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Master thesis:

**New program orientation of Belgrade string orchestra
“Dušan Skovran” : implementation of adaptable quality
management in circumstances of transition**

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RÉSUMÉ

La thèse de maîtrise sous le titre « Nouvelle orientation du programme de l'orchestre à cordes de Belgrade" Dušan Skovran ": la mise en œuvre de la gestion de la qualité de s'adapter dans des circonstances de la transition "a été rédigé sous la supervision du professeur Dr.Vesna Mikić. La thèse présente une tentative de combiner les deux mes intérêts scientifiques et l'expérience pratique, dont j'ai acquis au cours de la période des trois dernières années, depuis que je suis membre-musicien de l'Orchestre de chambre Dušan Skovran (dans les dix derniers mois, je suis aussi le bénévolat comme directeur du marketing de l'orchestre).

Dans cette période, j'ai eu la chance de voir tous les problèmes et les dilemmes de gestion, commun pour une institution de la culture qui n'est pas sur l'appui budgétaire permanente dans le pays en transition (dans les deux dernières années, j'ai vu comment la crise financière mondiale a eu un impact énorme sur réduction du budget annuel de l'orchestre). A côté fait état de difficultés financières, j'ai également été confronté à des problèmes multiples qui apparaissent dans l'organisation et de gestion d'un orchestre de chambre à la Serbie d'aujourd'hui, et qui sont dues à la conséquence de divers facteurs et externes et internes. J'ai ressenti le besoin de faire des recherches sur tous les aspects maire, qui ne concerne pas seulement cet orchestre particulier, mais aussi toutes les institutions de la culture similaire.

Mon objectif était d'essayer de trouver les voies et de déterminer les meilleures stratégies possibles de développement pour orchestre adaptation réussie aux nouvelles influences de l'environnement, causés par la transition et les impacts de nouvelles de crise financière mondiale en Serbie. Depuis cette recherche est la première étape d'analyser et de recommander les meilleures façons d'aider et d'assurer la survie de l'orchestre, je l'espère, cette thèse sera appliquée dans la pratique et nous espérons que certaines des stratégies

proposées et des solutions pourrait également être appliquée à d'autres institutions de la culture qui ont des problèmes similaires.

En préparation de cette étude, j'ai essayé de réduire les hypothèses et les objectifs spécifiques précis qui sont importants dans la conduite de recherches approfondies de cette étude.

Hypothèse principale:

Sans la mise en œuvre de la gestion adaptable, l'existence de l'orchestre de Dušan Skovran est très incertaine.

Dans l'ensemble le fonctionnement de l'orchestre doit être défini de manière différente. En situation idéale, les musiciens ne sont responsables que pour jouer, et de l'administration, directeur artistique et conseil d'administration de l'orchestre se charge de tout le reste. Dans cet orchestre ce n'est pas le cas. Par des normes communes, cet orchestre devrait être classé comme institution culturelle de petite taille. Par conséquent, cela pourrait expliquer le manque d'employés dans les commandes d'administration. Mais, d'autre part, lorsque l'on compare le numéro de l'administration et d'autres trucs techniques à cet orchestre avec d'autres semblables en Europe et en particulier des États-

Unis, montre bien que des orchestres de chambre de succès ont presque le même nombre de commandes d'administration et les joueurs (de plus amples explications dans les parties dans lequel je présenterai une analyse séparée de BGO Dušan Skovran et orchestre de chambre d'Irlande). Explication de ces phénomènes réside dans tout travail important que l'administration doit faire, qui traite de problèmes que l'on orchestre de chambre a. Je vais essayer de prouver que l'utilisation de nouvelles techniques de gestion (mise en œuvre de la gestion de la qualité adaptable, mise en œuvre de la partie centrale de l'AQM plans stratégiques et les stratégies de développement), d'autres sources de financement, et d'autres activités de propagande, peut assurer non seulement la survie, mais aussi le développement de cet orchestre, tandis que de nouvelles possibilités, qui résultent de la transition graduelle, la crise économique actuelle et d'autres facteurs

externes qui influent sur la culture en Serbie, par conséquent, cette institution culturelle, doivent être utilisées et exploitées.

L'étude s'est penchée les hypothèses suivantes / objectifs:

- La définition du statut de tous les orchestres professionnels dans le domaine dans le domaine de la créativité culturelle (avec les commentaires d'un projet culturel de la nouvelle loi et des solutions dans les pays de l'UE).

- Déterminer l'existence (ou non-existence) de l'impôt-presse pour les entreprises privées, le parrainage de la culture (et quels sont les mécanismes de commencer à l'initiative de développer ce sujet).

- Déterminer la valorisation des orchestres professionnels existants en Serbie (données historiques, le nombre de concerts, des spectacles internationaux, les commentaires des critiques professionnels, l'impact pour la société dans tous les aspects).

- Mise en œuvre de l'auto-évaluation avec l'objectif de réaliser la situation actuelle et la façon de s'adapter à adopter dans des conditions de transition et de crise économique.

Sur la base de la recherche effectuée, un aperçu de la situation actuelle a été faite, les problèmes identifiés et les opinions défini. Conclusion a été tirée dans plusieurs points clés, sur la base des informations recueillies.

La thèse est divisée en cinq grandes sections: Introduction (page 12 -14), Orchestre Dušan Skovran - de gloire à la survie (14-32), les procédures de gestion dans les institutions culturelles le cas d'Orchestre de chambre d'Irlande (32 - 44), New procédures de gestion pour orchestre Dušan Skovran (44 - 93), et la conclusion à la fin de la thèse et la liste des références sélectionnées.

Introduction est destinée à une meilleure compréhension de la pertinence du thème de cette thèse, avec des données d'information de base sur l'impact et l'importance de l'orchestre de Dušan Skovran scène à la culture en Serbie au cours des derniers quarante-cinq ans. Dans cette partie introductive, il est indiqué quel défi sera d'explorer les

nombreuses possibilités que la procédure de gestion de la qualité adaptable (expliqué dans la partie III) pourrait apporter à l'Orchestre de chambre Dušan Skovran, et j'espère que pour voir sa mise en œuvre à l'avenir :

Dans cette première partie, la méthodologie de la recherche menée a également été expliqué - avec des remarques sur les procédures qui seront utilisées et quel est le but principal de la recherche pour évaluer, examiner et analyser la situation actuelle dans l'orchestre (avec les commentaires d'autres questions connexes, situation dans d'autres orchestres similaires, la politique culturelle du ministère, certaines données économiques) et sur cette base, à proposer une stratégie pour le développement-gestion de la qualité mise en œuvre souple.

En seconde section Orchestre Dušan Skovran - de gloire à la survie, j'ai essayé de présenter d'importantes données historiques et biographie détaillée de l'orchestre, à base de matériaux disponibles (malheureusement, pour une certaine période, il n'ya pas de documents originaux dans les archives de l'orchestre, alors j'ai développé mes recherches à d'autres institutions connexes, tels sont Jugokonzert et à la Faculté de musique). Position de la culture en Serbie, avec ses modèles en précisant la culture (en deux périodes : 1965-2000 et 2000-2010) est également présente dans cette section, afin de comparer des augmentations de l'orchestre et les chutes avec des situations similaires dans la scène culturelle en Serbie en particulier les périodes. Comment d'autres artistes importants de la scène de la culture serbe (Ljuba Popović, peintre, Isidora Žebeljan compositeur, Vladan Matijević, écrivain, Gojko Božović, fondateur et rédacteur en chef de la maison d'édition "Archipel", Zdravko Joksimović, sculpteur, Miloš Lolić, directeur) voir la position de la culture en période de transition de 2000 est également présenté dans cette section.

En deuxième partie de cette section, deux questionnaires ont été présentés (ainsi que l'analyse des réponses données). Premier de deux questionnaires a été présenté aux membres de l'orchestre (avec l'intention de trouver l'avis de la majorité de la situation actuelle et leurs suggestions possible), et la seconde a été organisée sur les différents lieux publics à Belgrade, et dans les institutions connexes (Faculté de musique, écoles de musique de haute , et avec la méthode de sélection aléatoire certaines écoles primaires de

Belgrade) avec pour objectif de savoir combien de jeunes, les étudiants ont déjà entendu parler pour orchestre et pour les étudiants de domaine de la musique à quelle fréquence ils vont à des concerts d'orchestre et si non, pourquoi. Mon intention était d'obtenir des informations sur les remarques personnelles et de la pensée et la perception des membres de l'orchestre de leur travail et les conditions de travail dans l'orchestre. Le deuxième questionnaire comprenait des questions de base sur les connaissances générales de sujets sur orchestre Dušan Skovran et leurs habitudes d'assister à des événements de musique classique. Les populations de recherche ont consisté des diplômés de la Faculté de musique de Belgrade ainsi que les sujets choisis au hasard sur les lieux publics de Belgrade.

