Priorities for Kosovo`s Cultural- Artistic Associations, including Minority Groups

(Development challenges of cultural sector for minority groups and direction for encouraging of improving their work, subsidies and needs – Financing the Arts & Culture)

Value in the sector of the arts and culture

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“Bir millet sanattan ve sanatkârdan yoksunsa tam bir hayata sahip olamaz.”
“A nation devoid of art and artists cannot have a full existence.”
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## ABBREVIATIONS & ACRONYMS

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
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<tbody>
<tr>
<td>CAA</td>
<td>Cultural Artistic Association</td>
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<tr>
<td>CEE</td>
<td>Central and East Europe</td>
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<tr>
<td>DC</td>
<td>Department of Culture</td>
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<tr>
<td>DCYS</td>
<td>Directorate for Culture, Youth and Sports</td>
</tr>
<tr>
<td>EU</td>
<td>European Union</td>
</tr>
<tr>
<td>ICH</td>
<td>Intangible Cultural Heritage (properties)</td>
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<tr>
<td>JIAS</td>
<td>Joint Interim Administrative Structure</td>
</tr>
<tr>
<td>MCYS</td>
<td>Ministry of Culture, Youth and Sports</td>
</tr>
<tr>
<td>OCA</td>
<td>Office for Community Affairs</td>
</tr>
<tr>
<td>OPM</td>
<td>Office of Prime Minister</td>
</tr>
<tr>
<td>PISG</td>
<td>Provisional Institutions of Self-Government</td>
</tr>
<tr>
<td>SRSG</td>
<td>Special Representative of the Secretary-General</td>
</tr>
<tr>
<td>UN</td>
<td>United Nations</td>
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<tr>
<td>UNMIK</td>
<td>United Nations Interim Administration in Kosovo</td>
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<td>UNSC</td>
<td>United Nations Security Council</td>
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EXECUTIVE SUMMARY

This capstone project explored the direction and measures needed for solving the problem of the sustainable development of Cultural Artistic Associations (CAAs) in Kosovo. It gives particular emphasis to the ethnic minority groups. Safeguarding, promotion and maintenance of cultural diversity as a part of the Intangible Cultural Heritage (ICH) are an essential condition for the sustainable development of Kosovo. These are for the benefit of the present and future generations and for a tolerant society, but at present insufficient resources are provided.

There are three main stages of research in this Capstone Project. (1) The first stage was a collection of documents from the Kosovo Government, related to cultural-artistic activities and their financing. (2) The second stage was an empirical assessment of financing the arts and culture. (3) The third stage was the execution of interviews and questionnaire. The results obtained came from the different CAAs and artists from various communities living in Kosovo. The findings identified the most important constraints for the sustainable development of the CAAs as well as the cultural development as given in Figure 1 below.

Figure 1. The most significant constraints that affect the sustainable development of Artistic Associations

![Bar Chart]

- Financial resources were identified as the major obstacle. 40 out 40 respondents responded that the main impediment for the sustainable development of CAAs (as given in Figure 1 above) specifies the lack of financial resources. Lack of infrastructure and equipment were the next greatest need. Tertiary obstacle defines the lack of professional staff engagement and decreasing of attractiveness for cultural activities.

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1 A group of people having a common purpose or interest, a society or club; CAA—Cultural Artistic Association; Albanian: SHKA—Shoqëri Kulturo Artistike; Serbian: KUD—Kulturno Umetnicko Drustvo; Turkish: KSD—Kültür Sanat Dernegi

The method of analysis included qualitative and quantitative interviews and survey method which included a standardized questionnaire. The survey was fulfilled in four-month period, in order to evaluate present condition of the development of CAAs in Kosovo. It was intended for around 50 CAAs, while 40 of them have responded (i.e. 90% of intended realization). Case studies were explored and offered in order to provide an analytical and comparative approach to the topic.

The main recommendation to Kosovo Government is to increase the existing budget of approx. €4.5 Million to fund arts and culture by €1.5 to €5.0 Million/year, as illustrated in Figure 2 below. This will ensure positive growth in the field of cultural heritage both tangible and intangible. It will have a positive impact on the sustainable development of the organizations for years to come. Also it will ensure creation of a more favorable climate and conditions for the work of amateur groups involved in artistic creativity; for better functioning of the CAAs (both amateur and professional); and adequate funding for cultural activities and development of CAAs.

Culture and art mainly is funded from the central and lower budget of the government, ministries for culture, municipalities, including different governmental resources, grants, donations, sponsorship. The extra budget will provide the rational required increase from at least 35% to almost double increase i.e. 100% versus existing budget. This will guarantee financial support to all spheres of culture and art, considering subsidies for capital investments in the arts and culture, for infrastructure in culture, equipment needs, etc. Also it will ensure extra funds for cultural programs and projects in each cultural field. The programs and projects which embraces cultural-artistic creativity and activities such as: musical, performing arts, visual arts, folklore, literary projects, various cultural events,
manifestations, festivals; and particularly subsidies for amateur cultural-artistic groups and especially for ethnic minority groups, for their cultural values promotion, and protection of cultural identity.

Other recommendations include:

- The Strategy for the development of culture to be created in 2012, which will lay out a plan for 2013-2018. The plan should specify the direction as already required.
- The Law for Cultural Heritage should be amended to include an article for CAAs as a part of the intangible cultural heritage. The Minister for Culture, Youth & Sports will be required to spearhead this legislation.
- A national council or committee of arts & culture for minorities should be established.
- Decision-making and funding of cultural programs and activities should be decentralized to the municipality levels.
- A cultural network between public institutions, CAAs and creative individuals should be established.
- Non interference from political parties should be guaranteed.
- To ensure essential infrastructure and equipment needs.

*Keywords: cultural diversity, cultural identity, cultural artistic amateurism, multiculturalism, tolerance*
1. KOSOVO’S CULTURAL INSTITUTIONS DEVELOPMENT

1.1 DEPARTMENT OF CULTURE – early establishment after 1999:
The Kosovo Assembly and Kosovo Government so-called Provisional Institutions of Self-Government - PISG\(^3\) were formed and functional since early 2002. Based on a regulation, at the early summer of 2000 until December 7\(^{th}\) 2000 formally were established many Administrative Departments, whereas the Department of Culture (DC) never became established by the regulation\(^4\). The DC early in 2000 was functioning with a small staff composed of a few workers, both international and local. The DC was obligated and responsible for developing policies and promoting cultural diversity through different activities and events. During this period from early 2000 until the establishment of the Ministry of Culture, Youth and Sports (MCYS) there were three divisions functioning. These divisions were: Division for Cultural Heritage; Division for Performing and Visual Arts; and Division for Cultural Promotion. The DC financially assisted different kinds of projects with cultural artistic backgrounds.

1.2 THE ESTABLISHMENT OF THE MCYS IN 2001:
With the first parliamentary elections after 1999 (which took place in 2001) in Kosovo, among many Ministries and institutions, was established the Ministry of Culture, Youth and Sports (MCYS). It began its function in the beginning of 2001. The MCYS was established with a few regulations by the United Nations Interim Administration Mission in Kosovo - UNMIK\(^5\) including several amendments:

- UNMIK Regulation 2001/19 (September 13\(^{th}\) 2001)\(^6\) amended and supplemented by – UNMIK Regulation 2002/5 (March 4\(^{th}\) 2002)\(^7\), amended and supplemented for the second time by – UNMIK Regulation 2005/15 (March 16\(^{th}\) 2005)\(^8\) to the Executive Branch of the PISG in Kosovo.


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\(^4\) The Development of Kosovo Institutions and the Transition of Authority from UNMIK to Local Self-Government, by Marcus Brand, Geneva, January, 2003, pg. 22
The Ministry has the status of governmental body, headed by the Minister for Culture, Youth and Sports, where the Minister reports directly to the Assembly.11

1.3 THE MANDATE OF THE MINISTRY OF CULTURE, YOUTH AND SPORTS (MCYS):
The mandate of the MCYS12 made it responsible for policy development and implementation of legislation to promote culture, youth and sports and connect with members of all ethnic minorities, religious and/or linguistic. The Ministry’s mandate also included promoting and facilitating communication between individuals and cultural organizations through various activities. According to the UNMIK Regulation 2001/19 and UNMIK Regulation 2005/15, the MCYS, actually Department of Culture should:

- Develop policies and implement legislation to promote the sector for culture, including programs for the protection of cultural heritage, promoting cultural network and the creation of cultural clubs, groups and associations.
- Develop policies and implement legislation for the establishment and functioning of organizations, clubs, youth groups and associations;
- Care and facilitate communication and contacts between individuals and cultural organizations through activities such as development, distribution and exchange of informational, cultural and educational as well as others.
- Promote cultural activities, youth and sports of all ethnic communities13

1.4 DEPARTMENT OF CULTURE WITHIN THE MCYS:
The Department of Culture (DC)14 is responsible for a broad spectrum of functions in the field of culture which includes responsibilities across the sub-sectors. The DC until May 2010 governed and managed Divisions such as: Division for Cultural Heritage; Division for Performing, Musical and Visual Arts; Division for Cultural Promotion including the Cultural Diversity – Minority Integrations; and Division for Publications. (Below is given the Organizational Structure of the MCYS management which was valid until May 2010) (See: chart A)

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11 “Rishikimi Funksional dhe Organizimi Institucional i Ministrive” by FRIDOM
12 http://www.mkrs-ks.org/
13 Ibid
14 http://www.mkrs-ks.org/?page=15&lang=2
Based on the recommendations of the European Council, at the 125th meeting of the Kosovo Government a decision was approved on alteration of the Division of Cultural Heritage (DCH) into the department level. Although since May 2010 the DCH (for safeguarding and promotion of cultural heritage/properties) has been altered to the level of the Department. According to this within the Ministry of Culture actually there are two Departments: Department of Cultural Heritage (DCH) and Department of Culture (DC).

1.4.1 Department of Culture (DC) currently operates three divisions under the management of the director of the department. These divisions are:

- **Division for Performing, Musical and Visual Arts** with subsectors for visual arts, performing arts such as film, theater, and music that represent 5 employees including a head of the Division financially subsidize cultural institutions subordinated by the MCYS including financing of professional arts and artists and their promotion.

- **Division for Cultural Promotion** with subsectors for cultural promotion, cultural diversity – minority integration, cultural diplomacy, creative industries, and libraries whom represent 6 employees together with a head of the Division subsidize cultural promotion & diversity, their sustaining and artistic development.

