer and implantation of experience has proved to be both impossible and counterproductive.

11. The process of accepting the notion that cultural activities are constituent elements of the service sector is running at a pace much slower than expected, because the general level of services and the rate of their development in the countries of the region are still much lower than in the Western European countries. This is why the evaluation of cultural activities and infrastructure, as well as their more intensive and alternative utilisation, lag considerably behind what is quite normal in the advanced part of the world.
12. The Central (and Eastern) European countries have been identified as important markets for audio-visual products, especially those from the U.S.A., but also from Western Europe. This, on the one hand, endangers their own production in the field, and, on the other, rapidly transforms the cultural consumption and cultural habits of most of their populations. In addition, it poses a challenge to the very survival of their traditional and established cultural values and patterns.
13. The European and global interest in the Central European countries is presently growing at a high rate. The transitional period has so far shown that such interest is all too often based and fed on a combination of some more or less generally accepted and widespread stereotype notions about the region, whereby some countries are found "exotic" owing to certain mechanically extracted elements of their identity and cultural heritage. This may be an inevitable consequence of the fact that these countries have opened their borders, ready to familiarize themselves with other countries and to get closer to them. However, if this should continue indefinitely, accompanied by an audio-visual boom from the West, a serious transformation, even derogation, of some vital facets of their identity and self-awareness may be in store.

2. Cultural Information Needs in the Central European Countries

It is said that two developments are about to reshape the world economy, challenging national economies as well as the relations between them:

- a) the structural change towards the production of services rather than goods (or at least "service-intensive goods"), and
- b) the rapid emergence of information technologies as a new key factor of economic progress.⁴

Culture meant in its broadest sense undoubtedly represents a crucial input for any development of services, particularly where the Central European countries are concerned.

Namely, expectations within and outside of these countries impose the need for an extremely rapid transition (not even transformation) from the industrial era to the service- and information-based post-industrial age, whose implications are every bit as fundamental as the industrial revolution was for the agrarian societies. Culture of work, communication culture, corporate culture, but also cultural life, habits, standards and dominant paths of cultural development represent the real and basic structural capital needed for such an "in-depth transition".

On the other hand, theoreticians familiar with the transitional (cultural) circumstances of the Central European countries unanimously speak about the "general lack" of the appropriate infrastructure, funds, relevant knowledge, information sources.⁵ Applied to the design of cultural information needs, such observations allow the following insights:

1.

Almost all countries in the region are faced with a set of so-called "**systemic cultural obstacles**", such as:

- I. the need for a transformation or even reduction of the overextended and inefficient cultural infrastructure;
- II. lack of (public) financial sources;

⁴ Cf. Information Economy and Development. Dorothy I. Riddle, ed. Friedrich-Ebert-Stiftung, Bonn, 1988, p. 5.

⁵ Volten, P.M.E. (ed). Bound to Change: Consolidating Democracy in East and Central Europe. Westview Press, Boulder, Co., 1992.

- III. decline of audience attendance, especially in the field of performing arts;
- IV. deficiency of coherent short- and medium-term cultural policies;
- V. inadequate legal provisions for newly emerging cultural circumstances - especially where indirect financial sources for culture are concerned (such as sponsorships or donations), or issues like copyright, as well as legal provisions related to the process of privatisation in culture.

From this point of view, to resolve such "systemic cultural obstacles", i.e., to facilitate the overall process of cultural transformation and development, cultural information is needed on the following:

- I. international (Western European, Central European and Eastern European) successful experiences in the transformation of cultural institutions in the regions concerned;
- II. detailed information on funds and schemes (with competition rules, applications, conditions, modes of cooperation) available for cultural development and life of Central European importance provided at municipal, sub-national, national, regional and all-European levels;
- III. information on cultural events, festivals, programmes, projects relevant for Central European cooperation at all already mentioned levels;
- IV. regular annual overviews of basic trends and priorities in cultural policies for all cultural fields in the Central European countries;
- V. coherent overviews of legislative support for cultural activities of the countries in the region, with special reference to issues like the status and functioning of non-profit cultural institutions and organisations, copyright issues in the Central European countries and their harmonisation with such rights in the European Union, as well as regular annual or biannual reports on Central European trends in privatisation in culture, with special attention to the basic aims, expected results, models of implementation, mechanisms of protection, real impact, and effects of the process.

2.

As regards the (internal) **production, dissemination and use of cultural information**, the following practices and trends can be observed:

- I. there is no national cultural information system in any of the Central European countries;

- II. owing to that very fact, the existing data bases are neither a formal nor an informal integral part of the national information strategy and policy in the field of cultural information;
- III. the prevailing type of data bases run by cultural institutions and organizations in the region are mainly of the referral or bibliographical type; at the same time, however, it is possible to find all other main types of data bases, i.e., numerical, textual, pictorial, full-text;
- IV. links among these data bases at national and international levels are rarely established, and informational formats differ substantially from one to another data base, which often causes difficulties in the direct use or exchange of data;
- V. the facts listed above lead to the conclusion that adequate informational support for strategic decision-making in culture is missing on all levels: national, sub-national, municipal, as well as in the main cultural institutions and organisations;
- VI. consequently, the existing information sources are used mainly for two types of functions: a) as a record and documentation of the basic activity (such as bibliographical references, different data on authors, performances, institutions, plays, objects, etc.); or b) as information support for daily work (up-to-date referral data bases on contact persons, projects and institutions in the field of interest);
- VII. the main producers of cultural information are cultural institutions and organizations themselves; specialised information/documentation centres for such purposes do exist, but their activities and role are not sufficiently developed and supported;
- VIII. in the field of production of cultural information, non-profit and independent cultural organisations and associations are of particular importance;
- IX. the Internet as a channel for the exchange of cultural information in Central Europe is rapidly growing in importance, but the information often lacks any indication of concrete ways of cooperation; besides, it is often presented solely in the languages of the countries concerned.

If the production and accessibility of cultural information in the Central European countries is to be improved, the following basic tasks and actions need to be undertaken:

- I. the design and establishment of coherent national cultural information systems needs to be promoted by UNESCO, the Council of Europe, the European Union, and other international organisations; this should be done in different ways (expert meetings and

studies) and should be used as one of most important tools for further cultural development in Central Europe;

- II. the already existing cultural data bases of proven quality should become an integral and interconnected part of such national information systems financially supported from national sources for culture on all levels;
- III. each country should taxonomically divide informational tasks and duties and initiate the process of harmonisation or interconnection of informational formats;
- IV. specialised information centres in each country should become focal points for the gathering and dissemination of information needed for strategic decision-making in culture (such as the projection of basic cultural trends by fields and activities, presentation of different indicators on cultural financing and life, projection of influence of the rise of services on culture and vice versa, etc.);
- V. all cultural institutions on the national level should be further motivated and encouraged to present themselves on the Internet; support in equipment and expert help in presentation should be provided to them by way of an incentive.

3.

Finally, from the point of view of cultural information needs, where **(international) cultural cooperation and exchange of individuals, knowledge and skills** in the Central European countries is concerned, the following basic tendencies could be mentioned:

- I. almost all relevant information needed for such cooperation and exchange on bilateral, regional (Central European) or multilateral levels is obtained from West European sources, mainly in the form of bulletins, journals, directories and reports;
- II. the level of knowledge on the potentialities and possibilities for mutual cooperation among the countries of the region is relatively low and still stagnating, because all of them see cooperation and exchange with the West European countries as a priority in international cultural cooperation and exchange;
- III. even after the relatively long first "transitional" phase in the development of these countries, there are still no specialised Central European networks, centres or focal points for a coherent, constant and wide informational support of the Central European cultural cooperation and exchange;

- IV. particularly badly needed is information on artistic and academic scholarships, expert and professional round tables and workshops, competitions, new programmes and plays, joint projects and coproductions, educational curricula;
- V. informal ways of exchanging of information, particularly among cultural professionals, are of utmost importance.

According to the mentioned tendencies, particular weight should be given to the following actions:

- I. recording and analysis of information sources from the Central European countries which are active in the production and dissemination of cultural information on the Central European and all-European levels to further support and encourage their overall activities;
- II. comparative Central European research to investigate the volume and main trends in international cultural cooperation and exchange of the Central European countries, with special reference to their mutual cooperation and exchange;
- III. action to establish Central European network(s) for the collection and dissemination of relevant (above mentioned) information for cultural cooperation and exchange; as dynamic systems of communication and cooperation, networks may help to realise a new form of interaction and participation in Central Europe.

3. Field Research: Music, Visual and Performing Arts

Data collection

Data on cultural information needs in the Central European countries was collected from several sources. The main source of data was the questionnaire designed for this research. Another source of information was the data in the CULTURELINK data base of cultural institutions and networks, their publications, data bases, networking relations, etc. We also consulted the country papers prepared for the conference on the Preservation and Development of Cultural Life in the Countries of Central and Eastern Europe,⁶ as well as the Internet resources in some countries.

The questionnaire was specially designed for this research and was intended to reach artistic associations and artists, organizers of artistic events and public administrators in the different countries of Central Europe. The data was collected with the aim to investigate what are the needs for cultural information, what is available and what is not to the users of cultural information, which communication channels and information sources (both formal and private) are used by artists, organizers of artistic events and public administrators in the different countries of Central Europe.

The main interest of the questionnaire was grouped around the following topics:

- identification data (who and what are the users of cultural information),
- main objectives and activities (what do they do),
- information needs (identification of information sources and extent of their use, accessibility of sources of information in particular sectors, accessibility of information in intersectoral cooperation, availability of information on different information sources, types of information sources used and their relevance - accessibility and use of local and on-line data bases, the Internet, information bulletins and other periodicals, directories, cultural statistics, etc.),
- networking and cultural cooperation (professional associations and networks and their role in distributing information, and the role of international organizations in the exchange of cultural information).

⁶ International Conference on the Preservation and Development of Cultural Life in the Countries of Central and Eastern Europe (Country Papers), UNESCO in co-operation with the Ministry of Culture and Education of the Republic of Hungary, Hungarian National Commission for Unesco, Council of Europe, European Union, Budapest, 23-25 January 1997

The questionnaire was mailed to 122 cultural organizations and associations in Croatia, the Czech Republic, Hungary, Poland, the Slovak Republic, and Slovenia. We received answers from 27 respondents.

The low response rate - no more than 25 per cent - may be ascribed to the lack of interest on the part of some cultural organizations and associations in participating in this research, but it could also be due to language difficulties (the questionnaire was written in English).

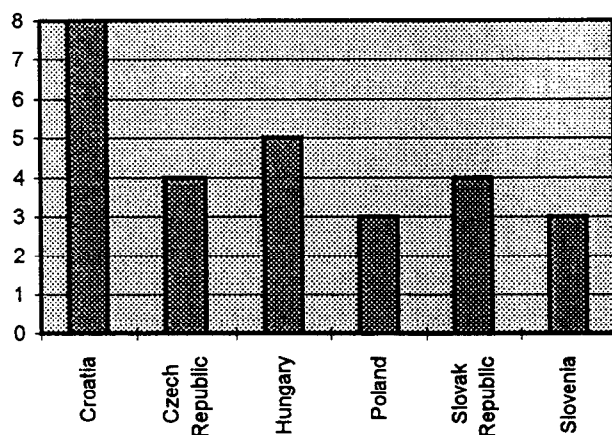
In addition to the questionnaire, data from the CULTURELINK data base was used as another information source. Since the Internet is considered to be such an important channel in mediating all sorts of information, we also tried to get an insight in the offer of cultural information through this medium.

Data survey

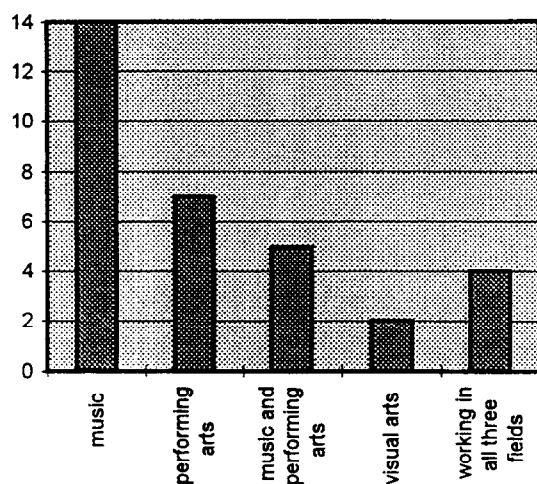
Scope of research

The research covered the fields of music, visual arts and performing arts in Croatia, the Czech Republic, Hungary, Poland, the Slovak Republic, and Slovenia.

We analyzed the questionnaire data about 8 institutions from Croatia, 4 institutions from the Czech Republic, 5 institutions from Hungary, 3 institutions from Poland, 4 institutions from the Slovak Republic, and 3 institutions from Slovenia.



The distribution of the received responses by sectors was the following: most of the questionnaires received were from associations and organizations in the field of music (14), then the performing arts (7), music and performing arts (5), visual arts (2), and working in all three fields (4).