Dans les procédures de gestion qui figure dans des institutions culturelles le cas de la Chambre orchestre irlandais, j'ai présenté et expliqué nouvelle approche théorique de la gestion dans la gestion de la qualité de la culture - Adaptable (avec des caractéristiques les plus importantes AQM) et tenté d'expliquer l'essence de la gestion dans la culture et de son importance au vingt-et-unième siècle. Je voulais aussi présenter un orchestre de chambre d'Europe, qui pourrait être utilisées dans l'analyse comparative, et dont les bonnes solutions de gestion pourraient être utilisées pour orchestre Dušan Skovran (en tenant compte de toutes les différences dans les facteurs externes qui entourent ces deux orchestres). J'ai décidé de choisir orchestre de chambre irlandaise, car il présente de nombreuses similitudes avec l'orchestre de Dušan Skovran (comme expliqué dans ce chapitre). La plupart des projets importants d'orchestre de chambre irlandaise (projets communautaires pour la plupart) ont été présentés ainsi, afin de montrer comment on orchestre de chambre pourrait avoir un impact important dans la communauté locale.

Dans la quatrième section - nouvelles procédures de gestion pour orchestre Dušan Skovran, des facteurs externes qui entourent la culture en Serbie d'aujourd'hui (la politique culturelle en Serbie, juridiques règlements - Loi sur la culture), ainsi que les possibilités de financement des arts du spectacle, ont été présentés en première partie, et en deuxième partie diagnostic complet de l'organisation, ont fait l'objet de la pensée et l'examen. (dont une partie a été utilisée dans l'analyse stratégique de l'orchestre, fait-il ya un an).

Recommandations pour l'amélioration de la structure organisationnelle ont été présentées après ces analyses.

Après avoir analysé les problèmes qui ont orchestré Dušan Skovran (dans le chapitre précédent), la prochaine partie de cette section a été la présentation des stratégies appropriées de la programmation et du développement organisationnel, en concordance avec les besoins de l'orchestre. La dernière partie du mémoire de maîtrise a été utilisée pour la conclusion générale de ce sujet, dans lequel j'étais optimiste que beaucoup de problèmes de l'orchestre de Dušan Skovran seront résolus dans la période à venir, j'espère fonder sur les aspects de cette thèse.

À la fin de thèse, on y a la bibliographie que j'ai utilisée pour la préparation de ce travail.

Abstract

Basic topic of this thesis will be creation of new strategies and predicting results of implementation of them in order to form new program-organizational orientation of Belgrade chamber orchestra Dušan Skovran (English name – Belgrade strings). Main questions will be: how to find, and what would be the most optimal new procedures in managing this orchestra (regarding both new program issues and administrative – technical issues) and how to create new conditions for further development of orchestra, always keeping in mind the highest artistic level of its performances. It will also be very important to understand and answer what external and internal factors lead orchestra from its celebrated days to nowadays situation (were that political, economical, cultural and personal or possible all of them). All of these questions will lead to essential one – what would be adaptable quality management for orchestra Dušan Skovran and how to implement it in conditions of transition and global economic crisis.

Rich cultural life is very important part of social life in one country. In the same way classical music has very important place in cultural life. Generally speaking, in circumstances of transition, position of culture is on very low level due to lack of financial sources and the urgency of fulfilling basic human needs. When making analysis

of history of this ensemble and comparing it with its current situation, it is more than clear that there is very big gap between what orchestra once was it what is now in almost all aspects - production is now on the lowest level ever (in eighties orchestra performed more than two hundred times per year and now it has eight to ten concerts in same period), financial status of orchestra is very poor , orchestra is generally wide publicly – unknown, it is familiar only to very small number of professional audience (to prove this theory , survey was organized in Belgrade). As final example of bad situation in orchestra, relevant data will show significant drop of audience on concerts (situation is same for almost all professional orchestras in Belgrade, but this thesis will be about orchestra Skovran, with only few remarks on how other orchestras in Belgrade “fight” to change this problem).

In preparing this study, I have tried to narrow specific hypotheses and accurate objectives that are important in conducting comprehensive research of this study.

Main Hypothesis:

Without implementation of adaptable management, existence of orchestra Dušan Skovran is very uncertain.

Overall functioning of orchestra needs to be set in different way. In ideal situation, musicians are responsible only for playing, and administration, artistic director and executive board of orchestra handles everything else. In this orchestra this is not the case. By common standards, this orchestra should be classified as small cultural institution. Therefore, this could explain lack of employees in administration staff. But, on the other hand, when comparing number of administration and other technical staff in this orchestra with similar ones from Europe and especially United States, result shows that successful chamber orchestras have almost the same number of administration staff and players (further explanation in parts in which I will present separate analysis of BGO Dušan Skovran and Irish chamber orchestra). Explanation of these phenomena lies in quite large job that administration has to do, dealing with problems one chamber orchestra has. I will try to prove that use of new management techniques (implementation

of adaptable quality management- implementation of central part of AQM- strategic plans and strategies of development), alternative sources of financing and other propaganda activities may ensure not only the survival, but also the development of this orchestra, while new opportunities, which arise from the gradual transition, current economic crisis and other external factors affecting culture in Serbia, therefore this cultural institution, must be used and exploited.

Specific hypothesis

- defining status of all professional orchestras in field of cultural creativity (with reviews on draft of new Cultural law and with reviews to solutions in EU countries).
- determine existence (or non-existence) of tax- releases for private companies, sponsoring culture sector (and what are mechanisms to start initiative to develop this topic).
- determine valorization of existing professional orchestras in Serbia (historical data, number of concerts, international performances, reviews of professional critics, impact to society in all aspects).
- Implementation of self- evaluation with aim to realize current situation and how to adopt in conditions of transition and economic crisis.

The research investigated the following hypotheses/objectives:

- defining status of all professional orchestras in field of cultural creativity (with reviews on draft of new Cultural law and with reviews to solutions in EU countries).
- determine existence (or non-existence) of tax-releases for private companies, sponsoring culture sector (and what are mechanisms to start initiative to develop this topic).
- determine valorization of existing professional orchestras in Serbia (historical data, number of concerts, international performances, reviews of professional critics, impact to society in all aspects).
- Implementation of self- evaluation with aim to realize current situation and how to adopt in conditions of transition and economic crisis.

Based on conducted research, an overview of current situation was made, problems identified and opinions defined. Conclusion was drawn in several key points, based on information gathered. This study will hopefully help orchestra Dušan Skovran, and serve as example to all other cultural institutions in Serbia that are in similar conditions and have same problems as this ensemble

INTRODUCTION

Relevance of the topic

It is big challenge to explore numerous possibilities that adaptable quality management could bring to this cultural institution, and hopefully to see its implementation in near future. Strategic analysis of orchestra Belgrade strings clearly shows that almost none characteristics of mentioned adaptable quality management have not been applied to orchestra. Knowing fantastic biography and historical data for Dušan Skovran it would be huge loss for culture life in Serbia if this orchestra slowly falls apart. Orchestra was one of the most important cultural institutions in Serbia for decades and performed with numerous important international artists (by doing that, it has enriched cultural life of Serbia). Besides that, orchestra had (and still has) important role in promotion of Belgrade, and Serbia in world. Many of Serbian most famous musicians played in orchestra and although there is no official data, more than hundred famous musicians were members of orchestra in its forty-five year long history.

It is clear that orchestra has vital role in classical music field in Serbia (it is the only domestic orchestra which had more than seventy plays from Serbian composers written specially for it). Unfortunately, Ministry of culture for last few years did not recognize importance of orchestra, and with loss of mayor sponsor future is very uncertain.

In order to comprehend external factors that surround all cultural institutions in country in transition, part of this section will be devoted to general socio-political conditions in Serbia in last forty five years.

Methodology

Main aim is to evaluate, examine and analyze current situation in orchestra (with reviews to other related issues - situation in other similar orchestras, cultural policy of Ministry, and some economic data) and based on that to propose strategy for development – implement adaptable quality management.

Methodology for this thesis will require following research methods:

- comparative design research method combine with case study research method
- analyzing orchestra now and in several stages of its development (in order to determine what have changed- orchestra or general conditions in country and how orchestra adapted to new situation)
- analyzing current situation in orchestra with reference to the upcoming Cultural Law and existing cultural policy
- analyzing documents related to hypothesis (laws, regulations, current and future cultural policy of Ministry of culture)
- analyzing situation in similar orchestra which already adopted quality management (as example Irish chamber orchestra will be analyzed and all of its examples of applied good management)
- With method of synthesis these two institutions will be compared and conclusion will be made in respect to the existing differences in cultural and economical areas.
- two surveys will be implemented - first will be presented to members of orchestra with intention to find out majority opinion of current situation and their possible suggestions, and second will be organized on different public places in Belgrade, and in related institutions (Faculty of music, music high schools, and with method of random selection some primary schools in Belgrade) with aim to find out how many young people, students have ever heard for orchestra, and for students from music field how often they go to orchestra concerts and if not why.
- research on internet
- interview with artistic director of orchestra
- reading related documents and literatures

Researcher Robert K. Yin defines the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used¹. The main questions for this kind of research are not: who and what, and then where and when, the main questions are why and how? Case study will be most important part of selected methodology because it reveals relations between phenomena. It leads to possibility of practical implementation, re-questioning practical changes, and afterwards to correction of current practice. Value of case study is also emphasized in combination with different methods of empirical researches which will be used in this MA thesis such as interviews, surveys, observations and analysis of different aspects. It means that both qualitative and quantitative research will be used in order to help understand what brought orchestra to this situation and what could be done to change it.

As mentioned, participants in surveys will help in understanding current situation and their answers will also help to design practical measures within new strategies (example-audience development strategy). Bottom line, role of participants researched will be very important, mostly because in performing arts audience is constituent part.