- **Division for Publications** subsidizes book publishing, literary awarding manifestations and relevant events; this division right now is managed only by one officer which serves this duty because the Division for Publications was recently established.16

Consequently, the strategic orientations including the program and policies of the DC should be: (1) Supporting and inspiring cultural creativity including preserving, safeguarding and promotion of the cultural heritage. (2) Encouragement and empowerment of cultural values in both national and international level. (3) Institutional capacity development & budget increasing for culture and cultural diversity, including funding and promoting the cultural artistic values and cultural identity in Kosovo and abroad. (4) Functional implementation of legislation for culture and administrative restructuring within the organization as necessary. (5) Promoting and competing the advancement in culture and creativeness in Kosovo and abroad.17

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16 [http://www.mkrs-ks.org](http://www.mkrs-ks.org)
17 Ibid pg. 2-17
2. AMATEURISM SIGNIFICANCE & A SHORT BACKGROUND OF THE CAAs IN KOSOVO:

2.1 AMATEURISM SIGNIFICANCE:

Culture might be considered as a spirit of one nation. Culture is a synthesis of all material (social and traditional) and spiritual values. It is an important segment by which nations are distinguishable from each other. Culture is one of the most important values of human society. It includes a set of elements such as feelings, thoughts, way of living, religion, language, literature, folklore, art, etc. which traditionally last. Cultural heritage comprises of “traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and universe or knowledge and skills to produce traditional crafts” 18. ICH besides this “is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the ICH of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life”. 19

“Intangible culture is the mother of all cultures.”20

Cultural Artistic Amateurism21 (hereinafter: Amateurism) is one of the basic parts of the ICH often known as Folk Culture and Art.22 The word Amateur23 derives from the Latin “amator” which means lover, volunteer, devotee, admirer and “amare” which means to love, to enjoy. Through this creativity people create a circle of being together, creating art, enjoying, and learning in community. This activity launches a productive circle of people. Art, creativity, and education indicate people to contribute toward future. This connectivity will result healthy and positive politics. Cultural development is the best way to promote cultural creativity and preservation of cultural identity, including common cultural values. It also helps dialogue among people and cultures. Intercultural concept of development allows cultural recognition which encourages cultural dialogues, and nurturing cultures of the minority groups.

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19 Ibid
21 See: http://www.kudlola.org.rs/sr_ci/media/slike/Amaterizam%20%20kulturi.pdf - Cultural Amateurism
22 Intangible Heritage “Amateurism” is often referred as Folk Culture in different cultural policies of different states
23 See: http://www.merriam-webster.com/dictionary/amateur - Amateur, the first known use in 1777
Amateurism is a unique cultural-artistic progress which observes and considerably contributes to the unity of society. Amateur activities discover talented people in different fields of culture. In nowadays all amateur CAAs are becoming more professional with proven consequences. The discrepancy between professionals and amateurs is that professionals are paid, while, amateur artists are based on their voluntarism, they cultivate art freely, without any compensation.

Amateurism is not an occupation of amateurs (members of the CAAs). They do it because they have a passion and aptitude for artistic creativity. They do not perform for material income or for any interest. Amateurism does not have a money-making objective. Amateur artists perform in order to find a deep satisfaction and they contribute for preservation and cultivation of the precious national values. Apparently, members of these associations are engaged on a voluntary basis, they work completely voluntarily without any material interest. The only interest is their love and passion for artistic creativity.

Amateurism has an important role in the preservation of cultural heritage, fostering authentic ICH values and creativity. Amateur artists are named as unique ambassadors and cultural promoters. Huge number of volunteer artists from different CAAs, which have started their experience in amateur associations, nowadays are working and contributing in various fields. Most of them found their role as professional singers, artists, instrument players, as well as successful leaders in different cultural and educational institutions. “This has to do with people who are devoted to deal with artistic creativity.”

“Amateurism should be valued as an activity of special interest in the field of culture with reference to its significant and contribution of general cultural development of society.”

Amateurism as a part of the cultural development takes into consideration some strata such as: preservation of cultural heritage, the affirmation of contemporary works, international integration into European and global trends, etc. Amateurism has an important role in preserving cultural heritage, fostering sources of spiritual values and valuable creativities. Amateurism also significantly contributes to the cohesion of society.

25 “Amaterizam u kulturi”, v. Tapušković
27 Ibid
2.2 AMATEUR CULTURAL-ARTISTIC CREATIVITY IN KOSOVO:

Amateurism is an integral part of cultural policy of each community and evolving society. Amateurism has a long tradition in developed European countries. Also in this region amateurism has a very old convention. Contemporary culture and diversity cannot be imagined without amateurism in these areas, because the development of cultural-artistic amateurism is traditional.

Prewar and postwar statute discouraged the art and culture of the Kosovo society. The reasons for disappearance of the cultural interests are partly sociological, internal and external influences, as well as indirect political impact. Nowadays disappearance of cultural development is visible. It is constantly fading and losing interest among the society and they are negatively affected by this phenomenon. Refreshment of art and culture, surviving, safeguarding and motivating creativity through cultural-artistic activities is essential for the promotion of cultural wealth. Art and culture ensure the possibility for integration, and cultural development which will result changes in relation to education, culture, and humanization with affirmative impact to society.

As Kosovo is a post conflict society, there is need for sustaining and improving existing values with long traditions and history of this country in the context of Europe. Kosovo’s social and cultural development could be a key factor to promote diversity of cultural expressions with respect for all cultures that are part of Kosovo’s cultural diversity braid. Starting from the fact that Kosovo is a multiethnic society, interculturalism, cultural development of minority groups on the basis of equality and creative cooperation should be an integral part of cultural policy. In Kosovo the promotion of cultural diversity expression rests on the assumption of equal recognition and respect for all cultural minorities that are part of the Kosovo mosaic. Amateurism occurs as the most important and unique form for fulfilling the rights of the ethnic minority groups in the cultural field.

Amateur activities foster the authentic sources of national culture and creativity. In Kosovo, the cultivation of Amateurism is noted since II World War in the 1940s, more precisely in 1944. At that time there were a few non-registered CAAs which were participating people also known as folk artists - common people of a nation and region usually reflecting and sharing their traditional folk culture.28

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28 See: http://www.answers.com/topic/folk-art - folk art and artists
2.3 A SHORT BACKGROUND OF THE CAAs IN KOSOVO

Amateurism usually is performed within CAAs. It’s unique activities are performed by different communities. They are lovers of music, dancing, acting, painting, singing, etc. These artistic programs are incredibly wealthy. It’s a kind of cultural mosaic that embraces different cultural artistic activities. (Figure 2.1)

2.1 Amateur Cultural Artistic Activities Developed in Kosovo in nowadays

![Amateur Cultural Artistic Activities Developed in Kosovo in nowadays](image)

These activities are gathered in different sections as given below:

- The amateur singing section (choral groups, vocal, duet, octets, solo singing);
- The section of amateur literary creativity (poetry and prose, literary work for children);
- The section of amateur theater and drama (scenic plays, comedy and dramas);
- The section of fine arts (visual techniques of artistic expressions, painting, sculptures, crafts, customs, ceramics, decorative designs, photography, etc.);
- The section of amateur music-playing orchestras (different form of folk orchestras, chamber orchestras, drums orchestras including different music instruments, etc.);
- The section of folklore (wealthy dances, prosperous customs, and other);
- The section for ballet (for children);
- The section for modern dancing (various dancing styles of different peoples), etc.

CAAs offer essential and wealthy contribution to the cultural-artistic life and have very wealthy background. Artistic amateurism is an expression of love to arts; it has to do with people that have more or less affinity for different types of artistic creativity. These people their expression and love for artistic creativity are implementing through CAAs. Cultural artistic amateurism is a good and powerful emissive that preserves unique values of culture
and art. Through meaningful amateurism they preserve and cultivate traditional folk and national artistic creativity.

Increased numbers of members and various artistic creativity activities results improved the quality of programs. CAAs perform cultural artistic values with dignity and love. Amateur activities with proven artistic quality are equal in quality work with professional associations. They participate in many events, manifestations and festivals with national and international character. Amateurs usually are collaborating with at least one professional artist. Engagement of professional staff in amateur associations is necessary and very significant. This helps in preserving and cultivating valuable cultural artistic creativity. Also it affects awareness to distinguish and evaluate the meaningful cultural artistic creativity versus kitsch which recently used to be imposed everywhere.

Nowadays, in Kosovo, according to the numbers there are around 6,160 registered NGOs (February, 2011).29 Approximately about 2,300 (37.3%) of these organizations are active or moderately active, whilst around 3,860 (62.6%) of these NGOs are inactive ones. (As given below in Figure 2.2) From the total number of 6,160 registered NGOs, about 1,100 (17.9%) are CAAs. Most of these CAAs gather the amateurs (volunteers)30 who cultivate cultural artistic creativity for free. Approximately 250 out of 1,100 CAAs (22%) are moderately active while 850 CAAs (77.2%) of them are inactive. (Figure 2.3) Certainly, for development, existence, and sustainability of the CAAs, supporting for even better implementation of the performances, government should encourage their work and value through funds.

![Figure 2.2 Active vs. Inactive NGOs in Kosovo](image1)

![Figure 2.3 Active vs. Inactive CAAs in Kosovo](image2)

**Figure 2.2** Active vs. Inactive NGOs in Kosovo

**Figure 2.3** Active vs. Inactive CAAs in Kosovo

SOURCE: Government of Kosovo/MPA/ February 2011

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2.4 CULTURAL ARTISTIC ASSOCIATIONS FOR MINORITY GROUPS IN KOSOVO:

Meanwhile, regarding the *national minority groups* who live in Kosovo, taking into account their culture and tradition, there is the considerable number of evidenced associations of minority groups or multiethnic ones. According to this, approximately 90 - 110 out of the 1,100 (9.1%) of registered CAAs are constituted by the ethnic minority groups in Kosovo (Figure 2.4 below.) Around 20 to 40 CAAs (roughly 27%) of them are active and the rest number (roughly 73%) is inactive or suspended for a while. (Figure 2.5 as given below.)

![Fig 2.4 Percentage of CAAs of Minority Groups](image)

**Fig 2.4 Percentage of CAAs of Minority Groups**

![Fig 2.5 Active vs. Inactive Minority’s CCAs](image)

**Fig 2.5 Active vs. Inactive Minority’s CCAs**

In general each CAA has around 20 to 100, some 200 to 300 even a few of CAAs have more than 1,000 active members which are engaged in association’s annual artistic performances. These CAAs are cultivating art and culture since II World War till today even though in very hard conditions. Financial sustainability and development of CAAs depends on government’s funds i.e. public direct financing (ministries of culture) and/or different local and international funds.

In terms of national minorities, there is no *institutionalized* form of development and research of national minorities’ culture in Kosovo such as in other countries, e.g. AP of Vojvodina, Republic of Croatia, etc. Even though the Kosovo Constitution guarantees the right of supporting and the development of culture, art, and education for minority groups [Kosovo Constitution Art. 59, Section 1 and (14)] in fact it is only partially realized in practice. The reason of this outcome is lack of social and financial assistance. At this phase of development of Kosovo, the improvement of culture and art, actually encouraging *Amateurism* will fulfill the form of realizing and protection of cultural rights of national minorities in the best way [Kosovo Constitution Art. 58 Section (1)].

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31 See: [http://www.slovackizavod.org.rs/sr/zavod](http://www.slovackizavod.org.rs/sr/zavod) Department for Culture of Vojvodina Slovaks is a professional institution founded in the 2008 by the Assembly of AP of Vojvodina and the National Council of the Slovak national minority to preserve, improve and develop the culture of the Vojvodina Slovaks.