Croatia, (8) - 3 music, 3 performing arts, 1 music and performing arts, 1 visual arts

15	CROATIAN ASSOCIATION OF VISUAL ARTISTS (HDLU - HRVATSKO DRUŠTVO LIKOVNIH UMJETNIKA)	VISUAL ARTS
16	CROATIAN MUSIC INSTITUTE (HRVATSKI GLAZBENI ZAVOD)	MUSIC
17	MUSIC INFORMATION CENTRE (MIC - MUZIČKI INFORMATIVNI CENTAR KDZ)	MUSIC
22	CENTRE FOR DRAMA ARTS (CENTAR ZA DRAMSKU UMJETNOST)	PERFORMING ARTS
23	CROATIAN INSTITUTE FOR MOVEMENT AND DANCE (HRVATSKI INSTITUT ZA POKRET I PLES)	PERFORMING ARTS
24	CROATIAN COMPOSERS' SOCIETY (HRVATSKO DRUŠTVO SKLADATELJA)	MUSIC
25	ZAGREB KONCERT MANAGEMENT (KONCERTNA DIREKCIJA ZAGREB)	MUSIC, PERFORMING ARTS
26	CROATIAN NATIONAL THEATRE (HRVATSKO NARODNO KAZALIŠTE)	PERFORMING ARTS

Czech Republic, (4) - 2 music, 1 music and performing arts, 1 general, all three

4	PEITHO ARTISTS AGENCY	MUSIC, PERFORMING ARTS
12	CZECH MUSIC SOCIETY	MUSIC
13	CZECH MUSIC INFORMATION CENTRE	MUSIC
14	IPOS - INFORMATION AND CONSULTING CENTRE FOR LOCAL CULTURE	MUSIC, VISUAL AND PERFORMING ARTS

Hungary, (5) - 3 music, 1 performing arts, 1 culture in general

7	HUNGARIAN MUSIC INFORMATION CENTRE	MUSIC
8	BUDAPEST FESTIVAL CENTRE	MUSIC, ALSO VISUAL AND PERFORMING ARTS
9	HUNGARIAN COMPOSERS' UNION	MUSIC
10	HUNGARIAN CULTURAL ASSOCIATION	ALL CULTURAL AND ARTISTIC FIELDS
11	HUNGARIAN CENTRE OF THE ITI	PERFORMING ARTS

Poland, (3) - 1 music, 2 general

18	CENTRE FOR CULTURAL ANIMATION (CENTRUM ANIMACIJI KULTURY)	
19	ASSOCIATION OF POLISH MUSICIANS	MUSIC
20	INTERNATIONAL CULTURAL CENTRE	VISUAL ARTS, HERITAGE

Slovak Republic (4) - 3 music, 1 performing arts

1	SLOVAK MUSIC UNION	MUSIC, PERFORMING ARTS
2	SLOVAK RADIO SYMPHONY ORCHESTRA	MUSIC
3	SLOVAK ASSOCIATION FOR THE PROTECTION OF PERFORMERS' RIGHTS (OCHRANNÉ ZDRUŽENIE INTERPRETOR SLOVENSKA - OZIS)	MUSIC, PERFORMING ARTS
21	MUSIC INFORMATION CENTRE	MUSIC

Slovenia (3) - 1 music, 1 performing arts, 1 general

5	SLOVENIAN ASSOCIATION OF CULTURAL ORGANIZATIONS (ZVEZA KULTURNIH ORGANIZACIJ SLOVENIJE)	MUSIC, VISUAL AND PERFORMING ARTS
6	JHP — ARTIST & CONCERT MANAGEMENT	MUSIC
27	MLADINSKO THEATRE (SLOVENSKO MLADINSKO GLEDALIŠČE)	PERFORMING ARTS

Answering the question who they were, the responses were as follows:

6 said that they were artists, four times in combination with organiser of artistic events or working in an art association,

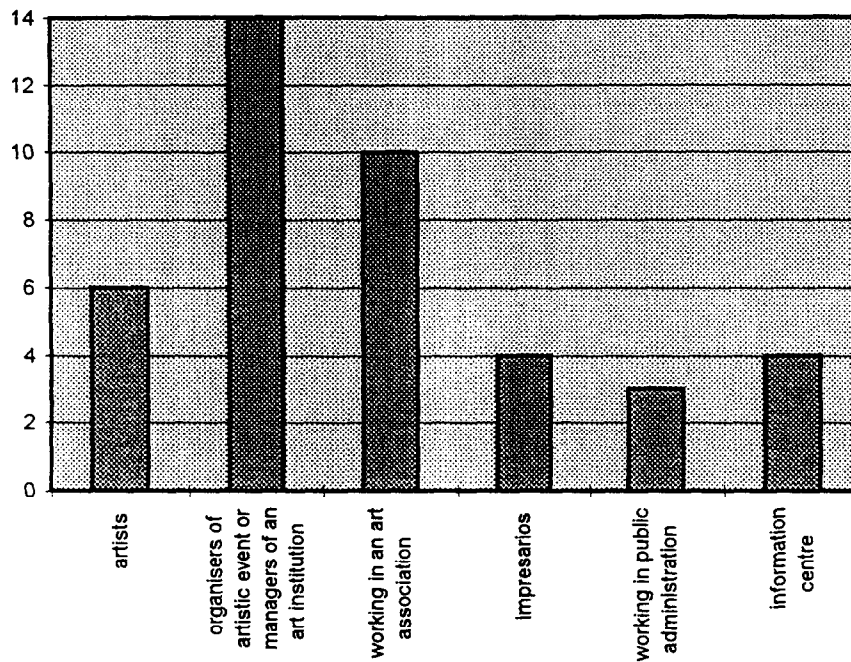
14 stated that they were organisers of artistic events or managers of art institutions,

10 said that they were working in an art association,

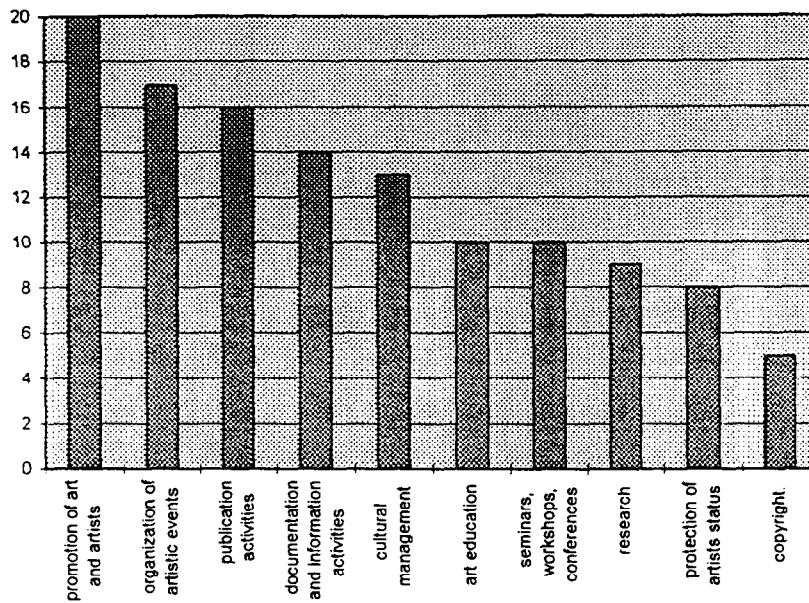
4 said that they were impresarios, always in combination with organiser of artistic events or manager of an art institution,

3 said that they were working in public administration,

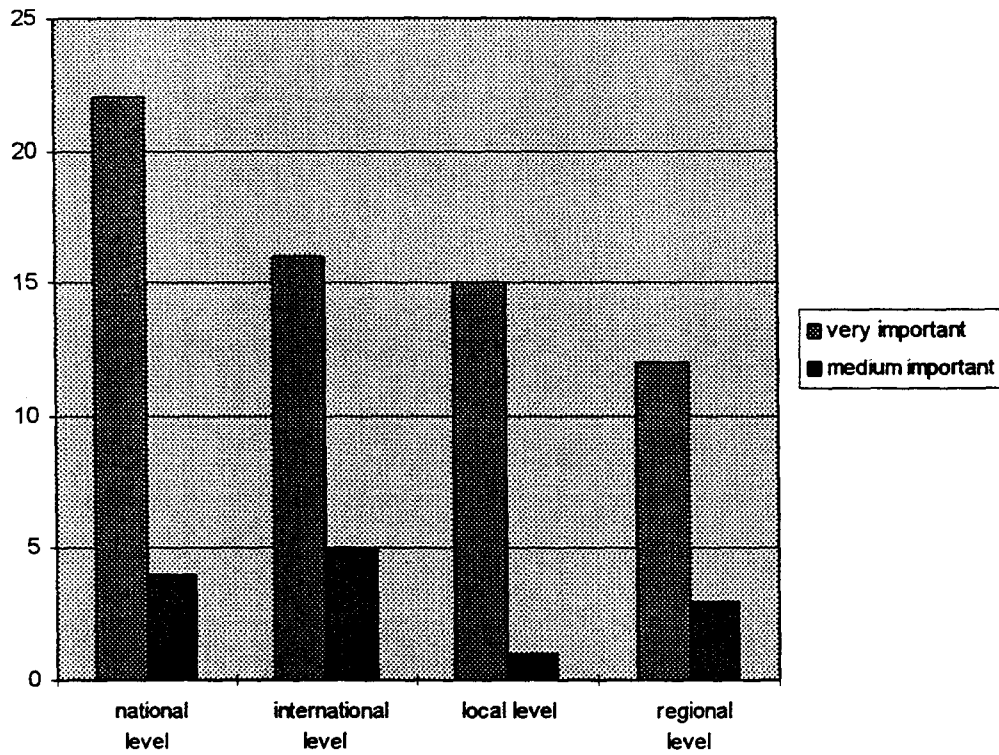
4 were information centres.



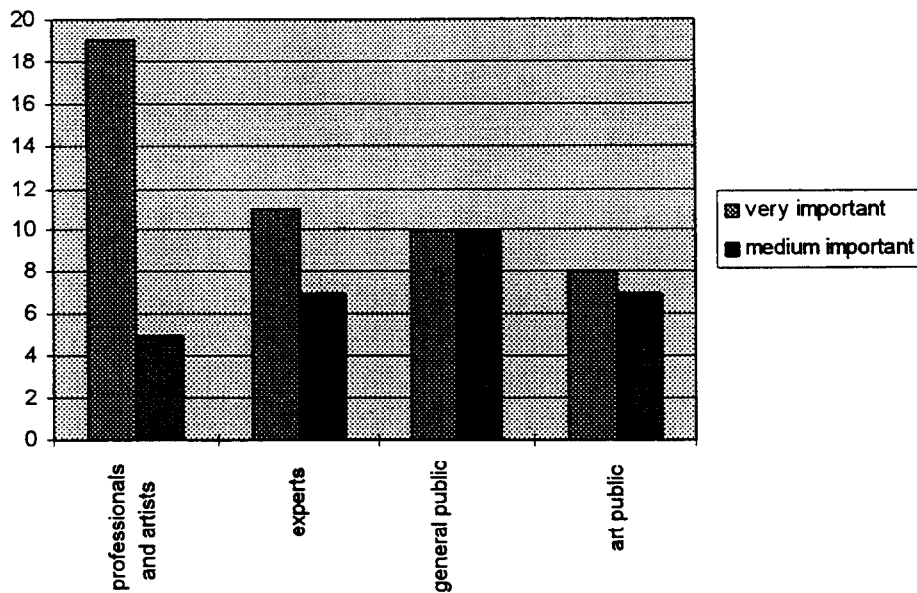
Regarding the question "activities you organize", out of the ten activities offered in the questionnaire the highest ranked in the respondents' answers was promotion of art and artists - 20 respondents listed this activity as being of great or moderate importance for their organization. Organization of artistic events was listed as being very or moderately important by 17 respondents. Publishing activities were ranked as important or moderately important by 16 respondents, and documentation and information activities by 14 respondents. Cultural management was ranked as important by 13 respondents. A somewhat lower rank was given to art education and to seminars, workshops, conferences - 10 respondents ranked each of these activities as important. Nine organizations ranked research as important, 8 protection of the artists' status, and 5 copyright.



The users coming from all levels (local, regional, national and international) were ranked as important. The national level was the most frequent answer - 22 institutions ranked it as very important and 4 as moderately important, followed by the international level - 16 very important and 5 moderately important. The figures for the local level were 15 very important, 1 moderately important, and for the regional level 12 very important, 3 moderately important.



Most respondents said that they were open to all kinds of users, but the most important ones were stated to be professionals and artists (19 very important, 5 moderately important) and experts (11 very important, 7 moderately important); the general public (10 very important, 10 moderately important) and art public (8 very important, 7 moderately important) came a little lower.



This comes as no surprise if one remembers that although they have an impact on the national level, many things that they organise are organised locally for the general public and professionals alike.

Asked about the financial sources on which they depend, 15 organizations declared themselves to be non-governmental, 8 governmental, 3 private, and 1 provided no answer. When asked to specify the proportion of funding from different sources (public budget, foundation donations or sponsors, market sources, international organisations), only 3 non-governmental organisations reported relying on the public budget as the main source of financing. Most of the others said that they draw the greater part of their funding from different foundations, and only a smaller part from the public budget. The governmental organisations that participated in this survey are not financed entirely by the state. They seek additional funding elsewhere, mostly from the market sources, but also from foundations and international organisations. Market sources were declared to be the main funding source for only 3 organisations in the survey. Otherwise, they all depend heavily on additional sources - mainly the public budget, foundations, and other independent sources.

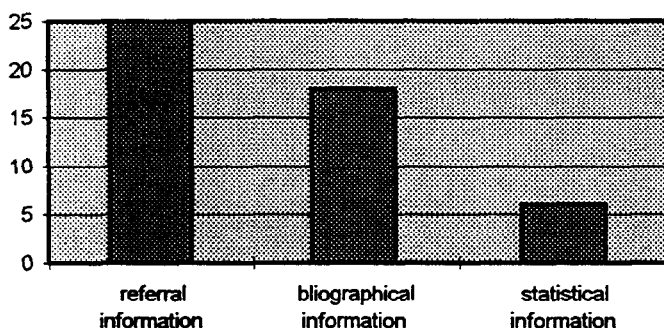
However, the above stated data about the importance of public financing in culture require further explanation. The importance of public money in culture is very high. Out of the 27 respondents in this survey, 8 stated that in their annual budgets public financing participated with less than 50 per cent. Most of them are in the field of music or theatre arts, where 2 institutions are agencies for concert management or promotion. This is a commercial activity, and the low share of public financing in their budgets is not surprising. One is an orchestra dependent on a radio station (drawing from the public funds), 3 are professional associations

with a low budget, 1 is an artistic organisation founded by a foundation and receiving money from it. In general, it is evident that the share of independent financial funds in culture is increasing in the transitional period. Knowing that, it is not surprising that information about different funding possibilities was ranked as very important by the majority of our respondents (as shown further below).