All available materials concerning BGO Dušan Skovran (programs, reviews, interviews with former and current members of orchestra, as well as all other related documents) were used during this research. Empirical materials will also include all documents related to subject of this thesis - all documents and observations about other chamber orchestras, public documents regarding funding and subsidizing music institutions (in past and now) and all other relevant data from internet.

Orchestra Dušan Skovran- from glory to survival

Culture models from 1965 -2000

The author of the monograph "Transitional cultural policies Confusions and Dilemmas", Vesna Djukić Dojčinović wrote: "I think it is necessary to make strategic programming and legislative framework of cultural development in Serbia, and that, in the public procedure, involving all actors in the cultural politic. If it not be done until the next

¹ K. Yin, Robert, Case Study Research - Design and Methods, Sage publications, 2009, 4-6

election, it would mean that the entire first and most important mandate of the new democratic government is missed for establishing foundations of democratic cultural system in Serbia to strengthen the capacity of innovative cultural policies and the ability to address important issues, such as privatization, unclear founding and ownership relations between the republic, cities and municipalities, institutional reform of the system, reprogramming of institutions and many other culture. "²

This was written in 2003. Instability of political system, economic problems characteristic for the period of transition, with specific problems related to the NATO aggression and proclaiming the independence of Kosovo and Metohija, the effects of the global economic crisis, and misunderstanding of the importance of cultural development - caused the undue delay of the Law on Culture and the fact that the desired reforms is far from realization.

This disorientation in the area of cultural policy can partially interpret the fact that Serbia had for the past hundred years, as many as seven of the dominant cultural model. Vesna Djukić Dojčinović classifies them:

The first two: models of national - emancipation (connected to the monarchist tradition of Serbia and the royal families Obrenović and Karađorđević, during the nineteenth and first half of the twentieth century).

The following three belong to the period of the second half of the twentieth century and are connected with the time of regime change and the beginning of Communist rule. They are compatible with the trends of: "Agitprop" of the second Yugoslavia (agitation and propaganda under the watchful eye of the all-powerful Communist Party censorship); the period of democratization of culture very fruitful period of cultural period of cultural development and creativity, "opening" to the world and, and the construction rich infrastructure of state institutions culture); and the period of self- management (with the strong encouragement of amateurism, especially the important fact that in this system was the law stipulates that every employed person aside zero coma thirty two percent of their salary to fund for the additional financing culture);

² Đukić- Dojčinović, Vesna, Monograph "Transitional cultural policies Confusions and Dilemmas", publisher Zadužbina Andrejević " page 13

The sixth period coincides with the regime of Slobodan Milošević and because of the dominant propaganda of national values state can be marked as Agitprop of the third Yugoslavia. "

The last one is the period of transition in the culture process which started with December elections 2000th.

Position of BGO Dušan Skovran in field of culture in period between 1965 -2000

First of all, I must emphasize that unfortunately I did not have full access to all historical information regarding this particular subject because orchestra archives are not nearly bulk as I hoped they will be. Never the less, I expanded my research to archives of Faculty of music in Belgrade and archives of Secretariat for culture of City assembly of Belgrade (due to fact that this institution gave its support in professionalization of orchestra in 1980).

Cultural scene in Belgrade regarding especially classical music-scene was in late 60's in big development. In that period (1969) most important festival of classical music in Serbia BEMUS³ was established and from that period most respected musicians all over the world begun performing in Belgrade. Thou some of them have played in Belgrade earlier in late fifties in early sixties, it is clear that from this period music scene started to luxuriate. Although music scene was in expansion in that period there were only few orchestras in Serbia – Belgrade Philharmonic Orchestra, Symphony orchestra of Radio-Television of Serbia, and not even one chamber (string) orchestra. There was one orchestra called Belgrade chamber ensemble, but it fall apart very fast so it is unimportant for music life of that time. In other Yugoslavian republics there was only Soloist of Zagreb. Professor of Faculty of music in Belgrade Dušan Skovran (later dean of Faculty) decided to form orchestra to fill in the gaps and formed it from best students of string department of Faculty. He was the first conductor of his ensemble. It was at that time called Academic chamber orchestra⁴. From the very beginning orchestra was warmly accepted both from the critics and from the audience. Only four years later, in

³ This is an abbreviation of 'Beogradske **mu**zičke svečanosti' – Belgrade Music Festivities

⁴ that period Faculty of music in Belgrade was called Academy of music. Current name was given along with status of Faculty, as part of newly-formed University of Arts in 1973.

August 1969. orchestra was invited to its first tour to Poland. During the first phase orchestra was an amateur artistic association, but with very high artistic level of performance. In 1970 orchestra played for the first time in Bemus Concert was great mutual success of orchestra and of young soloist Jovan Kolundžija - later (and still) one of the best violinist this country ever had⁵.

After the death of professor Skovran, new conductor professor Aleksandar Pavlović, and all the members of the orchestra have decided to rename orchestra in the memory of its founder- Dušan Skovran, and because of the importance of promotion the city of Belgrade, following the fact orchestra will perform abroad , orchestra got its international name “Belgrade strings”. In the beginning both, the new conductor and the orchestra members had to adapt one to another, and after few months new tour was arranged. Once again the starting point was Poland (1976). Very important October prize of city of Belgrade was received in 1978, as well as prizes for concert of the year, also from municipality authorities. New conductor and artistic director professor Pavlović successfully arranged new orchestra tours, this time in France, Belgium, Holland and in Great Britain (1977). Last of this tours, (Great Britain) had unprecedented media coverage in Britain, and got great reviews from Britain’s professional critics. Orchestra had thirty concerts in thirty two days in Britain that year.

In period between 1980- 1990, 3 series of concerts were especially well-known. All of them were created in collaboration with Jugokonzert⁶. Those were: cycles “Serenades”,

⁵ The leading Serbian violinist Jovan Kolundžija graduated from the Belgrade Academy of Music under Professor Peter Toškov and continued his post-graduate studies with Professor Henryk Szeryng. During his early career he became Professor Szeryng’s favorite disciple and one of the most praised and sought after young violinists in the world. He also participated in special concerts organized by UNESCO in Belgrade and Paris, and has done recordings for numerous radio and TV programs (he appeared twice in the worldwide famous Jacques Chancel's shows organized by the French Television). He is a member of FIAM Unesco and he has numerous recordings to his credit, including the recently released CD of complete Sonatas and Partitas for solo violin by J. S. Bach.

⁶ Jugokonzert, the Belgrade concert agency and institution specialized for performing arts, was founded in 1946. It has become City of Belgrade cultural institution in 1976. For decades Jugokonzert has had an important role creating musical life not only in Belgrade but in former Yugoslavia as well. Jugokonzert was the founder, co-founder and executive producer of numerous distinguished festivals and special projects in the country and in Belgrade. Although special attention has always been devoted to the promotion of local artists and their creativity in the country and abroad, the agency has established its

“First performance “and “Together”⁷. Concerts in these series were held in Belgrade most important concert halls, such as Hall of Municipality of Belgrade (for concerts of cycle “Serenades”, from 1980-1987) and in Kolarac Hall (for concerts in other two series – from 1981- 1990). These concerts rapidly gained its audience (both “musical “and “non-musical”, and every concert were expected with impatience and with special media coverage (in different TV and radio programs, daily press, professional reviews⁸).

These series of concerts were very important for orchestra status in that period, because they positioned it as orchestra with highest level of performance in Serbia in 1980’s, as well as culture institution that developed all creative potentials of Serbian composers (many pieces were composed specially for orchestra, in cycle “First performance”).

Being the most celebrated and listened orchestra in Yugoslavia at that time, convinced public authorities of Belgrade to put orchestra to permanent city budget support. Orchestra has become professional in 1980, and also got support from other state companies such as JAT⁹, and started its “ten year journey all over the world”. All tickets for orchestra performances were sold out weeks before them, and Dušan Skovran became popular in Yugoslavia almost like a pop stars. At that time it was honor for Yugoslav composers to compose pieces for orchestra. Most important European critics have described orchestra as “Yugoslav I Musici - just better”

reputation mostly presenting the most attractive international programs in the country. Thanks to Jugokonzert, only over the last several years, Belgrade has hosted some of the most prominent artists in the world.