2.4.1 *Who are the ethnic minority groups in Kosovo?*

“In Kosovo minority groups have often been referred to as “communities”, defined in the new Kosovo Constitution as “inhabitants” belonging to the same national or ethnic, linguistic or religious group traditionally present on the territory of Kosovo.”\(^{36}\) Besides the Albanian majority in Kosovo, other communities are from the: Serb community, Turk community, Bosniac community, Roma community, Ashkali community, Egyptians community, Gorani community\(^{37}\) and a small percentage of Montenegrin, Croat, Circassians, Jews and Vlachs communities.\(^{38}\) The recent demographics for the Kosovo population can only be estimated. As a general approximation 90% of the 1.8 million people in Kosovo are ethnic Albanians, while 5-6% is Serbs and rest of 5% are consisted by other ethnic minority groups. (Fig2.6)

![Figure 2.6 Communities Percentages in Kosovo](image)

More detailed data about the minority groups in Kosovo including their self-identification, language, education, freedom of assembly, association, expression, freedom of religion, access and use of media, participation in different fields is available on the Shadow Report prepared by working group supported and coordinated by the OSCE and Council of Europe with its office in Prishtina.\(^{39}\)

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36 “Filling the Vacuum: Ensuring Protection and Legal Remedies for Minorities in Kosovo” Report by Georgina Stevens pg.8
37 Overview of Kosovo communities [http://www.kryeministri-ks.net/zck/?page=2.45](http://www.kryeministri-ks.net/zck/?page=2.45)
38 “Minority Rights in Kosovo under International Rule” Report by Clive Baldwin pg. 8-10
39 Shadow Report on the implementation of the framework convention for the protection of national minorities in Kosovo, Kosovo, Prishtina, September 2005
2.5 FACTORS THAT AFFECT CULTURE & ART, AND DEVELOPMENT OF CAAs:

This project focuses on a few important factors identified through the survey. In the following is given a group of issues including the most crucial factors and obstacles that Amateurism is affected by. It is directly affecting the sustainable development of CAAs.

The primary obstacles are: (1) Lack of financial resources for art and culture which causes unsustainable cultural development and viability of the cultural artistic creativity; (2) Lack of strategy for culture, the framework which improves the cultural life and promotion of cultural values and activities of all communities in country; (3) Lack of cultural networking which affects promotion, recognition of artistic creativity, and cooperation; (4) Deficiency of decentralization process of cultural activities into the municipal level; and (5) Institutionalization (for amateur artistic creativity development and for Kosovo’s minority groups): there is no institutionalized body - independent governmental body- which engages cultural rights, activities, financing, networking, and further development of CAAs.

Some secondary obstacles include: (1) Lack of infrastructure, facilities for training and realizing artistic and cultural performances, which is mainly governmental issue and essential constraint regarding the capital investments in cultural development; (2) Lack of equipment such is musical instruments, costumes, traditional clothes; cameras and other primary assets for art and culture; (3) Decreasing the attractiveness of culture in society which is directly affected through the lack of funds and mostly by sociological, economical and some political issues; and (4) Lack of cooperation among countries in the region and beyond which conceives chain of constraints for the sustainable cultural development and cultural diversity.

It is essential to convince society that culture could contribute to the development of the country. In many countries, the efforts of government and the ministries of culture go through so-called “3D”\(^{40}\) progression: Democratization, De-monopolization (depolitization)\(^ {41}\) and Decentralization. The cultural sector should identify concrete measures as an important element of the overall development of society, avoiding any politicization of this area. Fostering cultural traditions and diversity shows the wealth of one society.

\(^{40}\) Strategija kulturnog razvitka Republike Hrvatske 21. stoljeća
\(^{41}\) The politicization of institutions, corruption, nepotism and non-applicability of the Law shows serious challenge for social as well as for the economic development of Kosovo.
3. GOVERNMENT FUNDS FOR CULTURE & ART

Amateurism is observed as a phenomenon related with leisure time. Special attention is paid to the educational function and its dependability upon the areas and types of the amateur activities. An endeavor has been made to clarify the method by which educational activities are being realized within amateurism, as well as to highlight the factors which determine the process. Furthermore, through systematic observation and consulting appropriate documentation this project aims to emphasize a few other functions of amateurism which will contribute to the affirmation of individuals and social values.

Kosovo as a broad cultural diversity country model should fight on preserving, cherishing, and surviving its cultural identity. Sustaining and developing the amateurism could serve as a key factor for multiculturalism in a multiethnic society. Promotion of cultural artistic values provides an opportunity and possibility of identification, recognition and preservation of different interethnic cultures, tradition and customs.

Amateurism in Kosovo faces lots of problems and takes risk of weakening and even vanishing. With the disappearance of Amateurism, many young talents will lose their chance to improve himself/herself even they will lose a possibility to be discovered ever. Meanwhile this will reflect even much more on the minority groups’ cultural values and their tradition. The research line of this study is principally on processed empirical data collection within the Kosovo Government, actually from the MCYS/Department of Culture, including data from several municipalities’ i.e. Sectors for Culture.

3.1 COLLECTED DATA FROM THE GOVERNMENT OF KOSOVO:

The findings from the Ministry of Culture, Youth and Sports (MCYS), Ministry of Returns and Communities (MRC), Office of Prime Minister (OPM), and several municipality Directories for Culture, Youth and Sport (DCYS) shows finances for art and culture within the Kosovo government. These figures below shows that the budget allocated for culture and art in Kosovo is roughly 1%, even less than 1% from the total amount of Republic of Kosovo’s budget, as given in Figure 3.1 below. 42

42 Due to the various changes in continuity, many statements may not provide a complete and precise picture of their current and exact situation.
3.1.1 DATA FROM THE MCYS – DEPARTMENT OF CULTURE:

In further text is given a full four-year-period data (from 2008 until 2011) collected from processed data within the Department of Culture indeed MCYS. During this four-year-period there have been processed different kind of projects with various activities related to the cultural heritage, visual and performing arts, cultural promotion and cultural diversity.

Department of Culture (DC) its budget execution as defined for expenditures, revenues, assets and debts, subsidies and transfers has under the management control roughly 30 - 35 % of total budget of the MCYS. This amount is approx 4 – 4.5 million € per year. While other percentages belong to the Departments such as:

Cultural Heritage approx. 20% of budget; Sports approx. 30-40% of budget; Youth operates with around 5% budget, and as well as the Central Administration own approx. 7-10% of total amount. (Figure 3.5 above) From the total amount of approved budget for MCYS each year approximately it was spent around 80 – 88 % as planned.43

43This data was ensured by the Office of the Auditor General of Kosovo (OAG) i.e. the highest Institution of economic and financial control in Kosovo (online reviewed and available in: http://oag.rks-gov.net/english/raportet%20financiare.htm)
There are two divisions subordinated by the DC as given below:

*The Division for Performing and Visual Arts* mainly finances seven Cultural Institutions subordinated by the MCYS such are the Kosovo Philharmonic & Opera, the National Theater of Kosovo, the Ballet Troup of Kosovo, the National Ensemble of Songs and Dances “Shota”, the Art Gallery of Kosovo, Kosovo’s Center for Cinematography, and “Qafa” Gallery, as well as operates huge budget for the cultural development and capital investments.

*The Division for Cultural Promotion* is exactly the right sector for the promotion of cultural diversity and development of CAAs including the Kosovo’s minority groups. Actually project management and subsidizing of various cultural artistic events through the government expenditures are different and variable. At the beginning of the year, DC announces a competition for financing projects in the field of the artistic creativity and culture. Each year there is around 300 – 500 active applicants with their skillful ideas trying to perform their cultural values in Kosovo and abroad. The committee (composed of expert from different fields of culture) appointed by the Minister examines and selects the meaningful projects with genuine values for their funding.

**Findings:** due to the present economic crisis, budget increasing and/or decreasing caused significant changes, resulting budget cuts and reduction of public funds for culture and art. (Facts and figures as given below in Table 3.1)

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Budget of MCYS (million €)</th>
<th>Total Budget of DC (million €)</th>
<th>Subsidies for Culture &amp; Art (million €)</th>
<th>Subsidies for Cultural Artistic Amateurism</th>
<th>Subsidies for Kosovo’s Minority Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>9.44</td>
<td>4.11</td>
<td>1.74</td>
<td>Each year it is around €110,000 to €150,000 i.e. approx. 5.2 to 6.5 % of total amount</td>
<td>€58,000 or 3.31%</td>
</tr>
<tr>
<td>2009</td>
<td>12.10</td>
<td>4.45</td>
<td>2.10</td>
<td>€20,000 less than 1%</td>
<td>€38,000 or 1.5 %</td>
</tr>
<tr>
<td>2010</td>
<td>12.38</td>
<td>3.63</td>
<td>2.67</td>
<td></td>
<td>€51,000 or 2.95 %</td>
</tr>
<tr>
<td>2011</td>
<td>13.12</td>
<td>4.43</td>
<td>1.74</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SOURCE:** Ministry for Culture, Youth and Sports, Kosovo, 2011

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44 Online reviewed on November 1st 2011: [http://www.mkrs-ks.org/?page=1.22](http://www.mkrs-ks.org/?page=1.22)

45 Online reviewed on November 1st 2011: [http://www.mkrs-ks.org/?page=1.34](http://www.mkrs-ks.org/?page=1.34)
3.1.2 DATA FROM THE MCR:
The Ministry for Communities and Return (MCR) was established on January 24th 2005 based on UNMIK Regulation 2004/50 (on December 2nd 2004)\(^6\). MCR has a responsibility on policy development for promotion and the protection of the rights of the national communities and it’s members. MCR operates around €7.5 to €8.1 Million budget, while for project subsidies it is divided approximately €300,000 each year. Due to the different orientations of project assistance within this Ministry were found very few projects related to the culture that was financially assisted from the budget of the MCR with symbolic funds.

3.1.3 DATA FROM THE OCA/PMO:\(^7\):
Based on the UNMIK Regulation 2001/19 on the Executive Branch of the PISG in Kosovo, which authorized an advisory office for communities within the Prime Minister’s Office. The PMO was established in late 2008 by the Cabinet decision as an Office for Community Affairs (OCA) composed by 5 employees’ staff to act as focal point within the Government concerning community issues\(^8\). The OCA recommends measures to the PM due to the conditions inspected, identification of gaps in the implementation of legislation, as well as highlighting objectives and needs of each governmental body and/or institutions at the community level. The OCA also has a program policy of funds in co-financing initiatives addressing needs of communities in different fields. As mentioned this office with huge budget on availability\(^9\), (approximately €2 Million/year) is in condition to fulfill huge number of project proposals in different fields for communities in Kosovo. Each year this office organizes call for proposals at the beginning of the year and after the competition there is a process for analyzing, selecting and financing projects on behalf of the Commission compound by 11 members both internal and external experts of the relevant fields. Among the divers’ project proposals OCA supports projects for new established municipalities, for upgrading infrastructure, supporting social housing, health care, and education, as well as it was found a few projects regarding the art and culture with focus on folklore, music, performing arts i.e. celebrating diversity actually promoting cultural diversity and national identity. According to this within three-year-period (2009-2011) there were roughly 27 projects related to culture, that were financially assisted with

\(^6\) http://www.mkk-ks.org/repository/docs/313R_KOMUNITETE_DHE_KTHIM_2009-2013_SHQIP.pdf
\(^7\) http://www.kryeministri-ks.net/zck/?page=2.14
\(^8\) http://www.kryeministri-ks.net/zck/repository/docs/Vendimet_e_Mbledhjes_se_34-te_te_Qeverise_2008_1.pdf
\(^9\) http://www.kryeministri-ks.net/zck/?page=2.44
approximately €47,000 i.e. around 3.7% to 4.4% of the total budget intended for cultural projects funding for communities. (As given below figure 3.3)

Figure 3.3 Funds for Culture and Art from the OCA-PMO

3.2 DATA FROM A FEW MAIN MUNICIPALITY DCYS:

Almost each municipality Directorate for Culture, Youth and Sports (DCYS) operates with a quite well-ordered budget. Through this budget DCYS subsidize different project related to the arts and culture, including amateurism, as well as minority and multicultural projects that safeguard and supports cultural diversity programs. Reports on funding of culture and art from seven main municipal DCYS in Kosovo, presents that each of them operates budget from around €90,000 to €150,000 intended for culture and art.