Information Needs

Kind of information

Asked "What kind of information do you use most in your work?", most of the respondents stated that referral information, such as addresses, contact information, etc., was mostly used and most useful. A total of 25 respondents gave this answer; the second most important kind was stated to be bibliographical information, used by 18 respondents, while statistical information was reported to be used by only 6 respondents.



When asked to describe their information needs, they provided diverse answers, such as:

- information on international and national funding possibilities, information on cooperation possibilities, contact information with arts professionals, experts, and similar institutions and organisations,
- information about events, new performances, current productions, festivals (programme), competitions, seminars, workshops, projects, new music works, recordings, scores,
- biographies, videos, CDs,
- copyright, practice in the protection of performers' rights on the national and international level, statistics - frequency of use of music works, socio-economic developments that can

influence the artist's status, information about the conditions of musicians' workplaces, salaries, health insurance provisions, etc.

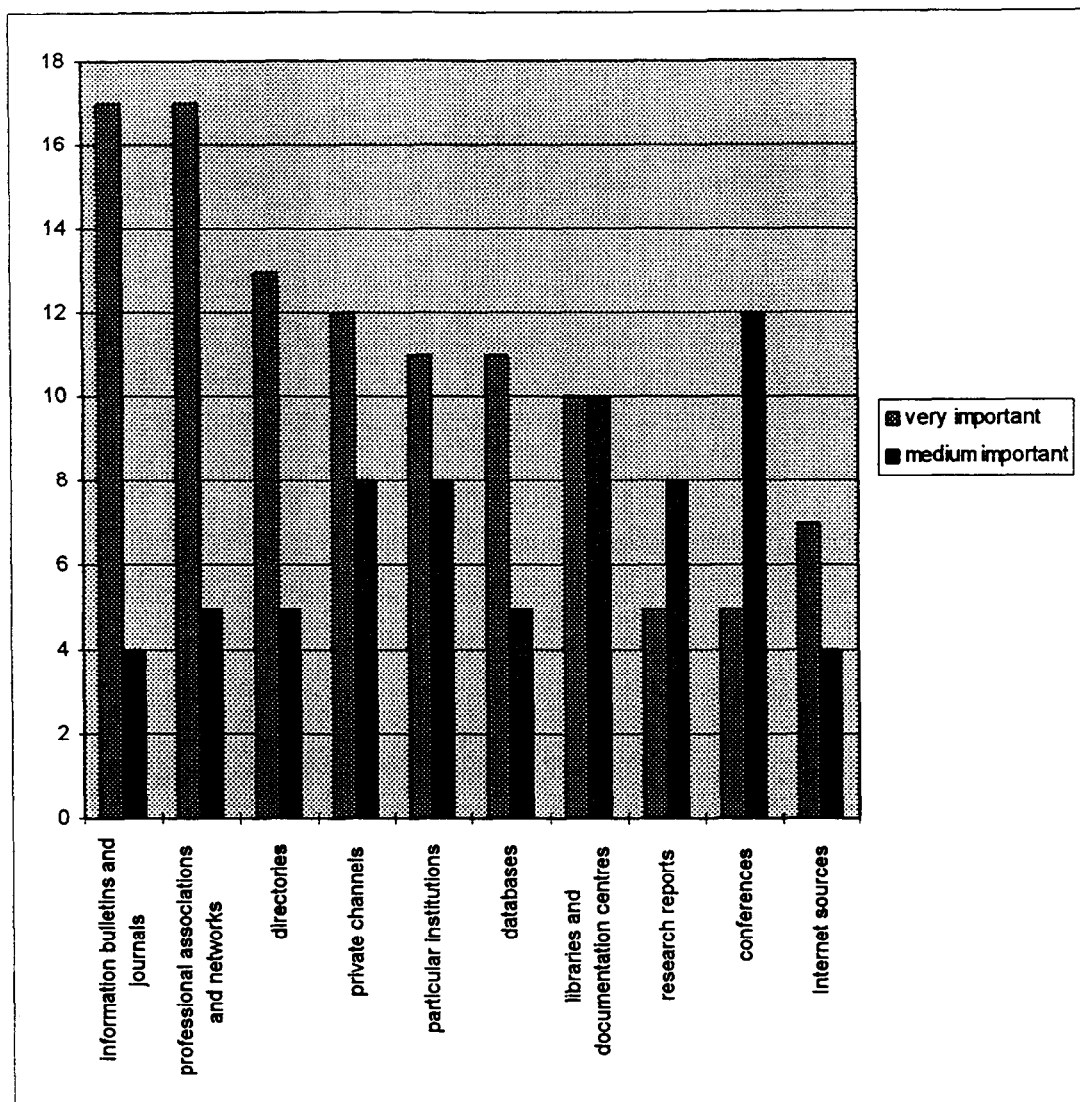
- state of the arts on the national and international level, social, economic and cultural problems of Europe, etc., economics of culture, cultural legislation, cultural management, state administration in the field of culture, etc.

In describing what kind of information is lacking in their work the respondents repeated the same answers that they gave in describing their needs for information, namely:

- lack of information on international scholarships,
- lack of information on funding possibilities,
- lack of information on programmes of theatres abroad,
- lack of information on international contacts,
- lack of information on cooperation possibilities,
- lack of information on new musical materials and other information from composers.

Sources of information

The most useful information sources were reported to be information bulletins and journals (which 17 respondents marked as very important and 4 as moderately important), and professional associations and networks (17 very important, 5 moderately important). Next follows directories (13 very important and 5 moderately important), then private channels (12 very important and 8 moderately important), particular institutions (11 very important, 8 moderately important), data bases (11 very important, 5 moderately important), and libraries and documentation centres (10 very important, 10 moderately important). The least used sources were research reports (5 very important, 8 moderately important), conferences (5 very important, 12 moderately important), and the Internet (7 very important, 4 moderately important).



Asked to list the particular sources from which they got their information, the respondents mentioned different directories, bulletins and journals, and professional associations. It is indicative that the publications reported to be most useful were all publication from Western Europe.

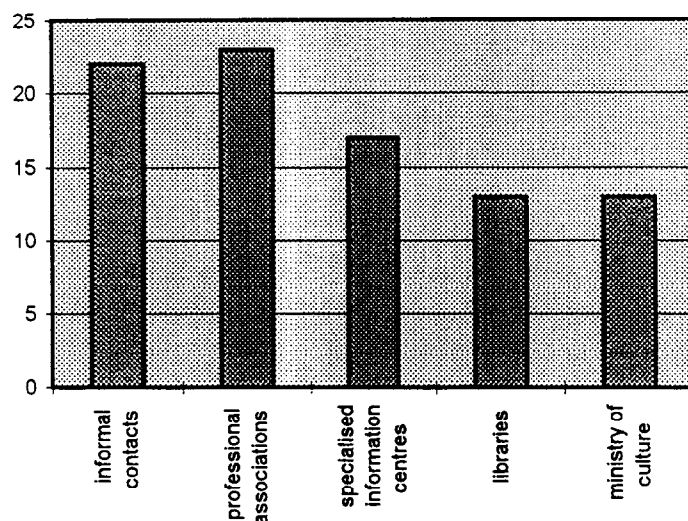
Directories such as PAYE, ITI Directory, ECF Cultural Funding in Europe, IETM were repeatedly mentioned as most useful.

Bulletins and journals included the following: ITI NEWS, CULTURELINK, Navigator, International Arts Manager Magazine, Tanz Aktuel, etc.

Professional associations and networks: IAMIC, IETM, International Society for Contemporary Music, CULTURELINK, ITI - International Theatre Institute, European Network of Cultural Centres, Forum of European Cultural Networks, etc., as well as many national professional associations.

Written information in data bases and publications and personal information received through contacts with colleagues or networks were considered useful (11 written information, 4 personal information, 10 both).

As to who supplies the most relevant information in the respondent's country, informal contacts were considered useful by 22 respondents and professional associations by 23. Next followed specialised information centres (considered useful by 17 respondents), then libraries and the ministry of culture (13).



25 respondents answered that they regularly received different journals or bulletins - in most cases about 5 titles; they also stated that they themselves produced some types of publications, mostly journals, information bulletins and newsletters, statistical reports, and directories.

Cultural data bases exist in all the countries that we surveyed. Asked whether there existed public on-line international systems or different data bases in the fields of music, visual and performing arts in the countries covered by this research, most respondents were aware that there existed different data bases run by information centres or art associations, but no information system for cultural information on the national level. About a half of them answered that they used different data bases as an information source, and many organised their own information facilities.

The surveyed cultural organisations are trying to organise their own information and most of them reported to have some sort of information facilities in more or less equal numbers - data bases and libraries (14), information centres (13), documentation centres (12), archives (4), and statistics (1).

The data bases that they maintain are in the majority of cases bibliographical or referral data bases, with information on cooperation partners or their members in the field of art and culture and with contact information and profiles of artists and artistic or cultural institutions. These data bases are in most cases locally accessible, maintained and operated by the cultural institutions for their internal needs. They are usually also accessible to the cooperation partners or members. As they were developed by particular institutions for their own use, they do not share the same format of data, and there is no possibility of exchanging data among them electronically.

Although the Internet is expanding rapidly, it is a rather difficult task to find precise information on it, especially information concerning professional arts. More and more cultural and artistic organizations and associations are gaining access to the Internet and have begun to offer their information through it (15 said they had access, 11 offer information through it). For the most part, they provide basic information and contact about their institution and its programme. Two out of the four music information centres that responded to our questionnaire maintain data bases and two are preparing them. They have also developed access to information through the Internet, providing detailed information about composers and their works, performers, venues, events, etc. All the countries included in this survey have the national Internet information space organised at different levels - from a simple listing of all possible Internet servers to well-organised information space arranged by field of work and searchable by different criteria. The information concerning arts and culture that is offered through the Internet is quite rich in the area of visual arts, where many individual artists and galleries present virtual galleries of their works accompanied by contact addresses and biographical data. Theatres, music orchestras and other performers also present themselves on the Internet. Also, numerous artistic or cultural events are advertised, complete with their programmes, organisers and contact details. The information offered through the Internet is often written only in the native language of those offering it. Even when the cultural information of some music or other organiser is offered in English as well, it is rather difficult to navigate your way towards it through links written in the native language. Another problem related to the information offered through the Internet is that many cultural institutions offer their information through some intermediary, because they have access to the Internet but not to the server on the Internet. As a consequence of that, a great deal of outdated information is found alongside accurate information. This is quite common in the case of festivals and other events, where one first comes across old information and then only by accident new information as well.

Networking and cooperation

Networking and cooperation seems to be an important issue for many cultural organisations in Central Europe. Many of them belong to national, European or international associations, and others to different networks. The respondents stated that the reason for cooperation in most cases was information that they received through such networks. This information provided a starting point in looking for cooperation with particular partner institutions. Asked about the particular reasons why they cooperated with networks, they gave the following answers: contacts, information about possibilities for cooperation, information about conferences, etc. All organisations responded that they participated in most cases with 1 to 5 networks, the most frequently mentioned ones being the following:

- CULTURELINK Network
- IETM - Informal European Theatre Meeting
- ELIA - European League of Institutes of the Arts
- ITI - International Theatre Institute
- European Network of Cultural Centres
- Forum of European Cultural Networks
- IAMIC - The International Association of Music Information Centres
- European Art Festival Federation.

Nevertheless, the majority answered that they thought there was a need for the creation of new networks on the European as well as on the Central European and national levels. Most interest for new networks was shown by institutions working in music and performing arts fields.

Cooperation with other cultural organisations is intensive on the national as well as on the international level - international meaning European in most cases. More specifically, they placed cooperation with cultural organisations in the European Union in the first place; cooperation within the region came second, while cooperation with non-European countries was mentioned sporadically and was mostly described as moderate.

Cooperation with professional associations and networks, as well as with particular institutions, is most intensive in the field of information exchange, which all the respondents ranked as a very important reason. Exchange of performances and joint projects were cited as the second most important reason, followed by education and training and exchange of personnel.

Regarding the main obstacles to cooperation with other cultural organisations, most of the respondents said that the shortage of funds prevented them from establishing more numerous and closer cooperative ties on the international and even on the national level. Other important obstacles were reported to be unfavourable or inadequate regulations, as well as the information and communication gap.

Cultural information is communicated through different information and communication channels. Apart from private contacts with colleagues, the most frequently used sources are professional associations and networks and all their outputs, such as different data bases, directories, bulletins and professional journals. The absence of national information systems for culture is characteristic of all the countries in this study. Governments usually provide national systems for statistical information, as they need statistical parameters to be able to follow trends in cultural development. Referral information, such as contacts, descriptions of projects, events and institutions, is left to particular institutions and associations to develop if they need it. Networking is mostly oriented towards the national or the European level, while networks and cooperation projects in the region remain to be developed.

4. Croatian Case Study

A) Information Support for Decision-Making in Culture in Croatia

Generally speaking, information support for the process of decision-making in culture is insufficiently developed, methodologically uncoordinated, not up to date, too slow, and insufficiently directed towards satisfying the needs for the function that it has.

Besides the Ministry of Culture, a number of other institutions likewise possess information on cultural activities. Among them is the National and University Library in Zagreb. With its documentation materials, information and data, including a data base, the library covers a large portion of the category entitled "publications and literature".