⁷ Popović- Mladenović, Tijana ,Anthology Thematic potentials of lexicographic units about music institutions , publisher Faculty of music, 2009, 147-149

⁸ Ibid , 148

⁹ This is an abbreviation of Yugoslav air transport- Jugoslovenski aero transport, state air company

Orchestra had 1500 concerts in these countries:

1980 - GREAT BRITAIN (April/May)

1891- TURKEY(July)

1982 - FRANCE (January), BELGIUM (February) , GREAT BRITAIN (February/
March)

1983 - BULGARIA (March), FRANCE (June)

1984 - GREAT BRITAIN (April, August) CHECHOSLOVAKIA (May)

1985 - GREECE (May), GREAT BRITAIN (July)

1987- GREAT BRITAIN (September/October)

1988 - CHINA (October)

1989 - SPAIN(October)

1990 - USA (January, February, March), FRANCE, BELGIUM AND HOLLAND
(May)

“Belgrade strings” have participated in most important music festivals in Europe:

CITY OF LONDON FESTIVAL

ABERDEEN FESTIVAL

PRAGUE SPRING FESTIVAL

St. ALBANS FESTIVAL

JORDAN FESTIVAL

BUXTON FESTIVAL

FESTIVAL OF THE TOWN OF VLADIMIR

CHELTENHAM FESTIVAL

ISTANBUL INTERNATIONAL MUSIC FESTIVAL

MUSIC FESTIVAL PABLO RUIZ PICASSO, MALAGA

BILBAO MUSIC FESTIVAL

EUROPE IN SANKT-PETERBURG FESTIVAL

DUBROVNIK SUMMER FESTIVAL

OHRID SUMMER FESTIVAL

OPATIJA CONTEMPORARY MUSIC ROSTRUM

“What comes up, has to come down”- Beginning of instability in Yugoslavia, and closer of borders of European Union for all Serbian citizens, did not damaged artistic level of performances, but left scars on number of tours and forced one number of orchestra members to leave Serbia and go for better future. In this tough period Professor Pavlović still managed to organize concerts in Russia, Macedonia (1993 and 1996), Greece, (three tours - 1994,1996,1999), China (1997- the most important event in this period), and only one tour in Western Europe (Great Britain - 1998). Orchestra was still getting support of municipality of Belgrade (on budget till 2001) but it has been smaller every year (reason for this should be looking in general poor financial conditions in country, and maybe in lack of new entrepreneurial spirit of professor Pavlović (born in 1925).

Concerning position of orchestra in instable times in Serbia in 1990s, it is clear that in spite of culture had enormous problems , orchestra was “lucky” to perform often abroad, and, comparing with other culture institutions in Serbia in that period, orchestra was, along with St George Strings ¹⁰, true culture ambassadors of Serbia in world.

In general it is clear that orchestra position in period 1965-2000 in cultural field was not the same all time. Like most of the similar cultural institutions in some period, it had its ups and downs, but what is important is that in artistic level, it constantly moved forward.

Culture in Serbia from 2000- 2010 -period of transition

2000 – 2010

Changes started in 2000¹¹. were followed with great expectations that the cultural and substantive changes occur. A clearly defined program and strategic goals of cultural

¹⁰ Serbian string ensemble, founded in 1992. Some of the most prominent young musicians have been a core of this ensemble throughout the years. After winning the first prize at the *International Jeunesses Musicales Competition* in 1996, in Belgrade, they were recognized as one of the finest orchestras in the country and it gave them the opportunity to perform in most of the European countries. In the same year St George Strings were invited to give a concert for *UNICEF* in London, celebrating the 50th anniversary of this organisation.

¹¹ A series of events occurred in 2000 in the Federal Republic of Yugoslavia, following the presidential elections and culminating in the **downfall of Slobodan Milošević’s regime** on 5 October 2000. It is sometimes referred to as the '5th October Overthrow' and sometimes colloquially called the 'Bager

development (with precisely defined short-and long-term priorities) was expected, as well as, de-ideologization and de-politicization of culture and arts. The necessity of strengthening its financial base and full transparency in the allocation of these funds plus larger appropriation from the budget and fiscal policy measures to encourage socially responsible behavior of businesses and individuals was recognized as one of the main task.

Necessary prerequisites for further development have to be: encouraging cultural pluralism, stronger links with other cultures, while retaining their own cultural identity, especially by establishment of partnership and cooperation between public, private and civil sectors that had the late nineties years a key role in supporting independent cultural policy and cultural values of art that did not fit in existing state concept. In accordance with the proclaimed political goals, we expected de-centralization, regionalization and sub-regional cultural centers, and also, that, those parameters of the plans and programs of cultural development should be results of cultural needs exploration.

One cannot deny the great work and effort of many cultural workers, professional artists, as well as amateurs, from all sectors of culture, but when I ask where we are today, is there Serbia on the cultural map of Europe, if not in the world, can we be satisfied with the answer? Of course not!

In the search for confirmation of this opinion, I regularly follow articles printed in the newspaper Politika¹² in particular a weekly allowance Culture, Art, Science, in order to gain a general insight into the different events in culture and art with special emphasis on the area of classical music, and to see the possibility of implementation some other`s experience in orchestra Dušan Skovran.

I have to admit that the common feature of all these texts show deep disappointment about result of the reform in this area. The common place is also ascertainment the amount and method of distributing funds received for the majority of cases allows only survival.

Musicians, painters, writers, publishers, sculptors, actors, directors and others, warned:

Ljuba Popović, (painter): *"If you want to join Europe, it is only possible through culture. We have to show to the World some of our qualities and some of our original stuff, to*

revolucija', translated into English as **Bulldozer Revolution**.

¹² Most important Serbian daily newspaper, in which culture and arts have are represented through regular daily columns and special weekend allowance for announcements, reviews and debates on different culture issues

make the world realize that Serbia is a country that has a long cultural tradition. Ministry of Culture is not the only place that can work in the field of Serbia abroad, but it has to work entire country. It should enter into the consciousness of our politicians that all the major countries are behind their cultures ... You cannot go with the prunes in Europe, although this is one of our phenomenon's". (Politika maj 2010)

Isidora Žebeljan (composer): "Although we had a serious opera tradition, today's opera world rather becomes feeble. Probably due to lack of money, adverse selection, typical for the whole culture, a non-negligible or work conditions. Long ago we dropped the pace... we can only bring orchestras who are in the region or in transit to tour. Proper planning could only provide a big-name guest.... the media play classical music usually only for the days of mourning, and the reflex that makes it dark and boring. In Germany, Italy... it is part of family tradition. In the Netherlands families from more middle class play at the family home in small ensembles ... Music, as well as the most abstract of all arts, shows the stage of the spiritual man is. If acting only through sentimentalism and kitsch, then it certainly is not music in which enjoyed and about which they said Einstein, Goethe, Thomas More, Kubrick" ... (Politika 13.X 2008)

Vladan Matijević (writer): "We need educators need more than ever, and quality education, not the illusion of education ... it is necessary to know, not a story that has no money for culture, that cultural institutions need to support their own programs ... Our state help for decades our businesses with the loss is the indescribable joy when manage to sell them, but it is expected that the library in the Upper Milanovac earns for his program"... ... (Politika 1.VIII 2009)

Gojko Božović (founder and editor of the publishing house "Archipelago") : " Together with the crisis, populism has emerged ... the fun is, and this is our integration into the world completely finished, fully assumed the public stage. Everything is spectacle, and public and private life, and politics and stage have light entertainment and superficial taste of events.... Exit from the crisis, neither this in the world, even in this our own, will not design policy, local or global, or economics. The crisis will be overcome, or culture, imagination and creation, or will be temporarily muted by Bengali irresponsibility fire, to a next Big Bang... (Politika .11. VII 2009.)

Zdravko Joksimović (sculptor) : " Value system is too incompatible with the time that we live ... It's a new season, now all busily changing, consumer-speed destroyed critical distance ... got to be somebody's ... money has changed and pockets and flows...

Miloš Lolić (director): *But, unfortunately, the impression is that, even before the crisis, despite all political changes, culture really does not mean much to our country , just enough to serve as a false witness that everything is wrong with our society. (Politika 19.II. 2010)*

I want to believe, the culture will take place it deserves. The synergy of faster and more efficient solving numerous economic, social and political problems in Serbia will enable achieving this goal. Artists, and all those working in different sectors of culture and art, must have space and freedom to operate freely, devoted to creation, not a fight for survival.

Position of BGO Dušan Skovran in transition (2000-2010)

When dealing with all problems that transition¹³ brings to cultural institutions whether they are dependent on state/city budget or independent or somewhere between, all cultural institutions must reorganize and reposition them in global and cultural market. In case of BGO Dušan Skovran, those essential processes happened only partially. Professor Pavlović is certainly very creditable for orchestra success in eighties⁸, but he is unfortunately creditable for almost self-destruction of orchestra in this period. Lack of new visions, inability to adopt to new situation after 5th October , and dictatorship in making all artistic decisions, caused orchestra the following situation: from 2000-2003 orchestra did not have international tours, and did not participate in any music festival, number of season concerts decreased from more than hundred to ten per year, and orchestra had serious problems in finding funds (as already mentioned municipality authorities cut financial support in 2001), atmosphere in orchestra (members relations

¹³ A **transition** often refers to transitional **economy** and it is an economy which is changing from a centrally planned economy to a free market. Transition economies undergo economic liberalization, where market forces set prices rather than a central planning organization and trade barriers are removed, privatization of government-owned enterprises and resources, and the creation of a financial sector to facilitate the movement of private capital. The process has been applied in China, the former Soviet Union and Communist bloc countries of Europe, and many third world countries. This process often leads to macroeconomic stabilization after immediate high inflation is brought under control. The transition process is usually characterized by the changing and creating of institutions, particularly private enterprises; changes in the role of the state, thereby, the creation of fundamentally different governmental institutions and the promotion of private-owned enterprises, markets and independent financial institutions.

between themselves and with director) was bad, and got worse from 2003. All this facts lead to extraordinary orchestra assembly session in 2003 with one point agenda - decision of immediate retirement of orchestra artistic director and conductor professor Pavlović.