The average budget dedicated for the project for amateur arts and culture holds around 30 to €50,000 or roughly 20-30% of total budget. While for cultural diversity – minority groups it is dedicated roughly 8-12% of the total budget; except the municipality of Prizren where cultural diversity, multiethnic project exceeds the above mentioned percentage (due to the highest number of ethnic minority groups concentration in this municipality) and scores roughly 22.8% of the total budget intended for culture and art for ethnic minority groups in Prizren.
4. CASE STUDIES AND ANALYSIS

The second main phase of this project includes two relevant detailed case studies of neighbor countries such as the models of Autonomous Province (AP) of Vojvodina and Republic of Croatia. The purpose is to have clear examples and comparative studies among the different countries versus Kosovo. These case studies research methodology was conducted through electronic mailing and phone calls. Consequently, I get in touch with the representatives of the Union of Amateur Artists of AP Vojvodina50 and with the representatives of the Council for National Minorities of Croatia51. Through these contacts I had the opportunity to provide information necessary to show the condition of the development and financial sustainability of the CAAs and safeguarding the amateur arts and culture among different countries. The reason that I have chosen these two neighbor states lies on very rich program in the field of Amateurism for minority groups and existence of institutionalized governmental body that Croatia and Vojvodina have, in comparison to Kosovo where this kind of institutions do not exist.

Additionally to this in following shortly was presented a few different methods for financing art and culture in Europe and beyond (this part was projected through the internet research.) In order to perceive the distinction of the development of the associations, indeed the financial assistance for culture & art among the Kosovo in comparison with other states this chapter showed the purpose of having and exposing a clear picture about sustainable development of artistic associations and cultural artistic values.

4.1 THE AMATEUR’S UNION OF VOJVODINA

Autonomous Province (AP) of Vojvodina52 is an autonomous, multinational, multicultural, and multi confessional European region within the Republic of Serbia. Vojvodina represents an integral part of the unique cultural, civilization, economic and geographic space of the central Europe. In AP of Vojvodina there are more than 25 ethnic minority groups (Serbs, Hungarians, Slovaks, Croats, Romanians, Czechs, Roma, Ukrainians, Montenegrins,
Bulgarians, Pannonian Rusyns, Albanians, etc) in the province which has six official languages (Serbian, Hungarian, Romanian, Slovak, Croatian, Pannonian and Rusyn language). Vojvodina has a special treatment for all ethnic minority groups as well as having a very prosperous cultural background.

The following statements were collected thanks to the officials of the Amateur’s Union of Vojvodina which acts the framework of the Institute for Culture of Vojvodina.

AP Vojvodina has a specific so-called council the Amateur’s Union of Vojvodina. It is a social organization which is contemporary conceived in order to achieve common developmental interests. The Union is a huge association with more than 200,000 active members. It involves in nearly 1,700 different forms of organizations (cultural clubs, independent ensembles, artistic groups, artistic associations, and school clubs) that makes the most massive social organization in Vojvodina. Each year, within the Union it’s implemented and successfully performed roughly 370 manifestations, cultural events - shows and festivals. The most artistic and valuable achievements in national festivals are achieved exactly by the amateur ensembles and artistic associations. Each association have their special activities such as parades, festivals, cultural manifestations, seminars, concerts, exhibitions and other cultural activities which are covered by program and policies of the relevant Institutions.

Through programs for international cooperation and exchange the share of cultural and artistic amateurism is huge. It accounts for more than two thirds of these programs. At international festivals and events the achievements of artistic amateur Ensembles, Associations are continually among the top global achievements. The fact that makes the basic power of the Union it is an organized network which sustains the continual vivid dialogue and communication with all municipalities in Vojvodina. This network helps on realizing the possibility of creating a program orientation and organizational structure including their interests and challenges. This organized network has three important interrelated levels: (1) The level of management (The assembly of the Union is composed by the cultural artistic amateurism representatives from each municipality in Vojvodina, while
the presidency of the Union as the executive authority shall be elected among the members of the assembly); (2) The level of organization (common manifestations, with municipal, regional and autonomous importance of cultural and artistic amateurism in Vojvodina are being organized according to suggested rules and propositions. Each of these cultural manifestations has their advisory body or organizational committees. They represent the interests’ of artistic associations and cultural decentralization); and (3) The level of program content is projected in four expert committees in composition among distinguished experts, who are nominated by the members of the Assembly and then are appointed by the Presidency of the Union. These committees are: Committee for Performing-Stage Creativity; Committee for the Music Creativity; Committee for National Arts; and Committee for the Visual Arts. Committees are forming Commissions with different artistic entities.

The main task of the Union is to develop all forms of creativity. The Union’s program is to organize series of qualitative, professional seminars, professional panel discussions, and professional talks at events. The Union is fully transparent and makes accountable selection, and consultative work in the field for sustainable cultural development of minority groups. Cultural artistic amateur manifestations in Vojvodina are numerous and very significant for the full cultural integrity of all people including ethnic minorities in Vojvodina. These amateur manifestations reflect and ensure a multicultural environment in the best way. The concern and priority task of the Union is cultural development, sustainability, organizational and regulatory standards. At the same time, the festivals and cultural events of ethnic minorities are supported by the MC, as well as the provincial secretariat for culture and education of Vojvodina. They develop their own special programs for ethnic communities within their territories.

Festivals with folk traditions of Vojvodina are one of the most important manifestations. These manifestations were founded with the idea and basic mission in order to preserve and promote ethnological, ethno-musicological, performing and visual values of folk traditions in Vojvodina. The main feature of these festivals lies in ethno-musicological heterogeneity that any cultural space in Europe does not recognize. Vojvodina with its 26 national community-minority groups with their authentic cultural values and traditions of the native and very creative skills of folklore presents a real cultural map that reflects its wealth of creativity and the prosperity of its cultural heritage.
4.2 THE COUNCIL FOR NATIONAL MINORITIES IN CROATIA

The Republic of Croatia\textsuperscript{56} is a unitary democratic parliamentary republic in Europe. Because of its geographic position, Croatia represents a combination of different cultural spheres. The Croatian language is the official language of Croatia, while minority languages are in official use in local government units where more than a third of the population consists of national minorities or where the local legislation defines so.\textsuperscript{57} These languages are: Serbian, Czech, Hungarian, Italian, Ruthenian, Slovakian, Hebrew, German, and Roma. In the Republic of Croatia there are 22 different communities of formal status of minority groups\textsuperscript{58} (Serbs, Albanians, Ruthenians, Romanian, Hungarians, Roma, Slovenians, Rusyns, Bulgarians, Jews, Italians, Germans, Austrians, Polish, Macedonians, Montenegrins, Czechs, Vlach, etc.) In the preamble of the Croatian Constitution there is a guarantee for minority's equality with citizens of Croatian nationality, and the realization of minority rights as members of national minority groups. Also there is an article that “members of all nations and minorities shall have equal rights” and “shall be guaranteed freedom to express their nationality, freedom to use their language and script, and cultural autonomy.”\textsuperscript{59}

The following statements were collected thanks to the officials of the Council for National Minorities of the Republic of Croatia.

As mentioned Croatia has 22 national minority groups, while 19 of them are organized as associations (institutions), who as part of their programs are fostering their cultural heritage. They are financed by the Croatian Council for National Minorities. It is an advisory body, consisted by prominent citizens and scientists, in total of 19 members of all national minorities. They act as a team together with the President and Vice-President who also come from national minorities and are appointed by the Government.\textsuperscript{60} The Council disposes financial resources from the state budget of the Republic of Croatia. They finance organizations and institutions in order to realize their cultural autonomy. The funds are addressed for different programs, such are: funds for cultural heritage, cultural manifestations, mass-media, publishing (in their native language.) They also finance infrastructure needs, improving the living conditions of the ethnic minorities and

\textsuperscript{56} http://en.wikipedia.org/wiki/Croatia Online reviewed on November, 2011
\textsuperscript{57} Ibid
\textsuperscript{58} Tatalović, S., Nacionalne manjine u RH, Polit. misao, Vol XXXVIII, (2001.), br. 3, str. 95–105
\textsuperscript{59} Antonija Petričušić- Constitutional Law on the Rights of National Minorities in the Republic of Croatia, pg. 609
\textsuperscript{60} Council for National Minorities in Croatia, February, 2011
opportunities for realizing their cultural activities.

Supporting and promotion of intercultural dialogue and cultural diversity is a significant issue in Croatia and appears on the schedule of cultural, educational and social policies. Intercultural dialogue within the country remains largely an issue of integration and creating equal opportunities for all minority groups in Croatia. There are plentiful NGOs and initiatives, both on national and regional levels, focusing on issues of intercultural dialogue. The Ministry of Culture of Croatia supports proposals of national minorities based on their cultural-artistic excellence such as other cultural-artistic programs. There is no special department or directory for minorities. All cultural activities belong into the ordinary cultural activities and events of the Ministry. However, there is a special fund for supporting activities and projects for national minorities. Concerning their needs and requirements in essence carries out the Council for National Minorities.

Each minority group in Croatia has approximately three to four CAAs in each county and city. Annually three to four times they organize different cultural manifestations where all minority groups participate at once and where many eminent people are hosted such as President of Croatia, President of the Council, PM, municipalities’ majors, NGO representatives, etc. Such meetings are organized by each minority groups with huge significance. Financial resources for cultural activities and performances for each minority group are given as planned accordingly of approved budget. Minority groups from Croatia are quite satisfied with the allocated funds (this includes funds for program preparation, different trainings, travelling and manifestations participation, etc).

In addition to the above, concerns and attention about cultural activities and amateurism of all communities leads the Ministry of Culture of Croatia; while for the local levels leads the Directories (Offices) for Culture, Education and Sports. Amateur CAAs except from the Council and the Ministry, they also are funded partly from donors, their own personal resources; even sometimes they are assisted from their homeland state budgets. But without Government’s assistance any of associations individually could not survive due to their wealthy cultural artistic programs which are intended for the implementation.

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61 Ibid
One of the foremost characteristics of cultural life in Croatia is an expanded background of amateur cultural activities, gathered in groups for folklore, drama, painting and drawing, literary creativity, dancing, orchestras, vocal and choral groups, majorette groups, ethno musical groups and other. It is considered to be the most consistently distributed form of cultural infrastructure in Croatia. According to data from the Compendium cultural policies and trends in Europe, there are roughly 2,620 amateur cultural-artistic associations operating in the Republic of Croatia (2011).

There are no special funds for cultural amateurism from the Croatian Ministry of Culture. It is projected certain amount of funds for all forecasted activities of cultural diversity. It is properly distributed for scheduled activities as needed. Funds differ each year and it depends from the annual governmental budget allocations. Funds amount also depend on their activities plans including their successfully managing of funds, which have been previously assigned.

4.3 FINANCING THE ARTS & CULTURE THROUGH DIFFERENT APPROACHES IN THE EU

The following survey and recommendations (about financing the arts and culture) given below is based on study which was prepared by Arjo Klamer, Lyudmilla Petrova, and Anna Mignosa researchers. The manuscript was completed in June 2006 by the European Parliament’s committee on culture and education in Brussels.