The Museum Documentation Centre in Zagreb has a data base on museums and galleries in Croatia, which includes data on the type and field of work of various museums and galleries, their nature, and the date when they were established.

The Fine Arts Archives of the Croatian Academy of Arts and Sciences possess material that has been continuously collected from 1864, including many documents from the legacies of artists.

The International Theatre Institute, with its headquarters in Zagreb, has a data base on persons (actors and managers) engaged in theatre activities.

The Institute for Movement and Dance in Zagreb (which includes the Moving Academy for Performing Arts in Zagreb) has built a data base on performers and persons involved in the art of movement and dance theatre, as well as on professional and amateur groups.

The Music Information Centre in Zagreb possesses information on works, authors, institutions, as well as sheet music and musicological editions, etc.

The Croatian Association of Popular and Open Universities in Zagreb has accumulated a great deal of statistical data in the category of socio-cultural activities. However, it only collects data on one type of institution - its own member institutions. These amount to over 100 institutions, mainly Popular Universities (adult education centres), Centres for Culture, and similar establishments. The data base includes information on the status of the institutions, their facilities, the modes of financing, the number of employees, and the number of realised programmes.

The Register of Companies, likewise, contains information on cultural institutions. However, this information amounts only to a list of institutions, including those that are still in operation and those that were registered at one time but no longer exist. The legal status necessary in order to carry out an artistic activity is obtained through registration in the Register of Artistic Organisations at the Ministry of Culture.

The Culturelink Network, whose focal point is at the Institute for International Relations in Zagreb, aims to collect, process and disseminate information on world-wide cultural development, cultural life and policies; and to encourage regional, interregional and international joint research projects and cultural cooperation. Besides research, the activities of the Culturelink Network include the development of different data bases in the field of cultural policy, cultural development and cooperation, and the publication of the Culturelink bulletin and the Culturelink Directory Series. Although the information disseminated through the network is internationally oriented, the network also possesses detailed information on cultural institutions and initiatives in Croatia.

Information on culture in the city of Zagreb is collected by the city's Office for Education, Culture and Sports, which has information on all cultural institutions in the city, including information on the activities, programmes, facilities and financing of these institutions.

According to the responses to the questionnaire sent to the Ministry of Culture from the various county offices for culture, the situation in the rest of the country varies considerably.⁷

The responses from three counties (Primorje-Goranska, Osijek-Baranja and Sisak-Moslavina) indicated the county offices themselves as the places where data can be obtained on budgeted and already spent resources, on the condition of (cultural) facilities/monuments, and on the personnel problems in cultural institutions. The responses from two other counties (Požega-Slavonia and Dubrovnik-Neretva) included complete directories of the cultural institutions on their territories, from which it is possible to conclude that these offices for culture also function as information centres.

⁷ Offices for culture are local administrative bodies whose task is to co-ordinate cultural activities between the central authorities (mainly the Ministry of Culture) and the lower units of public administration in the county. In each county there is one office for culture, which means that there are 20 in total. On the other hand, departments for culture are county administrative bodies whose task is to define and carry out cultural policy on the county level. There are also 20 such departments, one for each county. It should be noted that these lower level offices and departments are not specialised only for culture, but rather, practically always, include in their overall activities also education (and sometimes also sports).

The next six counties (Koprivnica-Križevci, Zadar-Knin, Varaždin, Virovitica-Podravina, Zagreb county, and Istria) sent in information on the existence of computer data bases covering the field of work of individual institutions. These data bases do not belong to the counties, but rather to the mentioned institutions. From this it can be concluded that these county offices, although they have not created complete information systems, could nevertheless function as mediators of information. The exception was the county of Istria, which indicated that its office for culture had basic information on the cultural institutions in the county.

Five counties (Šibenik, Međimurje, Vukovar-Srijem, Krapina-Zagorje, and Karlovac) stated that their county administrations did not have at their disposal any systematised data on cultural activities. Four counties did not respond to the questionnaire at all.

It is evident that information sources are best developed in Zagreb. Yet, they function in a fragmentary manner and without co-ordination. Besides, their basic task is to monitor cultural activities as well as to provide basic, additional and specialised information on them. On the level of the entire country (possibly with Zagreb as the only exception), there is practically no information source, or any such form of information support, that would directly assist and influence the process of daily, monthly, quarterly, semiannual or annual decision-making (at present, the longest time cycle in cultural activities is one year).

The situation is even more difficult on the county level. It will be necessary, therefore, to make a detailed inventory of all information sources on the level of the country as a whole. Such an inventory should offer an insight into the structure of the sources and also make possible an evaluation of their usefulness in the process of decision-making regarding culture on all levels. We should stress that this constitutes one of the most important and pressing tasks if a combined ("synenergetic") effect is to result from the various measures within cultural policy.

B) Information Sources on Theatre in Croatia

As one of the Central European countries in transition, Croatia is facing a major challenge in the field of the cultural information.

Recent political and economic changes have produced a huge gap between the users of cultural information and information sources (in Croatia the situation is even more difficult owing to the recent war, when many communication channels were literally destroyed). The situation in Croatia differs from other Central European countries because of the previous system of self-management based on decentralisation. Today, when everything is centralised, all cultural institutions are being reorganised, becoming directly responsible either to the Ministry of Culture or to municipal or regional authorities. These fundamental changes have caused many problems, especially in the field of the performing arts, not only in terms of their inner structure or legislative provisions, but also in the exchange of cultural information.

At first sight, large institutions like national theatres, with their rigid structure and traditional organisation of work, should be in a much better position than other participants (mostly independent groups or individuals) in cultural production and in exchange of information. Close to the Ministry of Culture and other state institutions, they should be informed on different levels about major cultural programmes in Croatia, in Europe, or in the world. Considering their importance and annual budgets, large theatrical institutions (100 per cent owned by the state, municipality or community) should have many channels of information enabling them to extend their artistic production and to represent their work nationally and internationally, with possibilities of national and international coproductions, exchange of artists, hosting guesting creating joint projects, etc. Independent theatre or dance groups, small, private theatres or free-lancers should face bigger problems in obtaining all kinds of information necessary for their work. But this is not the case. All theatre institutions, as well as non-institutional groups or free-lancers, are facing the same problems connected with the exchange of information.

First of all, the information field of the performing arts in Croatia is fragmented and disconnected. Each institution, each independent group, professional association or free-lancer is forced to get the information by themselves.

Different communication channels provided by the state or public institutions are not functioning. Even the specialised institutes within the Ministry of Culture (for example, the Institute for Culture) fail to collect the basic information about the activities in the performing arts. Their task was (before the war) to collect information about all artistic and other activities in Croatia (professional and non-professional) and to publish it in the form of bulletins, annual reports with statistics, etc.

This was done with the participation of all theatre institutions, theatre groups and even individual free-lance artists by filling out standardised questionnaires.

As such annual reports are no longer published, the gap is spreading, thus creating a chaos in the domain of cultural information. Moreover, this lack of systematic demand for information has diminished the exchange of information between theatre institutions, groups and individual free-lance artists.

But some channels do exist and therefore the gap caused by the organisational chaos combined with a non-coherent cultural policy is narrowing.

The present situation is a mosaic of receiving and giving information on several different bases.

In Croatia we now find, besides the official and not very useful level represented by the Ministry of Culture, many others, sometimes non-official, ways of supplying cultural information.

The main source of cultural information is the human contact, that is to say, face-to-face or ear-to-ear information given and received by professional artists inside or outside the institutions. The range of this information is very wide - from the titles of the plays recently published or staged to information on cooperation possibilities with international theatre institutions, professional associations, foreign cultural authorities, academies, universities (collected during study visits, scholar grants, festivals, conferences, seminars, or simple private trips). However, this human data base is very fragile and highly chaotic, depending heavily on genuine enthusiasm, friendship and individual initiative (it goes without saying that this way of receiving and giving information is completely out of any control, leaving room for misinterpretations as well as depriving some of the potential users of all information).

Other sources of cultural information (as well as legal information regarding many new pieces of legislation concerning theatre and performing arts) are professional associations (Croatian Association of Dramatic Artists, Croatian Association of Film Artists, Croatian Association of Applied Artists, etc). These associations are supposed to provide information (mostly in the form of a bulletin or newsletter appearing monthly) for their members about major changes in their legal status, about professional activities in Croatia, new projects, new publications or translations of important theoretical texts, about possibilities of specialisation, new coproductions, international cooperation, etc.

But some of these associations are not really performing this job. The Croatian Association of Dramatic Artists is like a sleeping beauty; although it publishes its Newsletter, this is done in the old-fashioned way - many words, not much said. On the other hand, the Croatian Association of Applied Artists is well-organised and efficient, keeping its members informed about national and international events, meetings, conferences, exhibitions, as well as about different possibilities of

obtaining grants in Croatia and abroad, combined with legal advice especially for free-lance artists, who now have to be their own book-keepers.

The third source of cultural information are non-profit, non-governmental associations (citizens' associations, private foundations), which began to appear in Croatia less than six years ago. These new associations (in most cases they are regional branches of international organisations or institutions like the Croatian ITI, UNESCO International Theatre Institution, MAPAZ-Moving Academy of Performing Arts, a member of IETM Informal European Theatre Meetings, CDU Centre for Drama Arts, a former part of Soros's Open Society in Croatia, today a completely independent association, or IITM Instituto Internacional del Teatro del Mediterraneo, established in Spain in 1991) are the only ones who try to develop networks, data bases and international links, together with regular bulletins and newsletters published by their offices. They have directories of artists, of major professional theatres, independent groups or individual artists. Their major problem is the fact that they do not participate in the intersection of exchanging information, but rather have isolated small, non-standardised data bases with a fairly restricted range of influence.

Apart from these institutions and associations, all performing arts institutions (mostly theatres) rely on a combination of ways of getting and spreading information. Many of their permanent staff work as part-time external collaborators with different professional associations or institutions. Theatres also maintain their own archives and statistics ready to be organised in data bases and directories. The shortage of computers and specialised personnel is a serious problem in Croatian theatres, depriving these institutions of an opportunity to take part in the modern exchange of cultural information.

Nevertheless, some theatres do cooperate with CARNET (Croatian Academic Network, established by the Ministry of Science, now located at the National and University Library), presenting their theatre and artistic programmes on the Internet (like Croatian National Theatre in Zagreb).

To conclude this short report about the cultural information needs in the performing arts in Croatia, it is important to emphasise that despite the problems and the lack of basic equipment, the professional users of information are extending their sources of information, moving from written and oral information to modern communication channels.

The urgent need is to help them in establishing standardised data bases and directories compatible with international ones, thus enabling them to create national networks which will be part of the international world of modern communications.

5. Concluding Remarks

Knowing that the already listed set of proposed measures might prove difficult to undertake and implement, and in order to ensure concrete results in the shortest possible time, UNESCO and other international organisations dealing with culture should focus their attention on the following actions:

1. Establishment of a specialised Central European data bases comprising information on:
 - all-European funding possibilities for all levels of cultural cooperation in the countries of the region;
 - cultural events, festivals, programmes projects relevant for Central European cooperation;
 - artistic and academic scholarships, educational curricula, expert and professional round tables and workshops, and competitions;
 - new programmes and plays, joint projects and coproductions.

Such an organization of information would be most suitable because it would facilitate access and distribution through direct access, on-line through the Internet, and through printed outputs in the form of bulletins and directories, as well as in the form of individual paper surveys on request. Additionally, all informational outputs could be sorted by different criteria and needs.

2. Establishment of a long-term project of monitoring legislative support for cultural activities in the countries in the region, with special reference to issues like the status and functioning of non-profit cultural institutions and organisations, copyright issues in the Central European countries and the process of their harmonisation with such rights in the European Union; also, establishment of regular reports on Central European trends in privatisation in culture, with special attention to basic aims, expected results, models of implementation, mechanisms of protection, real impact and effects of the process.
3. Establishment of a Central European network for continuous collection and dissemination of relevant information in the field of cultural development and cooperation, or making use for this purpose of some existing initiative in the field (for example, the CULTURELINK Network). The proposed network could act as a coordinating focal point for the development of the described data bases as well as for permanent monitoring of cultural legislation in the Central European countries.
4. It is also necessary to undertake a number of accompanying and additional activities aimed at substantially improving the level of accessibility of cultural information in Central Europe. In

this respect, a series of specialised or expert seminars should be organised with special emphasis on the following:

- establishment and development of national information systems for cultural information,
- functional and operational interlinkage of the existing data bases into a coherent system,
- development of common methodological as well as informational tools such as thesauruses, harmonised formats, ways and modes of a continuous on-line exchange of data, etc.
- definition of priority fields of action in the cultural field.

Bearing all this in mind, it will be necessary to organise an international Central European conference dedicated to cultural information in Central Europe and to the topics described above.

6. References of Publications and Documents Relevant to the Topic

Conference on a New Space for Culture and Society: New Ideas in Science and Art, 19-23 November 1996, Prague Castle, Czech Republic. Council of Europe, Strasbourg, 1996, 77 pp.

Cultural Centres in Central and Eastern Europe. Culturelink, Special Issue 1995, Institute for International Relations, Zagreb, 1995, 230 pp.

Cultural Management in Central and Eastern Europe. Council of Europe, Strasbourg, 1993, 76 pp.

Cultural Policy and Administration in Europe : 42 outlines, edited by Veronika Ratzenbock. Österreichische Kulturdocumentation, Vienna, 1996, 205 pp. + Appendix.

Cultural Policy in Slovenia. Report of a European Panel of Examiners by Michael Wimmer. Council of Europe, Strasbourg, 1996, 116 pp.

Directory of Institutions and Databases in the Field of Cultural Development in Central and Eastern Europe. Aleksandra Uzelac, ed. Culturelink, Institute for International Relations, Zagreb, 1997, 173 pp.