After professor Pavlović, orchestra assembly decided to give a chance to his former student and assistant in orchestra Obrad Nedeljković and appointed him to position of artistic director. This job included (and still is) not just artistic issues¹⁴ but all the managerial topics professional administrator (or manager of institution) should deal with. Professor Nedeljković had from the day he started his work a lot of problems to solve in short time. After almost four years of small or even zero media, and audience coverage, small interest from private sponsors and new situation and policy of city assembly Secretariat for Culture (only cultural institutions established by state or municipality could be on city budget), he had to start almost all over again to bring attention firstly from the audience and afterwards from sponsors. He established two new projects - “Skovranijada” and “Dialogue of composers”, and brought three very famous soloists to perform with orchestra – Shlomo Mintz, Nigel Kennedy and Dmitri Sitkovetski in just one year from his appointment (2004). Orchestra got subsidy from city assembly, and got sponsorship contract from NIS (state oil company), and afterwards from TELEKOM SRBIJE (biggest phone operator in Serbia). Level of performances was of the highest standard, and orchestra begun to perform internationally.

In 2009, Global financial crisis¹⁵ affected culture worldwide. Almost all cultural institutions felt impact of this crisis in different forms. Some of them reduced their

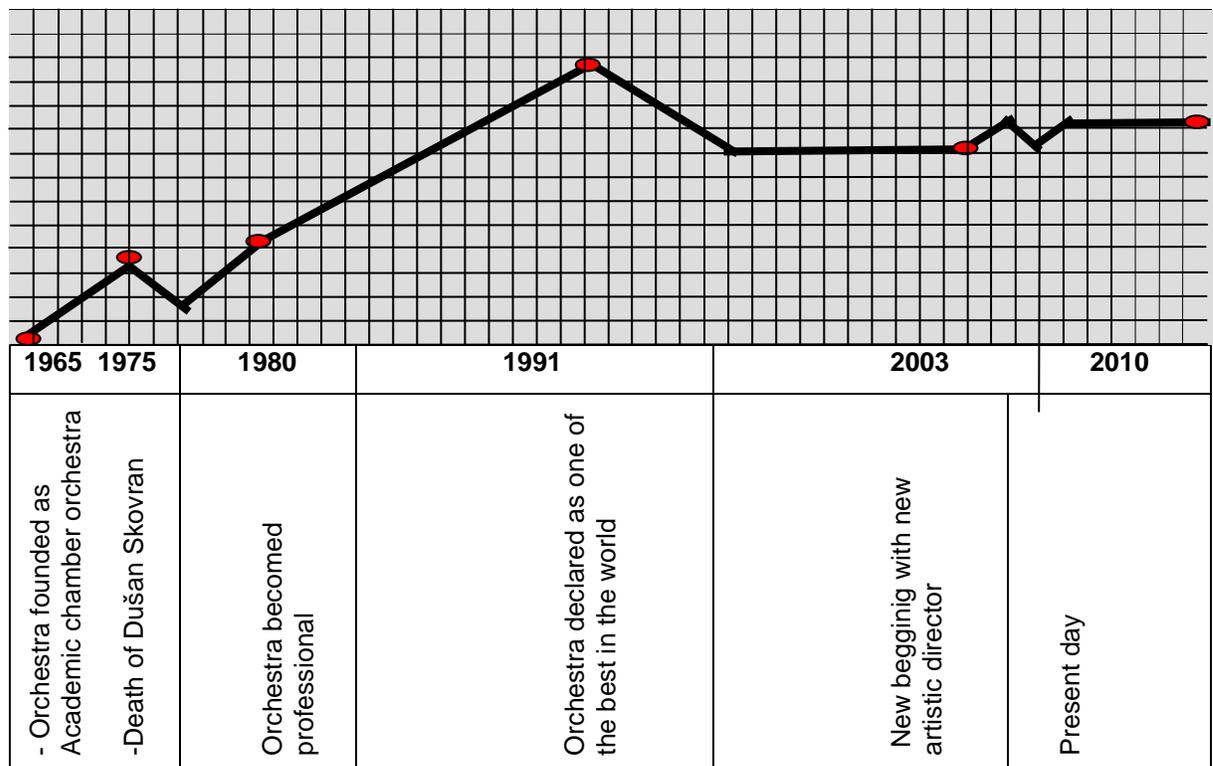
¹⁴ By statute of orchestra, current duties of artistic director are preparing orchestra for concerts, deciding what should be on repertoire finding soloists for concerts, etc...

¹⁵ The **financial crisis of 2007–present** is a crisis triggered by a liquidity crisis in the United States banking system. It has resulted in the collapse of large financial institutions, the bailout of banks by national governments and downturns in stock markets around the world. In many areas, the housing market has also suffered, resulting in numerous evictions, foreclosures and prolonged vacancies. It is considered by many economists to be the worst financial crisis since the Great Depression of the 1930s. It contributed to the failure of key businesses, declines in consumer wealth estimated in the trillions of U.S. dollars, substantial financial commitments incurred by governments, and a significant decline in economic activity. Many causes have been proposed, with varying weight assigned by experts.¹ Both market-based and regulatory solutions have been implemented or are under consideration, while significant risks remain for the world economy over the 2010–2011 periods. The collapse of a global housing bubble, which peaked in the U.S. in 2006, caused the values of securities tied to real estate pricing to plummet thereafter, damaging financial institutions globally. Questions regarding bank solvency, declines in credit availability, and damaged investor confidence had an impact on global stock markets, where securities suffered large losses during late 2008 and early 2009. Economies worldwide slowed during this period as credit tightened and international trade declined. Critics argued that credit rating agencies and investors failed to accurately

production, revenues and expenditures. In case of BGO Dušan Skovran, necessary adjustments were made to help orchestra literally “survive “2009. In 2009, orchestra had only six concerts in Serbia, and four in small tour in southern France.

Annual budget decreased for more than forty percent (due to fact that orchestra main sponsor Telekom of Serbia, cut its financial support). In 2010, orchestra financial situation is even worse. While in search for new strategic financial partner, City assembly of Belgrade decreased its financial support for almost fifty percent comparing with 2009.

The Chronological map of orchestra Dušan Skovran



Tabular overview of the answers to the questionnaires

price the risk involved with mortgage-related financial products, and that governments did not adjust their regulatory practices to address twenty first century financial markets. Governments and central banks responded with unprecedented fiscal stimulus, monetary policy expansion, and institutional bailouts.

I will now begin with the analysis of two questionnaires that were presented to members of orchestra with intention to find out majority opinion of current situation and their possible suggestions, and second will be organized on different public places in Belgrade, and in related institutions (Faculty of music, music high schools, and with method of random selection some primary schools in Belgrade) with aim to find out how many young people, students have ever heard for orchestra, and for students from music field how often they go to orchestra concerts and if not why.

My intention was to get information on personal remarks and thinking and perception of orchestra members about their work and working conditions in orchestra. The second questionnaire included basic questions about general knowledge of subjects about orchestra Dušan Skovran and their habits of going to classical music events. The research populations consisted of the graduates from the Faculty of music from Belgrade as well as randomly selected subjects on public places of Belgrade.

The following table gives some details of the survey and survey population. As can be seen, the response rates were quite high, and consequently these results can be considered to supply information that regards the entire target population. All of given answers from orchestra members helped understanding what factors lead orchestra from successful period to nowadays period of uncertainty. In the following tables, all questions from two questionnaires will be presented. Analysis of given answers and conclusion will be presented below both tables.

Table 1- Questionnaire for orchestra members

Table 2- Questionnaire for randomly selected examinees in different categories

| Questions | Randomly selected younger people(15-35) on public places in Belgrade (50 examinees) | Randomly selected older people (35+)on public places in Belgrade (50 examinees) | Students of Faculty of music (20 examinees) | Music high schools in Belgrade (M.S. Stanković and M.S. Mokranjac 20 examinees) |
|--|---|---|---|---|
| Do you know what activeness of culture institution Dusan Skovran is? | 4 answers YES (and stated it is orchestra) 46 answers NO | 15 answers YES 35 answers NO | 17 answers YES 3 answers NO | 14 answers YES 6 answers NO |
| How often do you go to its concerts? | 2 answers - at least once a year 1 answer - few times yearly 47 answers - never | 5 answers - at least once a year 3answers - few times yearly 42 answers - never | 6 answers - at least once a year 10answers - few times yearly 4 answers - never | 5 answers - at least once a year 6 answers - few times yearly 9 answers - never |
| What is the | Price of ticket-1 | Price of ticket-1 | Price of ticket-2 | Price of ticket-7 |

| | | | | |
|--|---|---|---|--|
| reason, for not going to D.S. concerts? | Uniformed- 2 Does not go classical music concerts - 44 Something else | Uniformed- 16 Does not go classical music concerts- 33 Something else | Uniformed- 5 Does not go classical music concerts - 0 Something else - uninteresting repertoire | Uniformed- 6 Does not go classical music concerts - 0 Something else |
| Would you like to be involved in D.S. organizational activities? | 46 answers - NO 3 answers- MAYBE 1 answer- YES | This question was not submitted to this group of examinees | 3 answers - NO 11 answers - MAYBE 6 answers - YES | 2 answers - NO 7 answers - MAYBE 11 answers - YES |
| Would you like to get newsletter and to be on D.S. mailing list? | 44 answers - NO 2 answers - MAYBE 4 answers - YES | 23 answers - NO 15 answers - MAYBE 12 answers - YES | 4 answers - NO 6 answers - MAYBE 10 answers - YES | 2 answers - NO 3 answers - MAYBE 15 answers - YES |

Synthetic analysis of the answers to the questionnaires

A glance at the answers from the table shows that there aren't considerable differences among members of orchestra about many of questioned aspects. Orchestra members are highly educated musicians (six masters, eight graduate musicians). As is it clear, most of orchestra players are not satisfied with current situation (ten of fourteen). They mostly agree on what reasons brought orchestra to current situation (ten of fourteen think that inactivity and wrong decisions of orchestra management were key factor among many others that caused current period of uncertainty). This could be potential "endangering"

factor for this cultural institution, because either majority of players could start procedure of new elections for orchestra management (twelve of them consider election of new management as best action in near future), or some of them could leave this orchestra and go play somewhere else (only six orchestra players “see” themselves in orchestra in future period). Being a small chamber orchestra, mass departure of players could most probably endanger high artistic level of performances. What could be seen as a “positive side is that most of orchestra players (eight of fourteen) rate atmosphere and interpersonal relationships in orchestra as good. Other positive sign is that vast majority of players (thirteen of fourteen) would quit their current jobs in music primary and secondary schools and commit themselves to orchestra if adequate work conditions could be provided. Orchestra members also perceive difficult financial situation as worst problem orchestra Dušan Skovran now has.