So, according to the Klamer, Petrova and Mignosa, governments still remain the largest supporters of culture in comparison to the other sectors. Almost in each state the state expenditures for culture and art do not exceed 1%. The analysis was based on 27EU members’ states focusing on both tangible and intangible cultural heritage funding. More specifically there is (I) Public support which includes both direct and indirect support; and (II) Private support which includes business and non-profit organizations support to the arts and culture in the EU.

4.3.1 PUBLIC DIRECT FINANCIAL SUPPORT:

This appears in forms of subsidies, grants and awards as well as the lottery funds provided by the central and lower level of governments [Klamer, Petrova & Mignosa]. Their allocation

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62 http://www.culturalpolicies.net/down/croatia_112011.pdf
63 Ibid
64 Funding the Arts and Culture in EU – research commissioned by European Parliament (Klamer, Petrova, Mignosa, 2006)
differs among countries due to their cultural priorities. Public direct support has shown a broad raise, especially in Central and East Europe. A significant increase in state spending on culture is evident in Malta and Cyprus due to the higher level of development investment in culture. In most East European countries (except Poland and Hungary) it is perceived a development of decentralization process, even though the central government remains dominant in funds distribution. While, the independence of regions and municipalities achieved in some states (Austria, Belgium, Germany, Poland, Spain and the United Kingdom) has allowed them to contribute significantly to culture at the local level. In many countries, public support is distributed through foundations, arts councils and so-called arm’s length bodies. Huge budget expenditures are spread through arts councils’ as grants and subsidies for the sectors of culture and art; while in many countries, revenues by the lottery funds for supporting culture and art are very significant. Their collection and redistribution resources differ from country to country. They are primarily directed to capital investment and secondarily to the realization of cultural activities and projects.

The Arm’s Length Principle – Arm’s Length Bodies (ALBs):

The arm’s length principle is a general public policy principle convenient in official and in public affairs; as a public policy principle it is also applied to support fine arts and culture in many countries. “The principle is the basis of a general system of "checks and balances” considered in a pluralistic democracy to avoid excessive concentration of power and conflict of interest”.

The “arm’s length principle” a very British tool, controls the technique these bodies operate, their organization and their interaction with the government. The intention of the principle is to prevent political interference in decision-making. ALBs are responsible for the allocation of funds to the different art sectors. The reason behind this definition lies in the major role given to artists’ organizations within the arm’s length bodies. The Secretary of State allocates funds to Non-Departmental Public Bodies (60 NDPBs exist in England) which allocate them for different projects and applicants. Even though funded by the state, NDPBs are not part of the state tools. ALBs are autonomous bodies that enjoy a degree of independence from political control. Although they have the independence to decide on

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65 Ibid
the share of resources, they stay responsible to the Secretary. While, an independent arts 
council gives professional recommendation about artistic quality and the method on how 
should be distributed public resources. It has only an advisory duty; the government, i.e., 
the Minister of Culture, makes the final decision and allocates the public resources\textsuperscript{67}.

\textbf{Lottery Funds:}

In many European countries state lotteries as a source for funding of culture, art and 
heritage are very popular, significant and verified sources of financing [Klamr, Petrova & 
Mignosa]. The state lotteries create new opportunities of financing of culture. Using lottery 
funds for good causes are quite new, but it is developed rapidly. To make this achievable a 
political will is necessary. Collection and relocation of lottery funds differs from country to 
country. Lottery funding is distributed by self-regulating allocation bodies. Their 
assessments are based on the published criteria on lottery funding programs. Lottery funds 
are based on each ticket sale from the state lotteries. The income from ticket sales 
(according to the operating licenses) receives different percentages of shares for “good 
causes”. Concerning lottery funds benefits for \textit{good causes} (Figure 4.1) such as health, 
education, welfare, science, social activities, and culture includes extra source for their 
financial sustainability. Total turnover in the EU gaming market in 2004 was €290 Billion, 
while payments to good causes from this expenditure on state lotteries across the EU25 
amounted to €15.9 Billion.\textsuperscript{68}

Figure 4.1 the percentages of the European State Lotteries expenditures for “good causes”

\begin{center}
\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure4.1.png}

Source: London Economics’ calculations, the European Lotteries and Toto Association)
\end{figure}
\end{center}

The highest percentages of lottery funds for cultural interventions are as given in the 
following Figures 4.2 and 4.3 below. Finland gives 54% and the UK 38% of their lottery

\textsuperscript{67} Ibid
\textsuperscript{68} Gaming in the EU-The Case for State lotteries, London Economics
funds for culture. In some countries lottery funds for culture are less important a share of state expenditure for culture such in Slovakia and Estonia. In Hungary, Sweden, and Bulgaria lottery contributions have not been important yet.

4.2 Lottery funds percentages of state expenditure for culture (2004-2005)

4.3.2 PUBLIC INDIRECT FINANCIAL SUPPORT:
Indirect public support provides extra funds for culture through tax incentives; even, in some countries indirect support appears to be important and equal to direct support (e.g. in the Netherlands)[Kramer, Petrova & Mignosa]. Tax incentives cover tax exclusions, tax deduction and special (lower) tax rates; through these profits, that government foregoes in tax reductions and exemptions are addressed to the cultural institutions, to their supporters and for the arts and culture in general. Tax incentives emphasize the affirmative effects on the increase of private donations to the arts and culture. They are measured as a tool to

![Diagram showing lottery funds percentages of state expenditure for culture (2004-2005)](source)

Source: Financing the Arts and Culture in the EU, 2005

Figure 4.3 Total Government Shares (€/Million) and Lottery Funds Percentages in EU

![Chart showing government shares and lottery funds percentages in EU countries](source)
motivate the direct participation of the people in funding culture. Fiscal measures are significant in motivating private interventions. They encourage individuals and corporations in the financing of culture and the arts. Fiscal assistance offer different forms of private support to culture, such as: cash donations, sponsorships in kind, services or equipment. Fiscal laws can encourage donations, increase the bequeathing of valuables and worthy properties, promote the creation of foundations, promote and motivate the consumption of cultural products and services.  

4.3.3 PRIVATE INTERVENTIONS IN FINANCING CULTURE

Private contributions within the arts and culture include the process of decentralization firstly. Private support to culture offers business support and non-profit (third sphere) support, also private intervention appears in a few different forms such as: donations, sponsorships, patronage, Maecenatism, voluntary work, grants, philanthropy, etc.

**Business support:**

Business financial support to culture is mostly motivated by social responsibility combined with marketing aims. Well-established cultural institutions seem to attract business support. Companies support culture and art financially as part of their marketing strategy and promotion. Private business support can be spread in different methods such as: in kind, in cash, in awards and prizes. Banks’ support to the arts and culture has a significant role (especially in Mediterranean countries). They have established various foundations in order to finance cultural institutions and the development of cultural projects. Even though, the business support to art and culture has an increased role, the share still stays fairly low compared to public cultural expenditure. In some states, businesses traditionally support the arts and culture (e.g. Germany, the United Kingdom). So, companies in these states are likely to have established a long-term partnership with cultural institutions and their supporters. While, in some countries where sponsorship is a rather new perception, support to culture is provided on an ad hoc basis. In order to increase the business interactions with the cultural field governments need to establish schemes to promote partnerships among the culture and business to stimulate business involvement in cultural

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69 Funding the Arts and Culture in EU – research commissioned by European Parliament (Klamer, Petrova, Mignosa, 2006)
financing. Many governments in the EU have a government-run project to attract private sponsorship and various Maecenas Councils for funding the arts and culture.\textsuperscript{70}

**Non-profit support:**
Non-profit organizations support the arts and culture mainly through individual grants, project grants, donations, gifts-in-kind and general cash contributions. The objective of non-profit organizations as a third-sphere unit is to support civic society activities. There is a lack of acknowledgement of the non-profit sphere, even if, its role appears to be increasingly significant. It is very crucial to acknowledge the potential of the third sphere for the financing of culture as a new source of funds.

Various types of non-profit organizations exist among the countries, known as: trusts, private associations, foundations, etc. A foundation corresponds more or less to the British trust, the Dutch stichting, the Finnish saatio, the French fondation, the German stiftung, the Italian fondazione, the Spanish fundacion, and the Swedish stifstelse. Foundations are defined as organizations for the implementation of publicly valuable purposes such as support to artistic creation, promotion and safeguarding of culture in general. The European Foundation Centre (EFC) defines a foundation (or trust) as “an independent, separately constituted, non-profit body with its own governing board and with its own source of income, whether or not exclusively from an endowment”. These non-profit organizations are named different among the countries: trusts, private associations and foundations.\textsuperscript{71}

**Sponsorship, patronage, philanthropy, maecenatism:**
In profitable sponsorship, the company's objective is to derive a direct benefit in terms of improved sales. Sponsorship refers to support with returns, by which the sponsor receives something back, either directly or indirectly. In many East European countries, sponsorship is regarded as generosity. This is unlike the notion in the rest of Europe, where sponsorship is a profitable transaction, linked to business objectives. Philanthropy (donation) is support without returns. It is private initiative for public good focusing on quality. In some environments (particularly the United Kingdom), the subcategory of patronage provides support with some return. In many respects patronage is similar to philanthropy or

\textsuperscript{70} Ibid
\textsuperscript{71} Funding the Arts and Culture in EU – research commissioned by European Parliament (Klammer, Petrova, Mignosa, 2006)
Maecenatism. Maecenatism\textsuperscript{72} (patron of arts): refers to private patronage of the arts. Maecenas are people or corporate who believe and deal with being altruistic and human in support of cultural values. They organize and financially support the sector of culture and art through private giving without returns.

\textbf{4.3.4 PUBLIC-PRIVATE COOPERATION TO SUPPORT THE ARTS AND CULTURE:}

Through the experiences of EU member states, here are given some tools that could adopted in order to modify the present measures, and could motivate the involvement of the market and the third sphere for financing the arts and culture. Hungary and Germany have the so called 1\% rule. Introduced by municipal legislation, it creates the obligation for building companies to spare 1\% of the budget of every municipal construction project for artistic components in or on the building. In Germany, the resources raised by the 1\% rule are allocated to the Fund “Arts and Public Sphere”. The Hungarian government launched a “Loan Fund”, which offers lower interest rates. The 1\% (2\%) Law allows citizens to donate 1\% (2\%) of their paid taxes. In Hungary around 30\% and in Slovakia 40\% of taxpayers allocated 1\% of their income tax to NGOs for good causes funding. These laws were passed in Hungary (1\%), Slovakia (1\%), Lithuania (2\%), and Poland (1\%) and have recently been introduced in Italy (5\%). The percentage re-routing of paid income tax is now being used to support civil society organizations, which are frequent in the cultural sector. This type of law is just a modest contribution to the funding of the NGO sector. The NGOs functionality elements are its efficient performance of tasks, voluntary work, organizing financial resources, fund-raising techniques, etc. The capacity of the possibilities offered by a percentage law should be obviously understood. Its responsibility should neither be overvalued nor undervalued. Its financial donation cannot replace state or private support.\textsuperscript{73}

\textit{Conclusion}

The top approach to motivate cooperation among the above mentioned spheres lies on the interfacing all together. The collaboration can be a tool in support of “democratization” of culture\textsuperscript{74}. Information, communication, and cooperation about cultural projects, policy priorities, financing potentials and program proposals are basic to the cultural sector and to raise public awareness about values in the sector of the arts and culture.