Dragojević, Sanjin. How to Establish a New Theatre Management in Central and Eastern European Countries? *Ekonomski pregled*, Nos. 11-12, 1993, pp. 820-834.

Dragojević, Sanjin. The Structuring of Cultural Information Systems in Central and Eastern European Countries. Research Support Scheme of the Central European Institute, Prague, 1994, 160 pp. CEI/RSS No: 459/93.

Dynamics of Communication and Cultural Change: The Role of Networks. Biserka Cvjetičanin, ed. Culturelink, Special Issue 1996, Institute for International Relations, Zagreb, 1996, 341 pp.

In from the Margins. A Contribution to the Debate on Culture and Development in Europe. Council of Europe, Strasbourg, 1996, 336 pp.

Information Economy and Development. Dorothy I. Riddle, ed. Friedrich-Ebert-Stiftung, Bonn, 1988, 215 pp.

International Conference on the Preservation and Development of Cultural Life in the Countries of Central and Eastern Europe (Country Papers), UNESCO in co-operation with the Ministry of Culture and Education of the Republic of Hungary, Hungarian National Commission for Unesco, Council of Europe, European Union, Budapest, 23-25 January 1997.

Legislation for the Book World. International Conference and Workshop. Proceedings of the Conference. Council of Europe, Strasbourg, 1997, 341 pp.

Privatization/Désétatisation and Culture: Limitations or Opportunities for Cultural Development in Europe (Conference Reader), CIRCLE Round Table. CIRCLE in co-operation with the Boekman Foundation, Felix Meritis Foundation and Twente University, Amsterdam, 11-14 June 1997.

Studieren für Morgen (I): Kulturmanagement in Europa. Training for Tomorrow (I): Arts Administration in Europe. Marion Fischer, Hermann Rauhe, Andreas Joh. Wiesand, eds. ARCult Media, Bonn, 1996, 187 pp.

The Cultural Identity of Central Europe. Nada Švob-Đokić, ed. Culturelink, Institute for International Relations, Europe House Zagreb, Zagreb, 1997, 212 pp.

Vojnić, Dragomir. The Economics and Politics of Transition. First International Conference on Enterprises in Transition, Faculty of Economics, University of Split, Split, 1995.

Volten, P.M.E. (ed). Bound to Change: Consolidating Democracy in East and Central Europe. Westview Press, Boulder, Co., 1992.

Annex 1

Addresses and basic data about the institutions participating in this research

**CENTRE FOR DRAMA ARTS - CDU
CENTAR ZA DRAMSKU UMJETNOST**

Mr. Goran Sergej Pristaš, Coordinator
Hebrangova 21
10000 Zagreb
CROATIA
Phone: (+385 1) 447 210
Fax: (+385 1) 417 476
E-mail: cdu_zg@zamir-zg.ztn.apc.org
WWW: www.soros.hr

Objectives: To support and promote performing arts in Croatia.

Information facilities: databases (professionals and institutions in the field of performing arts in Croatia and abroad), information centre

Publications: T&T Magazine

**CROATIAN ASSOCIATION OF VISUAL ARTISTS
HRVATSKO DRUŠTVO LIKOVNIH UMJETNIKA - HDLU**

Ms. Nevena Tudor, Director
Trg hrvatskih velikana bb
10000 Zagreb
CROATIA
Phone: (+385 1) 46 11 818, 46 11 819
Fax: (+385 1) 46 11 819

Objectives: To promote and support all activities of Croatian artists and to organize exhibitions.

Information facilities: databases

**CROATIAN COMPOSERS' SOCIETY
HRVATSKO DRUŠTVO SKLADATELJA - HDS**

Mr. Ivo Josipović, Secretary General
Berislavićeva 9
10000 Zagreb
CROATIA
Phone: (+385 1) 423 463
Fax: (+385 1) 429 818

Objectives: To promote Croatian and contemporary music, to publish scores and CDs, and to protect authors rights.

Information facilities: databases

Publications: Cantus - magazine, Ars Croatica - scores

**CROATIAN INSTITUTE FOR MOVEMENT AND DANCE
HRVATSKI INSTITUT ZA POKRET I PLES - HIPPI-MAPAZ**

Ms. Mirna Žagar, Director
Biankinijeva 5
10000 Zagreb
CROATIA
Phone: (+385 1) 4810 203
Fax: (+385 1) 4810 203

Objectives: To promote and develop the infrastructure in the field of professional performing arts with a special accent on contemporary dance, mime and movement theatre.

Information facilities: documentation centre, information centre, library

Publications: Newsletter

**CROATIAN MUSIC INSTITUTE
HRVATSKI GLAZBENI ZAVOD - HGZ**

Ms. Jana Korenić Sušec, Secretary
Gundulićeva 6
10000 Zagreb
CROATIA
Phone: (+385 1) 424 533
Fax: (+385 1) 271 066
E-mail: hgz@zg.tel.hr

Information facilities: databases, library, archive

**CROATIAN NATIONAL THEATRE - CNT
HRVATSKO NARODNO KAZALIŠTE - HNK**

Ms. Sanja Ivić, Dramaturge
Trg maršala Tita 15
10000 Zagreb
CROATIA
Phone: (+385 1) 446 444, 449 311
Fax: (+385 1) 446 488

Objectives: Theatre production (opera, drama, theatre, ballet).

Information facilities: archive (repertory books, programmes of performances, photographs, press materials, etc.)

**MUSIC INFORMATION CENTRE
MUZIČKI INFORMATIVNI CENTAR KDZ - MIC**

Mr. Ivan Živanović, Director
Kneza Mislava 18
10000 Zagreb
CROATIA
Phone: (+385 1) 46 11 810
Fax: (+385 1) 46 11 807
E-mail: mic@zg.tel.hr

Objectives: To collect and disseminate information on music in Croatia.

Information facilities: databases, documentation centre, information centre, library (music works and related literature)

**ZAGREB CONCERT MANAGEMENT
KONCERTNA DIREKCIJA ZAGREB - KDZ**

Kneza Mislava 18
10000 Zagreb
CROATIA
Phone: (+385 1) 461 18 10
Fax: (+385 1) 461 18 07

Objectives: To organise cultural events and to promote Croatian and foreign artists in Croatia and abroad.

Information facilities: information centre

CZECH MUSIC INFORMATION CENTRE - CZMIC

Mr. Miroslav Pudlák, Executive Manager
Besední 3
Praha 1, 118 00
CZECH REPUBLIC
Phone: (+420 2) 5732 0008
Fax: (+420 2) 539 720
E-mail: czmic@login.cz
WWW: www.vol.cz/SDMUSIC/CZMIC

Objectives: To promote contemporary music and to collect and provide special information on Czech music culture.

Information facilities: databases (on musicians, works, ensembles, institutions), documentation centre, information centre, library (sheet music)

Publications: 'Czech Music' - magazine, 'Muzikontakt' - yearbook

CZECH MUSIC SOCIETY - ČHS

Ms. Mila Smetáčková, President
Janáčkovo nábr. 59
Praha 5, 150 00 CZ
CZECH REPUBLIC
Phone: (+420 2) 530 868, 538 858
Fax: (+420 2) 531 582

Objectives: To organize concerts and various educational activities in the field of music.

Information facilities: documentation centre, information centre, library

INFORMATION AND CONSULTING CENTRE FOR LOCAL CULTURE - IPOS

Dr. Miroslav Šmolík, Director
Blanická 4, P.O. Box 12
120 21 Praha 2
CZECH REPUBLIC
Phone: (+420 2) 250 161
Fax: (+420 2) 258 434

Objectives: To provide information and consulting services in the field of local culture and non-professional arts.

Information facilities: databases (on cultural institutions, associations and foundations, bibliography of articles), documentation centre, information centre, library, statistics

Publications: Místní kultura (Local Culture) - bulletin, Tvorivá dramatika (Creative Dramatics) - magazine, Amatérská scéna - magazine

PEITHO ARTISTS AGENCY

Dr. Petr Hošna, General Director
Ronkova 1831/6
Prague 8, 180 00
CZECH REPUBLIC
Phone: (+420 2) 68 45 819
Fax: (+420 2) 68 45 819
E-mail: Peitho@MBox.Vol.CZ
WWW: WWW.Vol.CZ/Peitho

BUDAPEST FESTIVAL CENTER

Ms. Zsófia Zimányi, Managing Director
Rákóczi ut. 65
H-1081 Budapest
HUNGARY
Phone: (+36 1) 210 2795
Fax: (+36 1) 133 20 75

Objectives: To organize festival in Budapest.

**HUNGARIAN CENTRE OF THE
INTERNATIONAL THEATRE INSTITUTE - ITI**

Ms. Júlia Gábor, Secretary General
Krisztina krt. 57
Budapest 1016
Hungary
Phone: (+36 1) 17 52 372
Fax: (+36 1) 175 1184

Objectives: To assist exchange of information and artists in the field of performing arts.

Information facilities: information on theatres, dance companies, performing arts organisations, festivals in Hungary (form not specified)

Publications: Fact & Figures on Hungarian Theatre; Funds & Scholarships in the Arts

HUNGARIAN COMPOSERS' UNION

Mr. Máté, Hollós, President
PP. 228
H-1364 Budapest
HUNGARY
Phone: (+36 1) 138 4139
Fax: (+36 1) 138 4139

Objectives: To represent the interests of Hungarian composers and lyricists.

Information facilities: information centre

**HUNGARIAN CULTURAL ASSOCIATION
MAGYAR KULTURÁLIS SZÖVETSÉG - HCA (MKSZ)**

Mr. Miklós Krisár, Secretary
Miklós tér. 1
H-1035 Budapest, HUNGARY
Phone: (+36 1) 168 7228
Fax: (+36 1) 168 7228
E-mail: krisar@mkaz.hu

Information facilities: databases (on cultural and arts institutions)

HUNGARIAN MUSIC INFORMATION CENTRE - HMIC

Mrs. Eszter Vida, Director

P.O. Box 47

H-1364 Budapest

HUNGARY

Phone: (+36 1) 117 95 98

Fax: (+ 36 1) 117 82 67

E-mail: hmic@mail.c3.hu

Objectives: To provide information on Hungarian music nationally and internationally, and to promote Hungarian contemporary music.

Information facilities: databases (on composers, professional music performers, Hungarian music institutions), documentation centre, information centre, library

Publications: 'Polifonia' - information bulletin

ASSOCIATION OF POLISH MUSICIANS - SPAM

Mr. Jan Baytel, Chief Treasurer

Lwowska 15/12

00-660 Warsaw

POLAND

Phone: (+48 22) 621 28 02

Fax: (+48 22) 628 28 35

Objectives: Protection of artists' status.

CENTRUM ANIMACJI KULTURY - CAK CENTRE FOR CULTURAL ANIMATION

Mr. Ryszard Zajac, Deputy Director

ul. Krakowskie Przedmiescie 21/23

00-071 Warsaw

POLAND

Phone: (+48 22) 826 21 17

Fax: (+48 22) 826 06 62

E-mail: cak@tg.com.pl

WWW: www.tg.com.pl/cak/

Information facilities: databases (on cultural institutions, libraries, museums, art schools, associations, events)

INTERNATIONAL CULTURAL CENTRE - ICC

Ms. Agata Wasowska, Communication Officer
Rynek Główny 25
31-008 Cracow
POLAND
Phone: (+48 12) 218 601
Fax: (+48 12) 218 571
E-mail: cjpurchl@cyf-kr.edu.pl

Objectives: To support the cultural integration of Europe through organizing research projects, educational programmes and promotion of art.

Information facilities: databases, library

MUSIC INFORMATION CENTRE - MIC

Ms. Olga Smetanová, Head of the MIC
Medená 29
811 02 Bratislava
SLOVAKIA
Phone: (+421 7) 533 1380
Fax: (+421 7) 533 35 69
E-mail: his@his.sanet.sk
WWW: <http://www.savba.sk/logos/mca/mic.html>

Objectives: To promote contemporary Slovak composers, new music professionals and their work, and to collect documentation on Slovak contemporary music and composers.

Information facilities: databases, documentation centre, information centre, library

SLOVAK ASSOCIATION FOR THE PROTECTION OF PERFORMERS' RIGHTS**OCHRANNÉ ZDRUŽENIE INTERPRETOR SLOVENSKA - OZIS**

Mr. Miroslav Smid, Director
Trnavská 80
821 02 Bratislava
SLOVAKIA
Phone: (+421 7) 5254 737

Objectives: Collection of remunerations for performers and their distribution in accordance with copyright law.

Information facilities: databases, documentation centre, information centre

SLOVAK MUSIC UNION - SMU

Dr. Marián Jurík, President
Michalská 10
815 36 Bratislava
SLOVAKIA
Phone: (+421 7) 5335 291
Fax: (+421 7) 5330 188

Objectives: Career association of professional composers, performers and musicologist.

Information facilities: documentation centre

SLOVAK RADIO SYMPHONY ORCHESTRA

Mr. František Poul, Head of the Orchestra Dept.
Slovak Radio, Mytna 1, P.O.Box 55
810 05 Bratislava
SLOVAKIA
Phone: (+421 7) 4313 475
Fax: (+421 7) 4313 386
E-mail: frantisek_poul@slovakradio.sk

Objectives: Studio recording for broadcasting purposes, concerts, tours.

Information facilities: documentation centre, library

JPH ARTIST & CONCERT MANAGEMENT

Mr. Jeff H. Pivač, Director
Krakovski nasip 6
1000 Ljubljana
SLOVENIA
Phone: (+386 61) 12 57 008
Fax: (+386 61) 12 57 194
E-mail: Jeff 13@hotmail.com

Objectives: Artists and concert management in classical music.