As it is shown in this analysis, orchestra members mostly have developed awareness of what are current orchestra problems and what caused them. Almost all of them think that in order to make progress in all aspects of orchestra issues, allocation of funds to marketing is necessary step (ten of fourteen). Vast majority of them would participate in promotional and educational activities and projects of orchestra (twelve of fourteen). This could be important information in planning future activities in which big part could have non-concert activities (some of potential educational and audience development projects will be presented in chapter regarding new management procedures for orchestra). Based on some aspects of this questionnaire, possible strategies and recommendations will be presented in subsequent chapters. This questionnaire also answered on this thesis main hypothesis that without implementation of adaptable management (and new management procedures), existence of orchestra Dušan Skovran is very uncertain.

As it is earlier said, the aim of second questionnaire (table two) was to find out how many young people, students have ever heard for orchestra, and for students from music field how often they go to orchestra concerts and if not why. First groups that were questioned were fifty randomly selected people on public place in Belgrade (center of city- Knez Mihajlova Street, Terazije, Kalemegdan fortress). Answers of this group were divided into the ones by younger people (asked in questionnaire – from fifteen to thirty-five) and to the ones by older people (of course, not “older” in traditional way, but all people older than thirty-five). Analysis of their answers shows that orchestra is almost completely unknown to younger non-music audience (only four of fifty knew that culture institution

Dušan Skovran is orchestra). Older examinees were better in knowledge about orchestra (fifteen of forty). One of the possible reasons for such low level this knowledge is that most of examinees does not listen to the classical music in both categories (forty-four of fifty young and thirty-tree of fifty older). It is widely known fact, that in Serbia only two, three percent of questioned population listens to the classical music. What I did not know, was information I found on website of Radio-Television of Serbia (RTS) that on questionnaire conducted in 1961, nearly fifty percent of young population listened classical music. It is perhaps, one of the obvious statistic figures that explain position of classical music in Serbia today. Knowing that, it is not hard to understand why only few younger examinees would like to get orchestra newsletter and info mails (four of fifty). Older examinees were more interested in getting information from orchestra (twelve of fifty).

Other groups that were questioned were students from Faculty of music in Belgrade and pupils from two music primary and high schools in Belgrade. “M.S. Mokranjac” and “M.S.Stanković”. Of course, assumed fact was that most of them know about orchestra (seventeen of twenty students, and fourteen of twenty pupils). What was actually aim was how many of them would be interested in involvement in some orchestra activities (volunteering and similar). Positive response rate was generally good (eleven maybes, and six yeses from students, and eleven yeses and seven maybes from pupils). This should be a good sign, when deliberating plans about creation of volunteers of orchestra. These groups also go more often to orchestra concerts (students- six answers- at least once a year, ten answers - few times yearly and pupils- five answers- at least once a year and six answers- few times yearly. What could also be important is what reasons are, examinees don't visit orchestra concerts. For those who attend concerts of classical music (all examined students from Faculty of music , and pupils from music high schools , as well as six of fifty younger and fourteen of fifty older examinees), reasons vary from price of tickets (especially for students and pupils) and lack of media information about orchestra concerts and activities.

All of these answers helped, as first questionnaire in understanding what should be next steps in creation of new strategies, orchestra must implement in order to ensure its survival and future development.

Management procedures in cultural institution- the case of Irish Chamber orchestra

ADAPTABLE QUALITY MANAGEMENT

The very need for management in contemporary culture is becoming bigger, given the trends in society that inevitably affect the art and thus, cultural institutions. Management in culture is becoming more and more one of the main trends and factors of social development, from local to global level. Cultural institutions are becoming more open than they were, they breathe together with social changes, also taking an active role in the process of changes. In managing one cultural institution, especially in country in transition, every manager should, being artistic or administrative director have unique type of guiding it.

My guideline in research of particular managing method was book Management in arts in turbulent circumstances¹⁶ by authors Milena Dragičević Šešić (who was, fortunately professor in my MA studies) and Sanjin Dragojević (who also gave some important lectures on European cultural policies).

In this book authors define new method of management in culture as adaptable quality management. By their definition, adaptable quality management should from one side insist in keeping and developing program excellence, and on the other side paying attention in right selection and implementation of skills and expertness most adequate for organizational overwhelming of turbulent circumstances and internal stabilization of organization or institution. This type of management requires creation of conditions for further development of both artistic programs of institution, and internal and external organizational acting, which validates and presumes threats from environment. The most important part in AQM is strategic plan, and without it, AQM is not possible.

Adaptable quality management is important for cultural institution which operates in turbulent circumstances because it directs attention on changes in environment, especially on those which could endanger status and functioning of that institution. It is also important, because it establish evaluation of achieved goals and constant deliberation of

¹⁶ Dragičević – Šešić, Dragojević, Management in arts in turbulent circumstances- publisher Clio 2005

further development. In this process of evaluation, it should not be evaluated just extent of implementation of strategic plan, but also efficiency of program as a whole from the point of general and specific parameters of evaluation, given in draft of program. After the completion of the planned strategic period, it is necessary to perform evaluation of the achieved results and design further development – the next cycle of strategic planning. Dragičević-Šešić and Dragojević point out to the fact that an artistic organization must not 'rest on one's laurels' once it has achieved quality, but it must regularly evaluate its achievements and plan future development. The cycles of strategic planning must not be approached with routine, but it is necessary to achieve a qualitative step forward with each new cycle, according to the key perimeters of development defined beforehand. In such way, the artistic organization creates conditions for maintaining its 'top form' while at the same time it fulfills its social mission and *raison d'être*.

Basic characteristics of Adaptable Quality management¹⁷

- Cycle defining of methods of development- observe organizational crossroads and turning-points
- Analysis of instinctively created methods and solutions – systematization of good organizational practice
- Monitoring of strategic plan - as method of finding new systemic solutions
- Asymmetric and flexible organizational structure – defining focus of creativity
- Un-autocratic leadership - transfer part of decision making to associates
- Flexibility in management - in order to stop exaction of personnel
- Stability of development parameters and adaptable indicators – defining qualitative matrix of excellence

IMPORTANCE OF MANAGEMENT IN CULTURE

In any organization, manager is “person responsible for work efficiency of one or many persons”¹⁸. By writer William Byrnes, basic job of manager is to organize human and material resources in order that organization could achieve defined goals. All said, good and adequate approach in management of any institution (whether it is in business, sport, or in this case cultural field) is necessary for its successful operating and further

¹⁷ Dragičević-Šešić Milena, Dragojević Sanjin, op.cit.,196

¹⁸ Byrnes William, Book Management and arts, publisher Clío 2010 page 23

development. Culture field has, especially in countries in transition, undoubted need for management in which, culture manager will not wait for state to find adequate cultural policy, and to solve most of problems, culture institutions have, but he will have to create new strategies and procedures, needed to improve culture institution, he is responsible for. Manager must also be ready to create instruments of audience development, creation of new culture habits, prepare long-term strategic plans etc.

Management in culture depends on the change in external conditions (transition, new ways of financing, new technologies ...). In Serbia, the achieved level of development of our environment in field of the management in culture (for example in organization of music and stage activity) tells about apparent lag in organizational modeling. It is necessary to change the social and organizational conditions in which they reflect changed circumstances in the field of music and performing arts. Changing organizational conditions is one of the key factors of overall changes, even those in the sphere of culture.

Management in culture does not have a common definition. It is useful to think about it having multiple purposes of achieving aesthetic, artistic and other aims as well as accomplishing the day to day work and managing relationships. Because of the equal priority of a number of aims, it is distinctly different from general management and management in other areas.

In Sussex University¹⁹ *Certificate in arts and Cultural Management*, Dr. Janet Summerton defines that management is about being in a position to make things happen and that manager's job is to create the conditions in which the artistic or cultural activity can happen and be sustained. Or as Rob Paton, a management writer in the voluntary sector says "managers are people in a position to determine what will be done, how, by whom and with what."