\textsuperscript{72}Maecenate, Gaius Maecenas “patron of arts” person who is a generous patron of the art, \hspace{1cm} http://www.reference.com/browse/Maecenate
\textsuperscript{73}Funding the Arts and Culture in EU – research commissioned by European Parliament (Klamer, Petrova, Mignosa, 2006)
\textsuperscript{74}Ibid
5. RESEARCH METHODOLOGY & SURVEY RESPONDENTS

This Capstone project clarified the main factors that affect the development of CAAs with reference to ethnic minority groups in Kosovo. The project focused on solutions and strategies as well as on successful examples and experiences provided from survey results. The project scope and objectives of the research demanded the application of appropriate methods and techniques. The study applied two basic methods, i.e. method of analysis of qualitative and quantitative interviews and survey method which includes a standardized questionnaire.

5.1 METHODOLOGY FOR THE SURVEY WORK:

The method used in the survey a standardized written questionnaire for data collection was the most suitable and most cost-effective for this kind of research. The questionnaire together with the attached cover letter including information for this capstone project content was circulated and conducted via e-mail. The questionnaire was prepared in English with 33 questions in total. In order to get the answers from different CAAs belonging to the different ethnic minority groups, the questionnaire was translated into Albanian, Serbian and Turkish as well. The survey questionnaire was e-mailed to around 90 different CAA representatives and members, and other individual artists. In fact, this survey was intended for around 50 respondents, while 45 of them have responded (i.e. 90% of intended realization). But few of the respondents (5 of them) were excluded from the survey due to incomprehensible information and incomplete responses provide in questionnaire (11% of them were excluded/failed from the survey). In addition to this, the interviews were realized through face to face technique with 5 individual amateur artists roughly with the same questions as developed in questionnaire.

The survey was completed over a four-month period from the middle of the January until the middle of the May 2011. But it is worth noting that it was quite difficult to get in touch with different minority groups all around the Kosovo due to the lack of communication methods, matter of confidence, divergence from society, and some other minor constraints. In addition most of the respondents asked to remain anonymous due to the cooperation with the government. Respecting the opinions of the respondents their names will remain confidential (except to the project mentor.)
The survey results described the present condition of the CAAs in Kosovo. It includes many comments and suggestions by interviewees/survey respondents. Participants of the survey were from different communities with various opinions on the cultural development. The survey is accomplished by 12 representatives from Albanian community; 8 from Turkish community; 5 from Serbian community, 5 respondents by Roma, Ashkali and Egyptian communities; 3 from Bosniac community; 2 from Gorani community; 1 from Montenegrin community and 4 others were from the multiethnic associations. So in total I received research from 40 different Associations from various communities all around the Kosovo. The findings gained through questionnaires are entirely presented in following pages.

The first figure given below is Figure 5.1 which represents a Kosovo Map (taken from the UNMIK web site). The second Figure 5.2a follows up which presents the percentage of different communities who participate in this survey. And Figure 5.2b presents due to the region, geographically from where they come. 15 respondents were from central Kosovo (8 from Pristina, 3 from Gracanica, 2 from Fushe Kosove and by one from Drenas and Staro Gracko), 21 respondents were from southern part of Kosovo (17 respondents from Prizren, and by one respondent from Zhur, Suhareka, Zym and Ferizaj) and 4 other respondents by one were from different parts of Kosovo: Mamusa, Mitrovica, Gilan and Peja.

**Figure 5.1 Kosovo Map**

Source: UNMIK Maps [http://www.unmikonline.org/civpol/maps.htm](http://www.unmikonline.org/civpol/maps.htm)
SURVEY RESULTS—FACTS & FIGURES

The questionnaire is accomplished with 40 CAA members including a few individual artists that cultivate art and culture in an amateur approach. The questionnaire contains the total of 33 different questions, both close-ended and open-ended, including few optional questions (as given in Annex 2). The survey intended to evaluate sustainable development potential of CAAs in Kosovo.
5.2 CULTURAL ARTISTIC DEVELOPMENT, MEMBERS & BUDGET (QUESTIONS 1-7)

First point refers the name of the CAA (Society, Organization, Club, etc). Generally speaking each Association’s name contains and concentrates on attribute regarding art, culture, tolerance, peace, love, hope, youth, truth, unity, respect, multiculturalism, tradition, customs, time, vision, etc. (Below in Annex 1 are given names of many CAAs in Kosovo.)

5.3 Registered Active Members: Figure 5.3 given below describes the number of registered active members of these Associations. The total number of the surveyed CAAs is 40. 25 respondents said they have 100 to 150 active members within their Association, 5 of them have more than 300 members, and 7 of them have presented different number of active members, such as 15 to 45 members, while 3 of respondents responded that they have more than 1,000 registered active members within their CAA.

Figure 5.3 Numbers of Registered Active Members in CAAs

5.4 Gender & Age Variables: Figure 5.4 below presents the gender of these group members. Most of them roughly 92% of respondents responded that they have equal number of members from both genders (50% females and 50% males), while very few of them responded that they have more female than male members. Figure 5.5 describes regarding group members’ due to their age. There are three different age-groups. 25% of the total number of the members is kids group (7-13 age-groups). The highest number of members belong to youth group (15-30 age-groups), and 30% are those aged over 30+. 
5.5 Cultural-Artistic Activities Development: According to the research results (40 CAAs surveyed) the highest percentage, virtually 26% holds both folklore and music activity, following singing, choral singing and dancing activities. These below given activities are the most common amateur cultural artistic activities developed by CAAs in Kosovo. Amateur stage (theater/drama) performances and national literary-verbal creativity which includes the art of writing, reading poetry and prose, acting, and other rankly the second stage with 15%. 8% of associations are engaged with painting and photography activity, while only 2% to ballet activity. (Figure 5.6)

5.6 Children’s Section: Figure 5.7 below describes the existence of children’s section in the CAAs. 30 out of 40 responders (75%) responded that they have actively run children’
section; while rest 10 respondents (25%) responded they do not have children` s section in function within their CAAs.

![Figure 5.7 Children`s Section within the Associations](image)

### 5.7 Contests Participations:  
32 representatives confirmed that they participate in various contests, while 8 of them not (Figure 5.8); These 32 representatives confirmed that they do participate in different competitions, mostly in local and regional competitions 69%, while a few of them 31% confirmed that they take part in both local and regional, including international competitions which depend on their financial sustainability, governmental funds, sponsorship and others. (Figure 5.9)

![Figure 5.8 Contests Participation](image)

![Figure 5.9 Local, Regional & International Contests](image)

### 5.8 Providing Financial Resources:  
One of the most important issues of this research was exploring how CAAs provide financial resources for their activities. Most of the representatives answered that they get funds from the Government, i.e. from the Ministry of Culture, Youth and Sports and/or from the Municipality Directorates for Culture, Youth and
Sports. A considerable number of respondents answered that they receive funds from various donors, mostly from the local companies, while few of them mentioned that they receive from the international companies, through fellow associations from diaspora, and by personal/own resources (Figure 5.10).

**Figure 5.10 Providing Funds/Financial Resources for Cultural Artistic Associations**

5.9 **Statements on Budget Adequacy for CAAs**: Figure 5.11 given below presents that 33 out of 40 respondents (or 82.5 %) answered that the distributed budget is not sufficient for any of cultural activities; 6 respondents, actually 15% of answers were that the budget is enough on average, and only 1 respondent answered that there is enough budget given from the central and local institutions for these kinds of activities.

**Figure 5.11 Statements on Budget Adequacy for Culture & Art**
6. GOVERNMENT & INTERNATIONAL SUPPORT, and OBSTACLES (QUESTIONS 14-27)

6.1 Supporting Amateur Artists: According to the survey, I have received very interesting answers, which are incredibly valuable and should be prioritized as soon as possible. Figure 6.1 below presents the percentages of respondents’ opinions which explored how should be assisted and supported individual artists who create and produce amateur art and culture.

Figure 6.1 How to Support Amateur Artists

6.2 Supporting Amateur CAAs: Figure 6.2 below presents the results of respondents’ opinions which explored how should be assisted and supported amateur CAAs.

Figure 6.2 How to support CAAs
6.3 Government Support & Resources: Figure 6.3 below describes the elective opinions of respondents as the most important ones on how could Government help and support CAAs.

6.4 Government criticizing due to lack of funds: 20 out of 40 responders (50 %) responded that they did criticize the Government due to lack of funds and they still will do the same thing in future; 13 of them (32 %) responded they never criticized because they cannot change anything, they totally do not have any impact on this, the situation always remains same; 2 respondents (actually 5%) answers were that they did not done something like that but in near future they must-do, because given funds unfortunately are just formal support. While 5 other responder’s opinion (13%) was that there is no sense to criticize because they will run a risk for subsequent cooperation, in addition they take a risk of total secession from Government grants. (See Figure 6.4 below)

6.5 Extra Budget for CAAs: Getting extra budget from different local and/or international governments, organizations, companies, etc. is very important for each CAAs and artists. 17 respondents (42.5%) responded that they except government funds do have grants from various local and foreign organizations as well; while 23 of respondents (57.4%) responded that they do not have any other financial support except the Government, central and/or local institutions. (Figure 6.5 below)
6.6 The Main Obstacles of CAAs: This section also has a particular importance in this survey. Received answers introduce the evidences of various obstacles that CAAs face. The main constraints are: (a) Lack of budget and funds 40 responders (100%); (b) Lack of infrastructure 26 responders (65%); (c) Lack of wardrobe (traditional – national wardrobe) 20 responders (50%); (d) Lack of technical tools & equipments 17 responders (43%); (e) Lack of instruments 15 responders (38); (f) Lack of moral support and sensibilisation on creative capacity 9 responders (23%); (g) Lack of attention and interested association members 6 responders (15%); (h) Lack of professional staff 4 responders (10%), and (i) Lack of budget for fee compensation 2 responders (5%).

Figure 6.6 describes the main obstacles that Associations in Kosovo face with.

6.7 Project Management: The number of successful projects realizations in the field of cultural artistic amateurism by different CAAs and/or Artists is as given below. Responders
calculated long years of artistic creativity and activities of successfully accomplished multiple projects. Most of the respondents (13 of them) chosen the option under the B that most of them successfully realized more than 20 projects within last 10 years; 11 of respondents selected option A i.e. 5 - 15 successfully realized projects within few years; 7 of respondents selected option C, i.e. more than 30 projects accomplished within 10 years; and 9 of respondents selected option under D which calculates more than a few hundred of successfully realized projects within 30 to 40 years of their actively running Associations. (Figure 6.7)

6.8 Memberships: Membership payment within certain CAAs could run a risk for members’ removal even though the payment is symbolic. Received answers showed that most respondents (37) do not practice membership payment; while only 3 respondents answered that they apply nominal payment (participation) for their members. (Figure 6.8)

6.9 Financial Sustainability: Most of CAAs (88 %) are not financially sustainable, and a few of them (12 %) do have a nominal amount of money for certain activities but not for all activities as planned and projected. The Figure 6.9 below gives the percentages of budget owners and percentages of CAAs who do not have funds except the Government support.