Information facilities: databases (on arts professionals internationally), documentation centre, library

**SLOVENIAN ASSOCIATION OF CULTURAL ORGANIZATIONS
ZVEZA KULTURNIH ORGANIZACIJ SLOVENIJE - ZKOS**

Mr. Vojko Stopar, Director General

Štefanova 5

1000 Ljubljana

SLOVENIA

Phone: (+386 61) 217 860

Fax: (+386 61) 125 44 21

Objectives: Promotion and linkage institutional cultural activities.

Information facilities: documentation centre, library

THEATRE MLADINSKO

SLOVENSKO MLADINSKO GLEDALIŠČE - SMG

Mr. Tomaž Toporišič, Artistic Director

Vilharjeva 11

1000 Ljubljana

SLOVENIA

Phone: (+386 61) 310 610, 301 294

Fax: (+ 386 61) 133 50 25

E-mail: tomaz.toporistic@quest.arnes

Information facilities: information centre, library, archive (video and photo documentation)

Annex 2

Additional relevant institutions in 17 Central and Eastern European countries

Fondacioni 'Fan Noli' Art Kulturë (Foundation for Culture and Arts 'Fan Noli')

Pranë Teatrit të Operas dhe Baletit

1417 Tirana

Albania

Phone: (+355 42) 292 63, (+355 42) 307 93

Fax: (+355 42) 292 63

Information facilities: archive, information centre, library

Biblioteka Kombetare (National Library)

Sheshi "skenderbej"

Tirana

Albania

Phone: (+ 355 42) 238 43

Fax: (+ 355 42) 238 43

Information facilities: library

Publications: National Bibliography of Albanian Books, Albanica (serial)

Fondacioni Velija (Velija Foundation)

Bulevardi Deshmoret e Kombit 72

Tirana

Albania

Phone: (+355 42) 350 55, (+355 42) 350 56

Fax: (+355 42) 350 61

Information facilities: archive, library

**BelIPK Beloruskij institut problem kul'tury
(Belarusian Institute of Cultural Studies)**

12 Kalinowsky Str.

220086 Minsk

Belarus

Phone: (+375 172) 64 17 33, (+375 172) 64 50 96

Fax: (+375 172) 64 17 33

Information facilities: archive, documentation centre, information centre, library

Publications: Information Bulletin for Cultural Issues, Arts and Culture in Dynamic Social Environment (book), Statistical Survey

Balkan Arts Foundation

Zona B-18, Bl. 1-2, Entr. A, Ap. 40

1309 Sofia

Bulgaria

Phone: (+359 2) 20 43 63

Fax: (+359 2) 20 43 63

E-mail: baf@sf.cit.bg

Ethnographic Institute of the Museum Sofia

Moskovska 6A

1000 Sofia

Bulgaria

Phone: (+359 2) 874 191

Information facilities: archive, library

Publications: Bulgarian Ethnology

Institut po kulturoznanie (Institute of Culturology)

4 Aleksandar Batenberg Street

1000 Sofia

Bulgaria

Phone: (+359 2) 873 592

Fax: (+359 2) 873 592

Information facilities: library

Publications: Crastopat (Crossroads)

NBKM Narodna biblioteka "Sv. Kiril i Metodij"

(St. Cyril and Methodius National Library)

Vasil Levski blvd. 88

1504 Sofia

Bulgaria

Phone: (+359 2) 882 811, (+359 2) 881 600

Fax: (+359 2) 881 600

Information facilities: library

Databases: National Bibliography, Union Catalogues

Publications: Izvestiya na Narodnata biblioteka "Sv. Kiril i Metodij", Balgarski knigopis

NBU New Bulgarian University

47 Gurko str.

P.O. Box 669

1000 Sofia

Bulgaria

Phone: (+359 2) 872 530, (+359 2) 891 203

Fax: (+359 2) 880 902

E-mail: vassilev@inf.nbu.bg

Information facilities: computerized data base, information centre, library

Databases: Student Information, Library Database

Publications: Catalogue

ADU Akademija dramske umjetnosti, Sveučilište u Zagrebu

(Academy of Drama Arts, University of Zagreb)

Trg Maršala Tita 5

10000 Zagreb

Croatia

Phone: (+385 1) 446 633, (+385 1) 446 036

Fax: (+385 1) 446 032

Information facilities: library

Publications: Teatar i teorija (Theatre and Theory)

CULTURELINK Network of Networks for Research and Cooperation in Cultural Development

IMO - Lj. F. Vukotinovića 2

P.O. Box 303

10000 Zagreb

Croatia

Phone: (+385 1) 45 54 522

Fax: (+385 1) 444 059

E-mail: clink@mairmo.irmo.hr

Information facilities: computerized data base, documentation centre, information centre

Databases: Cultural Development Database, Cultural Policy Database, Bibliographical Database

Publications: Culturelink bulletin, Culturelink Directory Series

**DHKP Društvo hrvatskih književnih prevodilaca
(Croatian Literary Translators' Society)**

Ilica 42

10000 Zagreb

Croatia

Phone: (+385 1) 431 019

Fax: (+385 1) 431 019

Information facilities: computerized data base

Publications: Svjetska književnost u hrvatskim prijevodima 1945 - 1985

**HAZU Hrvatska akademija znanosti i umjetnosti
(Croatian Academy of Arts and Sciences)**

Zrinski trg 11

10000 Zagreb

Croatia

Phone: (+385 1) 433 504

Fax: (+385 1) 433 383

E-mail: library@mahazu.hazu.hr

Information facilities: archive, computerized data base, library

Databases: Bibliographical database

Publications: Rad Hrvatske akademije znanosti i umjetnosti (Monographs of the Croatian Academy of Arts and Sciences), Encyclopedia Moderna

**HIDRA Hrvatska informacijsko-dokumentacijska referalna agencija
(Croatian Information Documentation Referral Agency)**

Trg maršala Tita 3

P.O. Box 327

10000 Zagreb

Croatia

Phone: (+385 1) 427 885, (+385 1) 45 58 255

Fax: (+385 1) 420 629

E-mail: ured@hidra.hr

Information facilities: computerized data base, documentation centre, information centre

Databases: Bibliographical Database, Address Database

Publications: Catalogue of Official Publications and Databases of the Republic of Croatia, Political Parties in the Republic of Croatia

**ICAM Internacionalni centar antropologije Motovun
(International Centre of Anthropology Motovun)**

Ružičeva 5
51000 Rijeka
Croatia

Phone: (+385 51) 424 554

Fax: (+385 51) 424 554

Information facilities: documentation centre

Publications: ICAM News

**Zavod za kulturu Ministarstva kulture RH
(Institute for Culture of Ministry of Culture)**

Kneza Mislava 18
10000 Zagreb
Croatia

Phone: (+385 1) 444 144

Fax: (+385 1) 444 316

Information facilities: computerized data base, information centre

**IEF Institut za etnologiju i folkloristiku
(Institute of Ethnology and Folklore Research)**

Ulica kralja Zvonimira 17/IV
P.O. Box 287
10000 Zagreb
Croatia

Phone: (+385 1) 410 617, (+385 1) 417 254

Fax: (+385 1) 440 880

E-mail: institut@maief.ief.hr

Information facilities: computerized data base, documentation centre, library

Databases: Database of the documentation centre of IEF, Bibliographic database of IEF

Publications: Narodna umjetnost (Folk Art)

**IKS Međunarodni centar za usluge u kulturi
(International Cultural Centre)**

B. Magovca bb, P.O. Box 499

10010 Zagreb

Croatia

Phone: (+385 1) 66 01 626, (+385 1) 66 01 514

Fax: (+385 1) 66 01 619

Information facilities: archive

Publications: PIF almanac

INTERKULTURA Hrvatsko udruženje za promicanje suradnje među različitim kulturama

(Croatian Association for the Promotion of Cultural Cooperation)

Kneza Mislava 13/III

10000 Zagreb

Croatia

Phone: (+385 1) 44 26 39

Fax: (+385 1) 44 26 39

IPU Institut za povijest umjetnosti (Institute of the History of Art)

Ulica grada Vukovara 68, P.O. Box 284

10000 Zagreb

Croatia

Phone: (+385 1) 538 002

Fax: (+385 1) 537 613

E-mail: ipu@public.srce.hr

Information facilities: database

Databases: Hagiotopografija

Publications: Radovi Instituta za povijest umjetnosti (Journal of the Institute of the History of Art), Studies and Monographs of the Institute of the History of Art

KIC Kulturno informativni centar (Cultural Information Center)

Preradovićeve 5

10000 Zagreb

Croatia

Phone: (+385 1) 421 544, (+385 1) 421 244

Fax: (+385 1) 428 863

Information facilities: information centre

Književni krug Split (Literary Circle Split)

Bosanska 4/1, P.O. Box 567

21000 Split

Croatia

Phone: (+385 21) 342 226, (+385 21) 361 081

Fax: (+385 21) 342 226

E-mail: Bratislav.Lucin@public.srce.hr

Publications: Complete Works of Marko Marulić / Marci Marvli Opera Omnia, Colloquia Marvljana

MDC Muzejski dokumentacioni centar

(Museum Documentation Center)

Mesnička 5

10000 Zagreb

Croatia

Phone: (+385 1) 426 534

Fax: (+385 1) 430 851

E-mail: bsulc@museum.mdc.hr

Information facilities: archive, computerized data base, documentation centre, library

Databases: Register of Museums and Galleries, Library database

Publications: Museology / Muzeologija, Informatica Museologica

Matica Hrvatska (Matrix Croatica)

Ulica Matice Hrvatske 2

10000 Zagreb

Croatia

Phone: (+385 1) 278 181

Fax: (+385 1) 425 475

Information facilities: archive, computerized data base, library

Publications: Hrvatska revija (Croatian Review), Kolo

Županijski muzej u Šibeniku (Šibenik County Museum)

Gradska vrata 3

22000 Šibenik

Croatia

Phone: (+386 22) 2138 80

Fax: (+386 22) 2133 55

Information facilities: library

Publications: Narodno stvaralaštvo šibenskog područja 1 -5, Žirajski libar

AMU Akademie múzických umení v Praze (Academy of Performing Arts in Prague)

Malostranské nám. 12

11800 Prague 1

Czech Republic

Phone: (+42 2) 530 940

Fax: (+42 2) 530 501

E-mail: Tamara.Curikova@amu.cz

Information facilities: information centre, library

Databases: Books & Music sheets

Publications: Acta Academica

Divadlo Archa (Archa Theatre)

Na porici 26

110 00 Prague 1

Czech Republic

Phone: (+42 2) 232 7570, (+42 2) 232 6709

Fax: (+42 2) 232 2089

E-mail: theatre@archa.anet.cz

NFA Národní filmový archiv (National Film Archive)

Národní 40

P.O. Box 1001

110 00 Prague 1

Czech Republic

Phone: (+42 2) 26 00 87, (+42 2) 26 05 58

Fax: (+42 2) 26 16 18

E-mail:

Information facilities: archive, computerized data base, documentation centre, library

Databases: Database of Czech Films, Database of Principal Organisations and Institutions in the Czech Film Industry, MAKS - Bibliographical Database

Publications: Cs Filmy 1898 - 1985, Iluminace

NG Národní galerie v Praze (National Gallery in Prague)

Hradcanské náměstí 15

119 04 Prague

Czech Republic

Phone: (+42 2) 24 511 67, (+42 2) 24 510 594

Fax: (+42 2) 24 510 368

Information facilities: archive, documentation centre, library

Publications: Bulletin of the National Gallery

**Národní knihovna v České Republicy
(National Library of the Czech Republic)**

Klementinum 190

110 01 Prague 1

Czech Republic

Phone: (+42 2) 24 22 95 00 - 4, (+42 2) 24 22 97 79 - 88

Fax: (+42 2) 24 22 77 96

Information facilities: computerized data base, library

Databases: National Production, National Bibliography, Directory of Czech Libraries and Information Centres, Publishers

Publications: Czech National Bibliography

Národní muzeum (National Museum)

Václavské nám. 68

115 79 Prague 1

Czech Republic

Phone: (+42 2) 24 23 04 85

Fax: (+42 2) 24 22 64 88

Information facilities: archive, computerized data base, information centre, library

Databases: Palaeontology

Publications: Časopis národního muzea - rada historicka, Sborník národního muzea

**PNP Památník národního písemnictví
(National Museum of Czech Literature)**

Strahovské nádvoří c.1

11838 Prague 1 - Hradcany

Czech Republic

Phone: (+42 2) 24 51 11 37

Fax: (+42 2) 53 7063

Information facilities: archive, documentation centre, information centre, library

Publications: Literární archiv, Nejkrásnější knihy roku (Most Beautiful Books of the Year),
Inventories of Literary Fonds

**Statní ústav památkové péče
(State Institute for the Protection of Historical Monuments)**

Valdštejnské nám. 3

118 01 Prague 1 - Malá Strana

Czech Republic

Phone: (+42 2) 513 25 03, (+42 2) 539 762

Fax: (+42 2) 53 54 96

Information facilities: archive, computerized data base, documentation centre, information centre, library

Databases: Bibliography of the Cultural Heritage in the Czech Republic, Information System of Monuments in Czech Republic, Special Information System for the Preservation of Cultural Heritage

Publications: Bibliography of the Preservation of Historical Monuments in the Czech Republic

Tanec Praha (Dance Prague)

Jirsíkova 4

18600 Prague 8

Czech Republic

Phone: (+42 2) 231 22 51, (+42 2) 231 22 65

Fax: (+42 2) 231 22 36

Information facilities: documentation centre, information centre

Databases: Address database

Ustav lidové kultury (Institute of Folk Culture)