Thus it is the activity in which a number of people engage, in a number of settings:

- in arts organizations and cultural agencies
- in local authority offices and venues
- in festivals, projects and events

¹⁹ The University of Sussex was the first of the new wave of universities founded in the 1960s, receiving its Royal Charter in August 1961. Nearly fifty years on, the University has become a leading teaching and research institution. In the 2009 Times Higher Education University World Rankings, Sussex was ranked in the top five per cent of all universities worldwide.

Arts and cultural managers may have the obvious labels of manager, director, or coordinator. This usually occurs within relatively conventional and formal organizations. Managers here may have overall responsibility for the organization, or may be responsible for a particular portfolio of work; for example, marketing, audience development, education, production, etc. In some settings, other words are used; coordinator, programmer, curator, etc... Then there are the great numbers of people working in the field outside of the formal organizations who have management aspects to their work; practitioners, itinerant workers offering various skills and expertise, etc. There are a number of other aspects of management work in this field which are significantly different from the practice in other fields. First of all, many activities and organizations have unpaid people involved in significant positions. Management in arts and culture is often shared by a number of people within one setting. This is true where governing bodies share management responsibilities with (usually) paid workers. It also happens when a group of people come together to make something happen – a new organization, activity, or event.

John Pick²⁰, one of the earliest writers in field of management in culture, suggested that in most situations, ideally, a manager creates and manages routines, solves problems, is a risk taker, an entrepreneur and an idealist. As well, arts and cultural managers in today's climate need to anticipate and deal effectively with change.

These are not dissimilar from some general management writers' analysis of management as a set of tasks or responsibilities including communicating, coordinating, planning, initiating and controlling.

Management also involves developing knowledge and skills. If we consider the knowledge a manager needs to do the job well, the following categories are worth considering:

Knowledge of people – both oneself and others

²⁰ * Emeritus Professor John Pick is the founding professor of Europe's first Department of Arts Policy and Management at City University London. He has held a number of visiting professorships in European and American universities and was twice appointed Gresham Professor of Rhetoric in the City of London.

Knowledge of the situation – the specific arena of work for; art form; specific roles such as marketing, education, audience development, finance, administration, fund-raising

Knowledge of process – the skills, techniques and routines required to make things happen

Conceptual knowledge – the theories and ideas of, not just a good management, but of how and why we manage arts and cultural activity.

It is common for practitioners of all kinds to be aware of their situation, the professional practice in a chosen field and the processes for getting things done. A great deal of knowledge and information is exchanged and developed regarding specific areas of work such as marketing techniques or education, financial management or fund-raising. Some would say these kinds of knowledge are the most important, and may label them as a practical knowledge is needed to get the job done. Theory is not usually a highly regarded concept and is seen as quite divorced from practice. However every managerial act or decision is based on some assumptions, generalizations – theories! Theory and practice are quite inseparable. As Michael Eraut²¹ (a writer on management development in other settings has written) "theoretical ideas are those we don't used, or think we don't use. Once we start to use them we call of common sense." What we do not have is yet in arts and cultural management is a well-developed articulated set of theories. Throughout this program it is important to take time to look at the small amount of theoretical material in print which does exist in the field of arts and cultural management. It is equally important to consider the assumptions on which each report, article or book is based. What does it the say about how arts and cultural activity is to be managed? Is there an assumption about what is legitimate to include in the field? Are there assumptions about the size and structure of the enterprise or organization? The same critical approach can be applied to

²¹ Michael Eraut is Emeritus Professor of Education at the Sussex Institute of the University of Sussex. He is a world expert and the UK's leading researcher into how professionals learn in work place settings. His pioneering research has found that most learning occurs informally during normal working processes and that there is considerable scope for recognizing and enhancing such learning. His books include the highly acclaimed *Developing Professional Knowledge and Competence*. In 2007 he completed an ESRC-funded five year study of how professionals learn in the early part of their careers and Michael is working with SCEPTE to help transfer and adapt some of this research knowledge to the professional work placement context in order to improve students' experiences. But in this conference we are inviting him to look to the life-wide dimension of learning and to see what can we learn about the process of transferring and integrating knowledge and insights gained in one context to another.

those who report on or write about the more practical aspects of arts and cultural activity and management practice.

The concept of management has not been embraced by many within the arts and cultural community. Some would say the arts and culture are not unique in this resistance, and writers such as Handy and Paton write convincingly of similar attitudes in the voluntary sector. Some see the discussion of management as the necessary imposition of ideas and concepts from the business sector²². And indeed much of the terminology we now deal with was first developed outside the arts and culture – such as marketing, strategic planning, human resources performance indicators, outputs and impacts. It is a primary task of thoughtful arts and cultural managers and workers to use the concepts and ideas developed elsewhere in a manner which suits their own situation.

Examples of good managerial approach in classical music, Case study: Irish chamber orchestra

When preparing this thesis, I wanted to present one chamber orchestra from Europe, which could be used in comparative analysis, and whose good management solutions could be used for orchestra Dušan Skovran (bearing in mind all differences in external factors surrounding these two orchestras). It was not hard to choose Irish chamber orchestra, because it has many similarities with orchestra Dušan Skovran - they are created in the same period, both are from countries with similar population, Ireland also had its economic troubles in past (Great Famine), they both had many international tours with great reviews from professional critics. Both orchestras worked with great number of world's leading musicians and conductors. Unfortunately, nowadays, transition and many other external factors in Serbia, created enormous gap between this two orchestras and today Irish chamber orchestra is one of the leading orchestras in the world with more than hundred and fifty performances yearly, and orchestra Dušan Skovran fights for its survival for last two years.

²² Schermerhorn , Jr John, Book Management for Productivity ,New York: John Wiley&Sons, 1986

Never the less, in 2007, Irish modern composer, Ian Wilson²³ decided to record his latest compositions for international selling CD with orchestra Dušan Skovran in Belgrade, Kolarac hall²⁴. His explanation for such selection was that not taking into account it's financial and many other organizational problems, orchestra Dušan Skovran is still one of world top five chamber orchestras by its level of playing, and Irish chamber orchestra is not.

Introduction

The **Irish Chamber Orchestra** (ICO) was founded in 1963 by Hungarian-born conductor János Fűrst in Dublin, Ireland. At begging it was made of musicians from members of National symphony orchestra of Ireland. In period 1971-1973, most of its artistic managers and musicians decided to leave Ireland and to go to Britain (mostly because of much better working conditions, better salaries and opportunity to play in world's greatest chamber orchestras - London chamber orchestra, orchestra of Saint Martin in the fields and many others). By official data, in that period Art's Council of Ireland did not have enough resources to fund all cultural institutions, and have decided to finance those institutions created by state. In period till 1993, this orchestra performed regularly, but mostly in Ireland with few concert tours in Great Britain.

In September 1993, John Kelly (famous Irish violinist) was appointed as new CEO of this orchestra. As he says, in that period he was the only full time employee in ICO. His vision was to establish one of world's leading chamber orchestras in Ireland which would be cultural ambassador both in Ireland and abroad. He wanted to attract best young talents and to create adequate conditions for them to play normally and to develop artistic level from average to world class. Despite good financial support which he got from state (Arts Council of Ireland) he decided to make a bold decision and to relocate orchestra from east coast to west coast of Ireland, following an invitation from Mícheál Ó

²³ **Ian Wilson** (born 1964 in Belfast) is a prolific, award-winning Irish composer of classical music. He also serves as the music director of the Sligo New Music Festival, a role he first undertook in 2002. Wilson's music has been performed at such diverse festivals as BBC Proms, Venice Biennale, ISCM World Music Days and the Ultima Festival in Oslo and by such diverse groups as the RTÉ National Symphony Orchestra, the London Mozart Players, the Irish Chamber Orchestra, and Hugh Tinney.

²⁴ official Serbian release of CD was on august, 25th 2009)

Súilleabháin to become part of the emerging College of Performing Arts at the University of Limerick²⁵. At the same time the musicians were offered regular contracts, attracting the country's finest string players back to Ireland.

These two events bought the goal of establishing in Ireland one of the greatest chamber orchestras in the world and a cultural ambassador for the country at home and abroad, closer to reality. The orchestra has been resident at the university ever since, and in 2008 opened its own state of the art building - with studio, rehearsal rooms and offices – on campus. As well as a succession of illustrious Artistic Directors (Fionnuala Hunt, Nicholas McGegan, Anthony Marwood) the orchestra regularly works with an imaginative mix of some of the world's finest musicians, including Maxim Vengerov, Nigel Kennedy, Steven Isserlis, Stephen Hough, Alison Balsom and Sinéad O'Connor. The orchestra performs regular concert series in Limerick, Dublin and Cork, as well as undertaking an extensive program of regional touring. The orchestra is also in demand internationally - recent tours include across Europe, Australia, South Korea, China and the US.

Outside the concert hall the orchestra takes an active role in the wider community - working in marginalized communities to promote engagement in education and using music as a tool to increase self-confidence, enhance leadership skills and encourage creative problem solving. The ICO nowadays also provides tuition and support to the next generation of musicians.

Community Engagement Program - new projects of Irish chamber orchestra

World Playground

'World Playground' is a project designed specifically for children in Junior Infants – Second Class. Every week an Irish Chamber Orchestra Facilitator works with each class to learn new world song repertoire. The songs will explore a variety of different cultures and

²⁵ **University of Limerick (UL)** (Irish: *Ollscoil Luimnigh*) was established in 1972 as the *National Institute for Higher Education, Limerick* and became a university by statute in 1989 in accordance with the University of Limerick Act 1989. The university was the first university established since the foundation of the State in 1922, followed later the same day by the establishment of Dublin City University.

will include the nationalities of the children and the musicians taking part. The project have taken place over twenty four weeks from September 2009 to culmination in workshops with the ICO professional musicians and a public concert held in March 2010, for parents, pupils and the local community.