6.10 Law arranging: Received answers showed a need to prepare and enact the law or regulation for safeguarding, supporting and promotion of cultural artistic amateurism in Kosovo which could deeply impact the development of CAAs as soon as possible. Responses clarified that we definitely need this kind of law, and this is must do in the field of cultural artistic amateurism as a priority. 37 responders (92%) answered that we really need an
enacted law; 2 (5%) of them said maybe it could be suitable, and 1 person answered with NO, because even with this document can not be changed nothing at all. (Figure 6.10)

6.11 Participating in Government Discussions/Cooperation: Collaboration among the Government, association members, artists and civil society regarding the issue of participation in discussions for legislative procedures for CAAs showed very poor results. 40 out of 40 respondents i.e. 100% answered that they did never participate in such of discussions regarding the legislative procedures according to the cultural artistic development. (See Figure 6.11)

6.12 Annual Reports: Preparing of written/descriptive report on annual activities by the Associations, most of respondents answered that they prepare this kind of report (29 respondents), a few of them not (3 respondents), and a few of them said that it depends if it is required (8 respondents). (Figure 6.12)
6.13 Report Request by the Government: The results were equal for three of the options regarding the issue on annual report request by the Government or donors. (Figure 6.13)

![Figure 6.13](image)

6.14 Project Writing and Managing, & Ensuring and Rising Funds: The ability in project writing from all over the 40 responders, 17 of them responded that they have a strong ability, and 23 of them have an average ability in project writing. In project management 20 of respondents answered that they have a strong ability, and 20 others responded that they have an average ability. 21 of the responders answered that they have an average ability in ensuring funds, while 19 of them are poor in this area. 18 of respondents confirmed an average ability in fund raising while 22 of them responded that they are very poor in fund rising issue. (Figures 6.14a, 6.14b, 6.14c, and 6.14d)

![Figure 6.14a](image)

![Figure 6.14b](image)

![Figure 6.14c](image)

![Figure 6.14d](image)
7. INFRASTRUCTURE & ADMINISTRATIVE DIFFICULTIES (QUESTIONS 8-13)

7.1 The Most Important Constraints Affecting the Development of CAAs: De facto this part could be the heart of this research. Figure 7.1 described difficulties that face CAAs in preparing, organizing and realizing their annual program of cultural activities. The most important issue that urgently needs to be solved is an inability to ensure all financial assets issue. 40 respondents as the most important constraint in their activities selected an E option, i.e. lack of financial resources; the second most important answer is ticked under the options D i.e. lack of infrastructure (lack of facilities for training, and lack of space) and option C i.e. lack of equipment such are instruments, costumes, and other. In addition, few of them answered that there is a need for professional staff engagement (5 opinions), more artists engaging (4 opinions), and more attention, interest, and attractiveness for these kinds of cultural activities from youth (4 opinions).

Findings: Taking into consideration answers given for question 8, we can conclude that the most important issue and constraint for the safeguarding of cultural diversity and sustainable development of the CAAs is certainly lack of financial resources. (See Figure 7.1)

Figure 7.1 the Most Important Constraints for the Sustainable Development of the Cultural Artistic Associations in Kosovo

7.2 Lack of Infrastructure – Facilities for Training: Figure 7.2 as given below gave results on comfortable space owning by CAAs. 13 respondents answered that they do have a space for their activities organizing; while 17 of respondents responded that they do not have a
comfortable space. 10 of respondents said that they do pay a rent for space where they are realizing their cultural activities.

7.3 Phone & Internet Access: Figure 7.3 given below presents the data of having a phone and internet access for CAA representatives and members. Almost 21 of respondents responded that they do have an access by phone and 18 of them that they do have an internet access; while 15 of them answered that they do not have a phone access and 18 of them answered that they not have internet access. Moreover, 4 of them answered that they had both phone and internet access but privately, financed their own resources.

7.4 Time Commitment for Cultural-Artistic Activities: Results obtained through survey concluded that huge number of members, almost 70 % of volunteers, is spending more than 6 hours per week of their valuable time on dancing, singing, acting, engaging by poetry, stage performances, etc. 15 % of answers were that they are spending 1-3 hours/week, also
other 15% of answers were that they are spending 2-4 hours/week on practices of different cultural activities. Time spending on cultural activities per week within CAAs described Figure 7.4 given below.

Figure 7.4 Time Commitment (hours per week) on Cultural Activities Practices

![Pie chart showing time commitment per week on cultural activities practices](image)

7.5 Administrative Problems: Figure 7.5 given below described the percentages of CAAs facing administrative problems from the Government and/or Ministries. 16 of respondents said (40%) that they didn’t had any administrative problems with the Government and/or Ministries ever; while 15 of them (38%) answered that they did have sometimes a few minor administrative problems, and 9 of them (22%) responded that they really did and do have a lot of administrative problems.

7.6 Cooperation among the CAAs & Artists: Received answers certified that there is a strong cooperation among the CAAs and artists in general. Almost 75% of respondents answered that they are in strong cooperation with the members of different CAAs; 20% of them responded they sometimes cooperate; while 5% of respondents responded that they do not have any cooperation with each other. (Figure 7.6)

![Bar graph showing cooperation among CAAs and artists](image)
8.1 The Successful Achievements of the CAAs: More than 30 respondents explained their successful performances and merits over the years of their artistic representation. Some of very valuable statements how did they succeed are given below the Figure 8.1. In addition CAAs of minority groups, except these statements they emphasized the importance of cultural diversity, safeguarding and promotion of cultural customs and traditions, and protection of cultural identity (for minority groups) in Kosovo.

Figure 8.1 How CAAs succeeded over the years of working:

8.2 The Mission: Associations` mission sounds as given in the following Figure 8.2.
8.3 The Mission (minority groups): Representatives of minority groups along these statements included challenges and opinions of a few more notions as given in Figure 8.3.

Figure 8.3 the Mission of the CAAs for minority groups in Kosovo

8.4 The Vision: Respondents in general explained that the vision of the Associations aligns according to their needs and desires. Continual work will contribute to democratic development, cultural heritage preserving and promotion (70%); Increasing the quality of artistic performances (33%); Participation and affirmation in various festivals both national and international (95%); Connecting communities and giving efforts for successfully integration into society and institutions via activities (66%); Unity and equal rights for all citizens of Kosovo apart from their nationality, religion, ethnicity, gender, etc (78%); Nurturing a multicultural Kosovo for richer, happier, and more powerful youth (48%).

Figure 8.4 the Vision of the CAAs in Kosovo
**8.5 Association’s Goals and Objectives:** Responders presented their goals and objectives, what they need and must-do in nearly future. So, preservation and presentation the Kosovo’s traditional culture (90%); The purpose is to become professional (66%); Advancement of folklore and artistic creativity (70%); Discovering and affirmation of young talents through cultural artistic development (50%); Females emancipation and her involvement to the society (43%); Preservation of authentic cultural values in all forms (78%); Minority integrations and cultural identity promotion (roughly all 99%); Sustainable development of art & culture (59%); Protecting and maintaining the continuation of customs and tradition (91%). (Figure 8.5)

![Figure 8.5 the Goals and Objective of CAAs in nearly future](image)

**8.6 The Motto:** Each Association regarding the arts and culture has a motto with different opinions, such as: “Through work culture and art sooner to the Europe!”, “Preserve the traditional folklore, save and prosper rites and traditions of our ancestors!”, “Only together we can build a victorious future!” “Without culture there is no identity no culture!”, “Art and culture unites all people together!”, “With multiethnic communities more colorful life!”, “The path of love, respect and solidarity goes through art and culture!”, “Cultural diversity is an entry to Europe and beyond!” etc.

**8.7 Recommendations to the Government and/or Donors:** According to the CAA representatives, regarding the amateur art and cultural issue, the sustainable development of CAAs and their promotion, recommendations to the government are: Institutional support and ongoing sustainable financial support for sustainable development of
Associations, and cultural artistic creativity (40 out of 40 responses i.e. 100%); Drafting a law and/or regulation for safeguarding of cultural values before disappearing, and preservation and cultivation of cultural values (81%); Regulation of legal status for amateur CAAs according to the law (88%); Increasing resources to ensure the sustainability of CAAs, larger percentages of governmental budget for Kosovo’s cultural promotion at the local, national and international level (77%); Releasing from taxation all donors who funds CAAs, because without their assistance CAAs cannot achieve intended goals and objectives (44%); Supporting both morally and financially all communities living in Kosovo, regardless their ethnic and religious affiliation including mutual respect for all communities, all citizens of Kosovo (61%); Reciprocal cooperation with common goals for further democratization, promotion and protection of human rights and other rights (65%); Funding the opportunity to exchange experiences among the European countries and artists, participation in various cultural events (84%). The opinions briefly are mapped in following Figure 8.6 below.

Figure 8.6 Recommendations to the Government by CAAs members & Artists
9. FINAL DISCUSSION & RECOMMENDATIONS

The results of this research concerning the development and funding of cultural-artistic creativity clearly showed that this area is still a challenge for artistic associations, artists, and especially for the government. The project has identified a number of factors which negatively affect the development of CAAs and safeguarding of ICH. The findings of this project suggest that it is necessary to direct efforts toward the creation of a more favorable climate and conditions for the sustainable development of the CAAs in Kosovo.

9.1 KEY DISCUSSION POINTS:

The 1st part of this report described the main factors which affect the cultural development. Findings obtained through the survey results showed that the most significant obstacles, main issues as regards the development of the CAAs are as given below in Figure 9.1.

Figure 9.1Main Obstacles that Cultural - Artistic Associations faces with

The main issues are: (1) Lack of financial resources as the most crucial constraint for funding and development of CAAs. This is the main factor which deals with lack of finances and seriously destabilizes the CAAs development and ICH in general; (2) Secondary factors were identified such as lack of infrastructure and equipment needs which are necessary for sustainable development of CAAs. These needs are directly affected by the lack of budget foreseen for the cultural development by state; (3) Tertiary issues which were identified through the survey stands in lack of professional staff that may help amateur groups
regarding their more successful performing and to approach the professional level; and (4) Decreased attractiveness of cultural-artistic creativity which directly affect sustainable development and continual work of CAAs in Kosovo, with special emphasis and treatment to Kosovo’s minority groups.

According to the cultural institution employees and those who observes and explores the cultural issues closely, the most significant obstacle in cultural development stands precisely on lack of strategy for culture. The strategy that includes plans and regulations to create conditions for better functioning of artistic associations (both amateur and professional), and their funding; the plan and policies which creates and directs the long-term-planning in the field of culture is lacking for several years until today and it keeps continuous. So, this may be one of the main pillars for sustainable development of culture, cultural institutions, capital investments in culture, different projects, etc.

The 2nd part of this report focused on the different methods in terms of funding the arts and culture as applied in various European country models. The project provides examples and suggestions on how to change and what to include regarding the form of funding the arts and culture. These methods could be initiated and applied in Kosovo as well. Funding culture could be provided directly through the public budget in terms of central and local funds, including the benefits through gambling (i.e. lottery funds). Secondary funding could be ensured by means of indirect public funding provided through tax incentives. And, third method of funding includes the 1% rule, philanthropy, various businesses grants, donations, and sponsorship that will ensure mutual benefit. Private funding also includes cultural legacies and Maecenas which assures cultural development.

In terms of independent bodies which support culture and art through state budget, without political interference and/or government /officials intervention, it is described so-called Arm’s Length Bodies which are mostly applied in UK. These independent bodies handled by the experts in the field of culture, are closely supervising the field of culture, and allocate state budget to the various needs in culture and art, without any interference nor politicians neither government officials.

Based on various surveys this project suggests putting into effect some new practices applied according to the European country models. These processes include: the process of
decentralization, creation of cultural networks/networking, and creation of an institution especially addressed to the cultural issues of Kosovo’s national minority groups.