Zámek (Castle) 672

696 62 Strážnice

Czech Republic

Phone: (+42 631) 942 587, (+42 631) 942 869

Fax: (+42 631) 942 359

Information facilities: archive, computerized data base, documentation centre, library

Publications: Národopisná revue (Ethnographic Revue)

Eesti Rahvusraamatukogu (National Library of Estonia)

Tõnismägi 2

EE 0100 Tallinn

Estonia

Phone: (+372 2) 6 311 413

Fax: (+372 2) 6 311 410

E-mail: nlib@venus.nlib.ee

Information facilities: archive, computerized data base, documentation centre, information centre, library

Databases: Kroonika

Publications: Acta Bibliothecae Nationalis Estonica (ABNE), Estonian National Bibliography

TÜR Tartu Ülikooli Raamatukogu (Tartu University Library)

Struve 1

EE 2400 Tartu

Estonia

Phone: (+3727) 432 577, (+3727) 435 397

Fax: (+3727) 434 756

E-mail: library@utlib.ee

Information facilities: documentation centre, information centre, library

Databases: INGRID electronic catalogue

Publications: Publicationes Bibliothecae universitatis litterarum Tartuensis

Magyar Kultúra Alapítvány (Hungarian Cultural Foundation)

Szentháromság tér 6

1045 Budapest

Hungary

Phone: (+36 1) 1550 122, (+36 1) 1751 651

Fax: (+36 1) 1751 886

Information facilities: documentation centre, library

Magyar Művelődési Intézet (Hungarian Institute for Culture)

Corvin tér 8

H-1011 Budapest

Hungary

Phone: (+36 1) 201 57 82

Fax: (+36 1) 201 57 82

Information facilities: archive, computerised data base, documentation centre library

Publications: Culture and Community

**Magyar Képzőművészeti Főiskola Könyvtára
(Hungarian Academy of Fine Arts - Library)**

Andrássy út. 69-71

P.O. Box 109

1389 Budapest

Hungary

Phone: (+36 1) 142 17 38 / 18

Fax: (+36 1) 142 15 63

Information facilities: library

MOL Magyar Országos Levéltár (National Archives of Hungary)

Bécsi kapu tér 2-4

P.O. Box 3

1250 Budapest

Hungary

Phone: (+36 1) 156 58 11

Fax: (+36 1) 212 16 19

Information facilities: archive

Databases: Database of the Archival Sources of the Hungarian Mediaeval History

Publications: Levéltári Közlemények

MTF / HDA Magyar Táncművészeti Főiskola (Hungarian Dance Academy)

Andrássy ut. 25

P.O. Box 439

1061 Budapest

Hungary

Phone: (+36 1) 267 86 46, (+36 1) 267 86 49

Fax: (+36 1) 268 08 28

Information facilities: library

Publications: A. B. I. Évkönyv / Catalogue, Study Info, Summer Course Info

Theatre Point

Elefánti u. 3

5100 Jászberény

Hungary

Phone: (+36 57) 403 234

Fax: (+36 57) 411 511

R.S.9 Theatre

Rumbach Sebestyén u. 9

1075 Budapest

Hungary

Phone: (+36 1) 269 6610

Fax: (+36 1) 269 6609

E. Melngaila Tautas Makslas Centrs (E. Melngailis Folk Art Centre)

Pils square 4

LV-1365 Riga

Latvia

Phone: (+371 2) 228 985

Fax: (+371 2) 227 405

Information facilities: information centre, library

LKS Latvijas Kulturas Skola (Latvian School for Culture)

57 Bruninieku str.

LV-1001 Riga

Latvia

Phone: (+371 2) 276 575, (+371 2) 274 581

Information facilities: computerized data base, documentation centre

ZASZZIC Center of Scientific Social Sciences Information of the Latvian Academy of Sciences

Turgenew street 19

LV-1524 Riga

Latvia

Phone: (+371 2) 226 962, (+371 2) 225 380, 226 979

Fax: (+371 2) 7821 282

E-mail: zaszzic@ac.lza.lv

Information facilities: information centre

Databases: LETONIKA - Latvian bibliography of scientific (social and natural) publications,

LITERATRI - biographies of writers, poets, literary critics and other literary workers,

Biographies of artists and scientists

Publications: Indices of Literature, Review of Lettonics

KMI Kultūros ir Meno Institutas (Lithuanian Institute of Culture and Arts)

Tilto 4

2001 Vilnius

Lithuania

Phone: (+370 2) 613 646

Fax: (+370 2) 610 989

E-mail: beliauskas@kmi.ma.lt

Information facilities: archive, library

Publications: Lietuvos Kultūros Tyrinejimai (Studies of the Lithuanian Culture), Menotyra (Art Studies)

LAM Lietuyos muzikos akademija (Lithuanian Academy of Music)

Gedimino pr. 42

2001 Vilnius

Lithuania

Phone: (+370 2) 61 26 91, (+370 2) 22 49 67

Fax: (+370 2) 22 00 93

Information facilities: archive, documentation centre, information centre, library

Publications: Menotyra

LLKC Lietuvos liaudies kultūros centras

(Lithuanian Centre of Folk Culture)

Barboros Radvilaite 8

2600 Vilnius

Lithuania

Phone: (+370 2) 61 11 90, (+370 2) 61 41 59

Fax: (+370 2) 22 40 33

Information facilities: archive, computerized data base, documentation centre, information centre, library

Publications: Folk Culture

LNL Lietuvos Nacionaline M. Mazvydo Biblioteka

(Martynas Mazvydas National Library of Lithuania)

Gedimino Pr. 51

2635 Vilnius

Lithuania

Phone: (+370 2) 62 90 23

Fax: (+370 2) 62 71 29

E-mail: vladas.bulavas@lnb.mce.lt

Information facilities: computerized data base, documentation centre, information centre, library

Databases: ELKAT - Electronic Catalogue of LNL, DES - Documents of the European Union

Publications: In the World of Books, Bibliographic News

Institut za folklor "Marko Cepenkov" (Institute of Folklore "Marko Cepenkov")

Ruzveltova 3

P.O. Box 319

91000 Skopje

Macedonia

Phone: (+389 91) 233 876, (+389 91) 238 367

Fax: (+389 91) 238 367

E-mail: Folkinst@Soros.mk

Information facilities: computerized data base, documentation centre

Publications: Macedonian Folklore

**MANU Makedonska akademija na naukite i umetnostite
(Macedonian Academy of Arts and Sciences)**

Bul. Krste Misirkov 2

P.O. Box 428

91000 Skopje

Macedonia

Phone: (+389 91) 114 200

Fax: (+389 91) 115 903

Information facilities: archive, computerized data base, documentation centre, library

Databases: Terminology

Academia de Muzica "G. Musicescu" (G. Musicescu Academy of Music)

87 Mateevici Str.

277014 Chisinau

Moldova

Phone: (+373 2) 22 43 44, (+373 2) 24 20 36

Information facilities: archive, library

**INTERARTA Asociatia de arte si impresariat artistic
(Association of Arts and Artistic Impresariat)**

Puskin str. 21

Chisinau

Moldova

Phone: (+373 2) 22 31 85

Fax: (+373 2) 22 34 42

Information facilities: information centre

**APAN Archiwum Polskiej Akademii Nauk
(Archives of the Polish Academy of Sciences)**

ul. Nowy Swiat 72

00 330 Warsaw

Poland

Phone: (+48 22) 26 81 30

Fax: (+48 22) 26 81 30

Information facilities: archive, library

Publications: Biuletyn Archiwum PAN, Przewodnik po Zespokach i Zbiorach Archiwum PAN

Biblioteka Jagiellonska (Jagiellonian Library)

Mickiewicza av. 22

30 059 Cracow

Poland

Phone: (+48 12) 33 09 03, (+48 12) 33 63 77

Fax: (+48 12) 33 09 03

E-mail: zamorski@if.uj.edu.pl

Information facilities: library

Databases: National Bibliography

Publications: Catalogus codicum manuseriptorum medii aevi Latinorum, Bulletin of the Jagiellonian Library

Biblioteka Narodowa (National Library of Poland)

Al. Niepodleglosci 213, P.O. Box 36

00 973 Warsaw 22

Poland

Phone: (+48 22) 25 92 71

Fax: (+48 22) 25 52 21

Information facilities: archive, computerized data base, documentation centre, information centre, library

Databases: Przewodnik Bibliograficzny (Bibliographic Guide)

Publications: Ruch Wydawniczy w liczbach (Polish Publishing in Figures), Rocznik Biblioteki Narodowej (National Library Yearbook), Biuletyn Informacyjny Biblioteki Narodowej (Information Bulletin of the National Library), Polish Libraries Today, Przewodnik Bibliograficzny (Current National Bibliography of Books), Bibliografia Zawartosci Czasopism (Index to Periodicals - Current National Bibliography of Articles), Polonika Zagraniczne Bibliografia (Foreign Polonica. Bibliography)

**CSW Centrum Sztuki Współczesnej - Zamek Ujazdowski
(Centre for Contemporary Art - Ujazdowski Castle)**

Aleje Ujazdowskie 6

00 461 Warsaw

Poland

Phone: (+48 22) 628 12 71 / 3, (+48 22) 628 76 83

Fax: (+48 22) 628 95 50

E-mail: csw@ikp.atm.com.pl

Information facilities: archive, computerized data base, documentation centre, information centre, library

Databases: Artists Database

Publications: Obieg

**Fundacja i Ośrodek "Pogranicze - Sztuk, Kultur, Narodów"
(Foundation and Centre "Borderland - Arts, Cultures, Nations")**

Pilsudskiego 37

P.O. Box 15

16-500 Sejny

Poland

Phone: (+48 87) 162 189, (+48 87) 162 765

Fax: (+48 87) 162 765

Publications: 'Krasnogruda' Cultures and Small Homelands of Central and Eastern Europe

IPUJ Instytut Polonijny UJ (Polonia Institute)

13 Jodłowa str.

30 252 Cracow

Poland

Phone: (+48 12) 21 98 55

Fax: (+48 12) 21 98 77

Information facilities: computerized data base, documentation centre

Publications: Polish Ethnic Press in Australia, Światy Imigrantów (Immigrants' World)

**KKP UW Katedra Kultury Polskiej, Uniwersytet Warszawski
(Department of Polish Culture, Warsaw University)**

Krakowskie Przedmiescie 26/28

00-325 Warsaw, Poland

Phone: (+48 22) 620 03 81

Fax: (+48 22) 26 58 67

Information facilities: information centre

Publications: Wiedza o Kulturze (A Study of Culture), Kultura i Historia (Culture and History)

Instytut Kultury (Institute of Culture)

Swietojanska 2

00288 Warsaw, Poland

Phone & Fax: (+48 22) 635 45 64

E-mail: zinaj@warman.com.pl

Information facilities: computerized data base, documentation centre

CNC Centrul National al Cinematografiei (National Centre of Cinematography)

Thomas Masaryk 25

Bucharest, Romania

Phone: (+40 1) 211 25 16, (+40 1) 210 37 62

Fax: (+40 1) 211 36 88

Information facilities: archive, documentation centre, library

Publications: National Screen

UNITER Uniunea Teatrala din Romania (Theatre Union of Romania)

Str. George Enescu 2-4

70141 Bucharest

Romania

Phone: (+40 1) 615 36 36, (+40 1) 613 42 78

Fax: (+40 1) 312 09 13

Information facilities: information centre

Databases: UNITER's Members

Publications: Semnal Teatral, Drama & Theatre

GII Gosudarstvennyj institut iskusstvoznanija (State Institute for Art Studies)

Kozitsky pereulok 5

103009 Moscow

Russian Federation

Phone: (+7 095) 200 41 01

Fax: (+7 095) 229 57 24

E-mail: rubin@riar.msc.su

Information facilities: archive, computerized data base, documentation centre, library

Databases: Statistical database

Publications: History of Russian Art, History of Russian Music

ICP Institut kul'turnih programi (Institute for Cultural Programs)

8 Rubinstein str.

191025 Sankt Petersburg

Russian Federation

Phone: (+7 812) 164 75 96

Fax: (+7 812) 312 95 72

Information facilities: computerized data base, information centre

Databases: Culture and Arts of St. Petersburg

Informkultura - Informatsyonni tsender po kulture i iskusstvu Rossijskoj gosudarstvennoj biblioteki

(Information Centre on Culture and Art of the Russian State Library)

3 Vozdvizhenka

101000 Moscow

Russian Federation

Phone: (+7 095) 202 83 12, (+7 095) 202 11 24

Fax: (+7 095) 290 60 62

E-mail: irgb@glas.apc.org

Information facilities: computerized data base, information centre

Databases: Database on Culture and Arts, Panorama of Cultural Life in the CIS and Countries of the Baltic Sea

Publications: Culture in the Modern World: Experience, Problems, Solutions; People's Art. Socio-Cultural Activities in the Sphere of Leisure; Material basis of the cultural sphere: experiences and solutions to management, scientific and technical problems; Russian Culture Beyond the Frontiers; Panorama of the Cultural Life in the Russian Federation, Countries of the Baltic Sea, Commonwealth of Independent States

Moscow College of Improvised Music

Prospekt Andropova 48 Bld. 2

115487 Moscow

Russian Federation

Phone: (+7 095) 112 13 46, (+7 095) 112 14 70

Fax: (+7 095) 112 14 70

Information facilities: archive, documentation centre, information centre, library

RIC Rossijskij institut kulturologii (Russian Institute for Cultural Research)

20 Bersenevskaya nab.

109072 Moscow

Russian Federation

Phone: (+7 095) 230 01 77

Fax: (+7 095) 230 08 82

Information facilities: archive, computerized data base, documentation centre, information centre, library

Databases: Museum Encyclopaedia of Russia, 'Obelisk' - Information System for Memorial Monuments, Contact

Publications: Transactions of the Russian Institute for Cultural Research, Toward the Museum of the XXI Century, Information and Scientific Research in Culture, Culture of Russia in Periodicals (1703 - 1917)

Institut kul'turnogo i prirodnogo nasledija**(Russian Research Institute for Cultural and Natural Heritage)**

ul. Kosmonavtov 2

129366 Moscow

Russian Federation

Phone: (+7 095) 286 1319

Fax: (+7 095) 286 1324

E-mail: postmaster@heritage.msk.su

Information facilities: computerized data base, information centre, library

Databases: Bibliographical database

Publications: Territory, Heritage and the Present Time

**R.S.R.C. Rostovskaja Konservatorija im. S. Rahmaninova
(Rostov State Rachmaninov Conservatoire)**

Budennyj pr. 23

P.O. Box 007

344007 Rostov-on-Don

Russian Federation

Phone: (+7 8632) 62 36 14, (+7 8632) 62 46 45

Fax: (+7 8632) 62 35 84

Information facilities: archive, computerized data base, documentation centre, information centre, library

Publications: Information Bulletin, Selected Research Work of the Rostov Conservatoire

**SPATI Sankt-Peterburgskaja gosudarstvennaja akademija teatral'nogo iskusstva
(Sankt Petersburg State Academy of Theatre Arts)**

Mokhovaia st. 34

191028 Sankt Petersburg

Russian Federation

Phone: (+7 812) 273 15 81

Fax: (+7 812) 272 17 89

Information facilities: archive, computerized data base, documentation centre, library

Databases: Russian Theatre Productions Catalogue

Publications: Performance as an Object of Scientific Studies, Problems of Theatre Education

AFAD Vysoká Skola Vytvarnych Umení (Academy of Fine Arts and Design)

Hviezdoslavovo nám. 18

814 37 Bratislava

Slovakia

Phone: (+42 7) 332 251

Fax: (+42 7) 332 340

Information facilities: archive, computerized data base, documentation centre, library

Publications: Academy of Fine Arts and Design, Istroprojekt

NOC Národné osvetové centrum (National Centre of Culture)

SNP 12

812 34 Bratislava

Slovakia

Phone: (+42 7) 323 736, (+42 7) 326 501

Fax: (+42 7) 394 102

Information facilities: archive, documentation centre, information centre, library

Publications: Národná osveta (National Enlightenment), Javisko (The Stage)

NDC / NTC Národné divadelné centrum (National Theatre Centre)

Jakubovo nám. 12

814 99 Bratislava

Slovakia

Phone: (+42 7) 33 56 12, (+42 7) 33 01 87

Fax: (+42 7) 33 42 53

E-mail: ulicianska@ndc.savba.sk

Information facilities: archive, computerized data base, documentation centre, information centre, library

Databases: Theatres in Slovakia

Publications: Slovak Theatre, Divadlá na Slovensku (Theatre Yearbook)

SDC Slovenské Design Centrum (Slovak Design Centre)

Jakubovo nám. 12, P.O. Box 131

81499 Bratislava

Slovakia

Phone: (+42 7) 334 154, (+42 7) 331 371

Fax: (+42 7) 331 389

Information facilities: computerized data base, documentation centre, information centre, library

Publications: De Signum - Review of Design, Small and Special I

SVU Slovenská Vytvarná Unia (Slovak Union of Visual Artists)

Partizánska 21

83151 Bratislava

Slovakia

Phone: (+42 7) 5313 623

Fax: (+42 7) 5333 154

Information facilities: archive, information centre

ULUV Ustredie ludovej umeleckej výroby (Centre of Folk Art Production)

Obchodná 64

816 11 Bratislava, Slovakia

Phone: (+42 7) 533 52 96

Fax: (+42 7) 533 07 62

Information facilities: archive, computerized data base, information centre, library

Databases: Folk Art and Craft Collection Database

Publications: ULUV Magazine

**Cankarjev dom kulturni in kongresni center
(Cankarjev Dom Cultural and Congress Centre)**

Prešernova 10

1000 Ljubljana

Slovenia

Phone: (+386 61) 1258 121, (+386 61) 1767 100

Fax: (+386 61) 224 279

Information facilities: archive, computerized data base, information centre, library

Publications: Annual Programme Guide

**SAZU / SASA Slovenska akademija znanosti in umetnosti
(Slovenian Academy of Arts and Sciences)**

Novi trg 3-5, P.O. Box 323

1001 Ljubljana

Slovenia

Phone: (+386 61) 1256 068

Fax: (+386 61) 1253 423

Information facilities: documentation centre, information centre, library

Publications: Letopis SAZU (SASA's Yearbook), Naravna in kulturna dediščina slovenskega naroda (Investigations into the Natural and Cultural Heritage of Slovenia), Slovenski bibliografski leksikon (Lexique bibliographique Slovčne), Vprasanja znanosti (Questions of Science)

SRC SASA Znanstvenoraziskovalni center SAZU (Scientific Research Centre SASA)

Gosposka ulica 13, P.O. Box 306

1000 Ljubljana

Slovenia

Phone: (+386 61) 1256 068, (+386 61) 1255 226

Fax: (+386 61) 1255 253

E-mail: zrcsazu@uni-lj.ac.mail.si

Information facilities: archive, computerized data base, documentation centre, information centre, library

Databases: Geographical Database, Archaeological Database

Publications: Dictionary of Standard Slovene, Acta Philosophica

TERRA Nezalezna Mistec'ka Asociacija (Independent Art Association)

P.O. Box 785

252067 Kiev, Ukraine

Fax: (+380 44) 229 69 40

Information facilities: computerized data base

Databases: Ukrainian Contemporary Visual Art, Western Cultural Organizations

Publications: Terra Incognita, TI - Bulletin

Theatre "Voskresinnia"

5 Sq. Grigorenko

290007 Lvov

Ukraine

Phone: (+380 322) 74 13 00

Fax: (+380 322) 74 11 60

Information facilities: information centre

Publications: Festival Brochure

Annex 3

Questionnaire on Cultural Information Needs in Central Europe



CULTURELINK
NETWORK OF NETWORKS
FOR RESEARCH AND COOPERATION IN CULTURAL DEVELOPMENT

QUESTIONNAIRE ON NEEDS FOR CULTURAL INFORMATION IN CENTRAL EUROPE*

This study is commissioned by FID and its objective is to clarify needs for cultural information in Central Europe. The information you provide by this questionnaire will be used in the study in aggregated form and will not be linked to your organization unless you give us your permission.

I do not want the data I provide to be linked to the name of my organization __. I agree to have data I provide to be linked with the name of my organization __.

PART I

A. Identification Data

1)

1. Name of the organization _____ 2. Acronym _____
 3. Contact person _____ 4. Position _____
 5. Address _____
 6. Phone _____ 7. Fax _____ 8. E-mail _____
 9. WWW _____ 10. Country _____ 11. Year of establishment _____

2) You are (please check)

artist	<input type="checkbox"/>
organizer of artistic events or manager of an art institution	<input type="checkbox"/>
working in an art association	<input type="checkbox"/>
impresario	<input type="checkbox"/>
working in public administration	<input type="checkbox"/>
other (please specify)	<input type="checkbox"/>

B. Objectives and Activities

1) The main objective of your organization is:

2) Field of work (please check)

music	<input type="checkbox"/>
visual and fine arts	<input type="checkbox"/>
performing arts	<input type="checkbox"/>
other (please specify)	<input type="checkbox"/>

* *This research has been financially supported by:
 FID - International Federation for Information and Documentation*

3) Activities you organize (please mark by order of importance 1 = most important 2= medium important 3= least important, following the priorities of your organization):

Activities		1	2	3
1	art education			
2	promotion of art and artists			
3	organization of artistic events (concerts, art performances, exhibitions, ...)			
4	cultural management			
5	copyright protection			
6	protection of artists' status			
7	documentation & information activities			
8	seminars, workshops, conferences			
9	research			
10	publication activities			
11	other (please specify)			

4) The users of the organization come from: (rank by degree of importance 1=most important, 2= medium important, 3=least important)

	1	2	3
local/community level			
regional level			
national level			
international level			

5) Please indicate the target groups your activities are aimed at

(rank by the degree of importance 1=most important, 2= medium important, 3=least important)

	1	2	3
1 general public			
2 professionals, artists			
4 'art public'			
5 experts			
6 other (please specify)			

C. Information needs

1) What kind of information do you use most in your work?

statistical information	
referral information (addresses)	
bibliographical information	
other (please specify)	

2) What sources of information do you use most? (Please rank the importance of the source, 1 very important, 2 medium important, 3 least important)

information bulletins, journals	
Internet sources	
databases	
directories	
research reports	
networks and professional associations	
libraries and documentation centres	
conferences	
particular institutions	
private channels	
other (please specify)	

3) What kind of information do you need and use in your work (describe the content)

4) Name the information sources that you use in your work (magazines, databases, directories, Internet resources, specific institutions or networks that provide the necessary information, etc.) and rank their usefulness (1 most useful, 3 least useful)

5) What kind of information and services lack in your work

6) How would you describe the intersectoral cooperation in your country? **Good** **Bad**

Do you need and use information from other sectors, i.e. if you work in music sector do you need information regarding performing arts, or some other field? **Yes** **No.**

If your answer is yes, please list your sources of information.

7) Do you cooperate with any international organizations such as UNESCO, FID and in what way?

Do you consider the information you receive through their channels useful? **Yes** **No**

8) Information facilities (please put an 'x' for any facility you possess)

Databases	Documentation centre	Information centre	Library	Other (please specify)

9) Please describe the sources of information that you maintain. (name and brief description of databases, publications, documentation centre, etc.)

10) Who supplies the most relevant information for your work in your country? (Please rank, 1 most important, 2 medium important, 3 least important)

	1	2	3
ministry of culture			
professional associations			
specialized information centres			
libraries			
statistical bureaus			
informal contacts with your colleagues			
other (please specify)			

11) In your country, is there a national information system or databases developed by relevant institutions for information covering:

Field	public on-line information system	databases run by art associations	databases run by info. centre	databases run by (please specify)
music				
performing arts				
dance				
visual arts				

If you use databases do you pay for their use or are they free of charge? _____

Would you use this databases more if you did not have to pay for their use. _____

12) How many journals do you receive in your organization? _____ Do you acquire them on subscription or exchange basis? _____ Do you find them helpful in decision making? _____

Please name them.

13) Do you have access to the Internet? _____ Do you offer your information through Internet? _____ Please describe. _____

Do you use the Internet resources **frequently** **sometimes** **rarely**

Do you consider Internet to be relevant source of information for your work? _____

14) Which kind of information do you consider to be more useful:

written type information in databases, publications, etc.	
individualized information received through your colleagues or networks	

D. Networking

1) Do you participate in the activities of any cultural or art networks or professional associations? Please list them, in order of priority and state at what level (national, regional, international).

What kind of information do you receive through mentioned networks?

Do you feel a necessity for the creation of a new network in the fields which are not yet covered?

◆ at an all-European level **Yes** **No**

(if yes, please indicate the fields) _____

◆ at the specific level of the East and Central European subregion **Yes** **No**

(if yes, please indicate the fields) _____

◆ at the national level **Yes** **No**

(if yes, please indicate the fields) _____

2) What kind of information from proposed networks would you need?

E. Status of the organization and financial data

1) Legal status of the organization

Governmental	Non-governmental	Private

Autonomous	Dependent

International	National	Regional	Local

Profit oriented	Non-profit oriented

2) Financial sources of the organization (Please, check the type of the source, and specify proportion of the particular source in the total financial account - rough percentages)

1	Public budget (ministries, governmental funds, etc.)	
2	Foundations, donations or sponsors	
3	Market sources (sales, subscription fees, etc.)	
4	International organizations (UNESCO, etc.)	
	Total	100%

Please state approximate annual budget of your organization in US\$ _____ (This information will not be disclosed to the public)

F. Cultural cooperation

1) Cooperation with other cultural organizations. Please rank the level of cooperation and the geographic proximity according to the following scheme: 1 - intensive cooperation; 2 - moderate cooperation 3 - low cooperation

Level of cooperation	Rank
local	
regional	
national	
international	

Geographical proximity	
	Rank
only neighbouring countries	
Eastern and Central European countries	
EU members	
other (please specify)	

2) What are your reasons for cooperation with other cultural organizations? Please rank according to the following scheme: (1 - most important, 2 - medium important, 3 - least important)

A	Exchange of	Rank
	a information	
	b performances	
	c personnel	
	d other	
B	Joint projects	
C	Education and training	
D	Other	

3) Obstacles in this cooperation. Please rank the obstacles according to the following scheme:

Rank 1 - no obstacle for your organization; Rank 2 - obstacle which could be resolved by the organization itself; Rank 3 - obstacle which could be resolved with the interest of the broader community; Rank 4 - obstacle which could be resolved only by changes in the political and economic system.

Obstacles	Rank
distance (geographical isolation)	
financial (lack of sources)	
personnel (lack of educated/trained staff)	
unfavourable/lacking of regulations	
information - communication gap (lack of information facilities)	
other	

IN GENERAL WOULD YOU SAY THAT YOU ARE SATISFIED WITH THE QUALITY OF INFORMATION AVAILABLE TO YOU IN YOUR WORK, Yes No

Please supply addresses of the information sources (institutions, networks, etc.) that provide relevant information for your work. We are trying to build an inventory of information sources in Central Europe.

Thank you for your patience and kind cooperation!

Please return to:
CULTURELINK
 Ms. Aleksandra Uzelac
 Institute for International Relations
 Lj. F. Vukotinovića 2, P.O. Box 303
 10000 ZAGREB, Croatia
 Tel: (+385 1) 45 54 522 Fax: (+385 1) 444 059
 E-mail: clink@mairmo.irmo.hr