The institution which deals regarding cultural issues, cultural-artistic creativity, promotion and safeguarding of cultural values, preservation of cultural identity, international cooperation, and ensuring the integration into society of Kosovo’s ethnic minority groups. The institution could be as models described in chapter 4, e.g. model of the Amateur’s Union of Vojvodina and/or the Croatian Council for national minorities. Otherwise as mentioned, cultural development is the best way to promote cultural creativity and preservation of cultural identity, including common cultural values. It also allows cultural recognition among people and cultures and encourages cultural diversity and dialogues. Amateurism occurs as the most important and unique form for fulfilling the rights of the ethnic minority groups.

The 3rd part of this report which is based on survey results and interviews, showed that there is a need for law amendment, i.e. few interventions to the Law for Cultural Heritage, as well drafting of a new law for Kosovo’s Cultural-Artistic Associations.

9.2 RECOMMENDATIONS:

This project’s priority recommendations were: (I) Assuring stable financial resources for cultural development; (II) Drafting a strategy for culture; (III) Institutionalization (for minority groups); (IV) Lobbying; (V) Networking; and (VI) Decentralization.

1. Funding: The Kosovo Government should increase the existing budget for the arts and culture by €1.5 to €5.0 million. This will provide the rational required increase from at least 35% to almost double increase i.e. 100% versus existing budget. (Figure 9.2)
The budget increase will guarantee financial support to all spheres of culture and art, considering subsidies for capital investments in the arts and culture, for infrastructure in culture, equipment needs, etc. Also it will include extra funds for cultural programs and projects in each cultural field. The programs and projects which embraces cultural-artistic creativity and activities such as: musical, performing arts, visual arts, folklore, literary projects, various cultural events, manifestations, festivals; and particularly subsidies for amateur cultural-artistic groups and especially for ethnic minority groups, for their cultural values promotion, and protection of cultural identity.

Budget increase also will ensure positive growth of the organizations for years to come. Culture and art mainly is funded from the central and lower budget of the government, ministries for culture, municipalities, including different governmental resources, grants, donations, sponsorship. Regarding this issue, in accordance with the law the following measures should be taken:

(a) Adopt the necessary regulation to emphasize a lottery funding (gambling, chance games) as an additional extra source of funding to the arts and culture according to models as described in several EU members’ states (Figure 9.3)

(b) Create independent bodies such as Arm’s Length Bodies. ALB’s members’ are experts in various fields of culture, and through their expertise they evaluate and propose financing in investments in culture and art. Through this principle the decision-making process for cultural programs and projects funds are left to these independent bodies.
These ALBs are subsidized by the government budget but they work independently, without government influences at all.

(c) Prepare short-term and medium-term calendars with cultural-artistic amateurism activities (cultural programs) in order to provide more stable resources regarding the sustainable development of culture at all levels (government, municipality, etc.) as given in figure below.

(d) Establish funds for cultural activities provided through the foundations, sponsorships, legacies, grants, 1-2% rule, tax incentives, and other means in accordance with the law.

2. The Strategy for the development of culture should be created in 2012, which will lay out a plan for 2013-2018. It should be drafted as a long-term policy development of arts and culture in accordance with European standards. It will be a framework for promotion of cultural values and cultural communication of all communities within Kosovo. This strategy will also determine the goals and priorities of cultural development with the participation of all interested parties. The strategy which specifies the direction of culture as the public interest should be required and proposed by the Government/MCYS as a necessity and enacted by the Parliament. The proposal should be prepared according to the recommendations of the expert bodies in the field of culture, CAAs members, both professional and amateur artists. The strategy should be adopted for a period of five or ten years. It should include the following:

a) The examination of the current situation of cultural heritage and cultural creativity in country;

b) The essential principles of cultural development, such as: the objectives of cultural development, the priorities for cultural development and the priorities for the cooperation among the various cultural sectors;

c) Funding cultural program and projects, professional research in different areas of culture and cultural activities from the state budget in accordance with the law. Also, ensuring funds for financing cultural programs and projects and other entities of culture from the revenues such as: legacies, donations, grants, philanthropy, sponsorship and other means and rules in accordance with the law;

d) Strategic directions and tools for cultural development which includes: various research in the field of cultural heritage both tangible and intangible, preservation and use of cultural property, safeguarding of cultural values, encouragement of cultural creation
and productions, promotion of cultural creativity and cultural expressions of national minority groups, infrastructure ensuring, capital investments in construction, ensuring needs for staff such as education and professional trainings, supporting amateur activities in culture, etc.

3. **Institutionalization** - A national council for culture for ethnic minority groups should be established as an expert advisory independent governmental body in order to ensure continual professional support for safeguarding, development and dissemination of the cultural values of the ethnic minority groups in Kosovo. The Council will encourage improvement of cultural creativity, funding cultural programs and projects, and resolving issues related to accomplishment and protection of the rights on cultural expression of national minority groups in Kosovo.

4. **Lobbying:** (also known as public debates, activities) must be one of the instruments influencing the dialogue and partnership which results significant positive progress among the government, market and cultural sectors. This will help in managing and funding of program and activities among the government, market, donors, and non-profit, i.e. third sphere organizations. Lobbying could initiate and negotiate municipal funds for culture and art. These public debates are organized in order to plan and prepare the municipal budget funding for culture and art. Request for policy such as donations, grants for culture should be drafted based on the recommendations of expert bodies in the field of the arts and culture. Drafted policy should be sent to the president of the municipal council, after the acceptance by the municipal council it should be referred to the municipal assembly for final adoption. The same tool and operation could be used in getting extra funds for culture and art in the government budget as well. It should be prepared by the experts and adopted by the Parliament.

5. **Networking:** A cultural network between the government-public institutions, cultural entities, creative industries, CAAs and individual artists should be established.

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75 The Council will own a budget and co-finance cultural creativeness of ethnic minority groups (including their art and culture, literature, musical and performing arts, visual arts, folklore and amateurism, etc.) Besides this the Council will fight on advancement of multiculturalism through the common organizations of local, regional and international competitions (such as: festivals, cultural manifestations, choirs, artistic colonies, amateur’s meetings) especially popularization of fostering of intangible cultural heritage, the spiritual values among the youth.)
(a) MCYS should encourage and financially support a cultural sector. That is urgently needed to establish an information-communicational system (cultural call-center) for their needs on project implementation, project management trainings, and provide professional assistance.

(b) Cultural sector must motivate this network in order to fight cultural de-monopolization, and depolitization. They should regularly meet, to work closely, to cooperate with public institutions, organizations, and creative individuals in the field of culture and art in order to encourage cultural creativity with production, and enhancement of cultural expressions and creativity of minority groups.

(c) It is of huge importance to develop inter-sectoral collaboration and cultural information services which will deal with the collection, research and safeguarding of cultural and spiritual shares, promotion of cultural diversity and recognition of artistic creation, its promotion and products selling as well.

(d) MCYS must commence the dialogue among the government, cultural sectors, CAAs` members and civil society. MCYS should transparently to consult and exchange the views for cultural policy drafting processes through practiced followers of the cultural sector.

6. **Decentralization:** Decision-making and funding of cultural programs and activities should be decentralized to the municipality levels. Based on the strategy that is proposed by this project in taking over the duties on funding cultural programs and activities must be specified the instruction for municipalities. The local communities should be encouraged in taking responsibility for their own cultural institutions and non-governmental sector that deals with the arts and culture; while MCYS will participate in subsidizing/co-financing projects. This will promote greater access to funds and on-going support.

7. **The Law for Cultural Heritage** should be amended. The Minister for Culture, Youth & Sports will be required to spearhead this legislation. The Law on Cultural Heritage should be amended with special attention to develop or at least to include an article regarding the cultural amateurism. The current Law on Cultural Heritage does not include any article regarding the amateur cultural artistic creativity. As mentioned before, the amateurism occurs as an important and unique form to meet the cultural rights of ethnic minorities. Culture is considered as a social domain that affects the society development, education and
new values, and is very significant as a public interest. Culture as a public interest is very significant. It provides a basis for the financing of cultural projects; inter alia as a public interest in culture it creates conditions for cultural development, promotion of cultural artistic creation and productions including cultural diversity - the ethnic national minorities in Kosovo, funding different cultural entities/sectors, supports safeguarding and cooperation among the different cultural sectors, etc. Public interest in culture motivates amateur creativity, promotion and sponsorship for the art and culture in general.

8. A Law for Cultural-Artistic Associations (alongside of the Law for NGOs) should be drafted. The required law to implement regulations and encourage the quality of work of CAAs should be adopted. A law for CAAs is necessary in order to encourage the cultural-artistic amateurism (policy, funding priorities) including the transparency in governance, decision-making and providing financial incentives for qualitative cultural programs and activities. These will be the criteria for sustainable development of CAAs.

FIVE MORE RECOMMENDATIONS:
9. Greater sensitivity of society which will affect and encourage the imminence to culture and art. This will affect to increase the attractiveness of cultural-artistic creativity and sustainable development of CAAs in Kosovo, with special emphasis and treatment to Kosovo’s minority groups. This will encourage the return and revitalization of amateurs in cultural-artistic creativity in present and future.
10. In decision-making process for selecting and funding of cultural projects, non interference from political parties should be guaranteed.
11. For each CAA should be ensured needed infrastructure and equipments for their sustainable development and continual work.
12. MCYS must coordinate duties for implementation of international activities in cooperation with the Ministry for Foreign Affairs, various touristic and economic organizations with the intention of presenting and promoting the Kosovo’s cultural values and encouraging the development of cultural tourism in the field of contemporary creativity and cultural industries.
13. The government should regularly draft, arrange, and publish a cultural calendar with programs and criteria for cultural actions, festivals, and manifestations, events of common cultural and financial interests.
Few Interesting and Remarkable Comments of Respondents about the Survey:

→ I am asking and begging all youth, people of good will, government institutions, to do much more in preserving of authentic national cultural values, i.e. our cultural property;

→ It’s not a sin to learn the culture full of songs and dances, even though it is Chinese or Hindu, black or white, jazz or folk music, but sin is to lose it, the customs, tradition and rites of your own nation, your own cultural heritage, i.e. “living treasury” of one nation!

→ Good initiative but for many things it’s too late, e.g. national clothes for men, there is no any master for sewing the old traditional original clothes for folklore, and many many other things...

→ Congrats for you, I don’t know whether the initiative is yours or someone else on this topic, but this is first time that somebody has thought about cultural artistic amateurism and the development of CAAs in Kosovo. The strategy for culture unfortunately has not designated to do something in this direction. I wish and I hope that this initiative will not remain only on paper, we must-do something, and time is right now or it will never be back again!

→ Interesting survey; but who cares about this?!

→ Our role is simply negligible in relation to the role of state/government!

→ It was final time to pay more attention for culture and art. Congrats!

→ Lot of us were enough engaged to do something more on amateur art and associations but all of our attempts unfortunately failed.

→ Everything is turned to marketing; to money-making engine, even culture!

→ We should work more and struggle, and less to talk!

→ Individuals cannot do anything while people are doubtful in expressing their opinions.

→ The questionnaire was terrific; we should apply this kind of surveys much more!

→ Great job, but is it apprehensive that something will be changed or be better?!

→ Fine, please tweet me about the newness at the final stage of this survey?!

→ Thank you, it’s enough only to hear that something is going to be done for art and culture.

→ Culture is bridge for European integration, we really must-do something!

→ Cultural diversity makes us closer to the Europe.

→ I believe that you are quite tired working this survey, I hope that your efforts will find right place and success!
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