In collaboration with Sanctuary, the Paul Partnership, and Presentation Primary School, the Irish Chamber Orchestra has designed 'World Playground,' a world music and song project. Limerick city has the highest concentration of immigrant and asylum seeking peoples in the country. Consequently, Presentation Primary School has one of the most culturally diverse student bodies in the city.

The pupils' ratio is approximately fifty-fifty, Irish to international, with twenty one different nationalities represented. 'World Playground' not only encourages children to celebrate these diverse cultures but also to develop common skills in language and communication at an early age. It will also provide young children with the unique opportunity to meet and perform with professional orchestral musicians.

Sanctuary, the primary partner of this project, is a cultural initiative from the Irish World Academy of Music and Dance. It is funded by the Higher Education Authority and celebrates the musical traditions of refugees and asylum seekers in Ireland, whilst also recognizing the importance of music in cultural integration.

Music Factory

Music Factory is a summer camp the ICO runs every July, brings children together from across Limerick city and the region to have fun, whilst developing their interest in music and the arts. Since 2008 the ICO in partnership with Bank of America Foundation, has offered an enhanced Music Factory, designed to complement the regeneration of Limerick City. Music Factory helps children to develop their inventive skills, providing them with access to music and the 'hands on' experience of composing and playing musical instruments, encouraging talents that might otherwise have gone unnoticed. In addition, the project works to break down social barriers, bringing children from different backgrounds together to work to achieve common goals. Such experiences encourage a positive mindset that can enhance a child's musical, personal and community experience. Music Factory culminates in a 'Family Fun Day' which allows the ICO musicians to meet directly with parents as well as children.

Sing Out Galvone

In September 2008 the ICO established a pilot project in Galvone National School. Located in Kennedy Park, Galvone is one of seven schools within the Limerick Regeneration area. Beginning in September 2008, all pupils from fourth – sixth class received weekly workshops in singing and song writing. Funding support for this innovative and successful initiative was provided by the Strategic Innovation Fund (SIF) through the University of Limerick.

Throughout two sessions of ten weeks each, every child developed skills in listening and interpreting music, and in musical composition. They worked with an ICO facilitator to develop school songs that could be incorporated directly into the daily life of Galvone. Over the course of the year pupils composed eight new songs and took part in two public concerts with the Irish Chamber Orchestra.

In the closing weeks of the school term all pupils in the school took part in a small concert series called ‘Meet the Musician.’ Every week they were introduced to musicians from a different genre, with the opportunity to meet with and question the musicians as well as watch them perform in a close setting.

As part of this series, all children in Galvone National School have met with ICO classical musicians, the pop band ‘Size 2 Shoes’, a traditional group of musicians from the Irish World Academy of Music and Dance (IWAMD), the BAVAD choir from the IWAMD and classical flautist, Evelyn Grant. This is a key element of the project, developing skills in the pupils as a respectful listening audience and also reinforcing their positive aspirations for the future. In June 2009 Phase 1 of ‘Sing Out Galvone’ was completed and the acting principal Maureen Clune noted the positive effect that it has had on school life;

“...it’s a fantastic project. The children have learned so much from it. It has boosted their confidence. They’ve learned how to work together, how to co-operate with each other. They’ve learned literacy skills and their language have really improved. They can listen to music now and critically appraise it. They have the language to do that, which is amazing really. We’ve also noticed that attendance has increased on those days when the project runs. I sincerely hope this project goes on because it has so much to offer.”

The change that is undergoing in Galvone is not only noted by the staff but, more importantly, by the pupils themselves, as these responses from 4th, 5th and 6th class illustrate.

I think it's exciting to sing because it makes me feel glad.

Singing makes me feel energized.

Singing makes me feel like I just want to sing on and on, so some day I want to sing with the ICO.

I think it is really good. If you don't have a hobby I'd recommend it.

I love music because when you're sad it can cheer you up and it is just great fun.

I think singing is great. It helps you to concentrate.

It is great finding your voice.

Sing Out with strings

As a result of the success of 'Sing Out Galvone', further funding has been obtained from the J.P MacManus Foundation and Limerick Regeneration to support an orchestral program in Galvone.

This will build directly on the success of the 'Sing Out' program, combining singing and composition activities with regular violin lessons. 'Sing Out with Strings' aims to provide instrumental tuition for every child in the school beginning in September 2009.

ICO violinist and qualified Suzuki Violin Teacher, Lisa Grosman will oversee this phase of the project. By developing a strings program that is specific to Limerick Regeneration, she will work with pupils and teachers to provide violin tuition. As the program grows, this will eventually include every child in the school and will form the basis for a Youth Orchestra in the South Hill area, mentored by the professional musicians of the Irish Chamber Orchestra.

In disadvantaged areas of Limerick, children face significant social and economic challenges, which restrict their ability to reach their full potential. It has been consistently proven that engagement with the arts helps children to develop personally and socially. England's national singing program, 'Sing Up' reports;

"Children receiving additional classroom music lessons showed increased social cohesion within class, greater self-reliance, better social adjustment, and more positive attitudes in general. These effects were particularly marked in low-ability, disaffected pupils²⁶."

By working with Limerick Regeneration, the ICO aims to help all children to play a

²⁶ <http://www.singup.org/media/statistics>

positive role in their community and to reach their full potential as individuals. ‘Sing Out with Strings’ enables the development of essential life skills in listening and responding, concentration, teamwork and communication, as well as greater confidence and the sheer enjoyment that comes from creativity and performance.

Conclusion

When analyzing above mentioned projects it is clear that one of the Irish Chamber Orchestra’s primary goals, besides performing on the highest standard, is to enrich lives and to make deep social impact through its Community Engagement programs and projects. ICO obviously moves forward with aim to deliver a targeted and strategic program, which could bring the experience of music directly into the everyday lives of both children and adult. By doing that, ICO management, led by Mr. John Kelly, is successful not just in obvious social responsibility and achievement in making difference in relation between community and culture institution, but also in excellent marketing decisions and promotion of this chamber orchestra. These actions are also part of very successful audience development program.

In online statements, players express great scenes of ownership by each musician and other employees in orchestra. They all see ICO as a family and are all very attached to orchestra. Irish musicians now have unique chance to perform with world best classical musicians (Nigel Kennedy, Maxim Vengerov, Steven Isserlis Stephen Hough, Alison Balsom) but also with Irish most celebrated pop singer Sinéad O’Connor.

What could be distinguished from ICO management decisions and used as a example for other similar orchestras including Dušan Skovran? Firstly, decision to relocate orchestra after almost forty years in Dublin and move it to west coast to city of Limerick. At that period management realized that orchestra would have much better chances to achieve their vision in city of Limerick then in Dublin.

Second, bearing in mind that they ICO is small institution, decision to start long-term strategic partnership with University of Limerick was also very important step in enhancing orchestra capacities. As their formal host in University campus, professor Mícheál Ó Súilleabháin said, ICO was first professional orchestra in the world which becomes resident in some university campus. Today, when orchestra has its own building with all necessary working conditions inside campus, it is clear that decision to move to University of Limerick was justified and more then useful.

Today, Irish chamber orchestra has subsidies from all Irish state agencies, such as Arts Council of Ireland, Culture Ireland agency, Department of Tourism, Culture and Sport. Despite state subsidies (some data shows more than six million pounds annually). Beside state support, orchestra has joint action program with agency High-performance in order to attract support from business partners. Great attention is applied to individual donors and friends of ICO (more than three hundred individual donors and friends). All individual donations fluctuate from hundred euros (individual one year friend donation) to couple thousand and five hundred euros donation (forever friend –life long membership). ICO attracts friends and donors with following friends events:

- Pre-concert receptions in Limerick, Cork and Dublin
- A six week music appreciation course
- An 'introduction to opera' afternoon talk
- A trip to the opening night of the Wexford Opera Festival
- A weekend in Berlin with the Irish Chamber Orchestra

For conclusion, it is important to point out program orientation of ICO management- bring ICO to a smaller communities (in which many of pieces are performed for the first time) but also to promote Ireland and its culture in world tours with world leading soloist. Led by CEO John Kelly, Irish chamber orchestra currently has twenty musicians, full time employees, and nine people administration staff (also full time employees).

New management procedures for orchestra Dušan Skovran

External factors surrounding performing arts in Serbia today

Cultural policy in Serbia

The most important factor, which directly affects all culture institution, especially in countries in transition is state cultural policy. In Serbia, biggest responsibility for creation and implementation of new cultural policy model has Ministry of culture. In July 2008, after the change of government, the new Ministry of Culture expressed new priorities for

the period 2008-2011 based on the postulates of freedom of cultural and artistic expression and respect for the right to culture; equality of all cultures on the territory of Serbia and helping the sustainability of cultural identities and cultural difference; responsibility of the public service for the development of culture and the arts; support for the development of artistic quality and innovations in culture; harmonization of the cultural and media system with the standards of the EU and the Council of Europe; development of the modern, efficient, rational and creative system of management in culture; public action in culture and respect for authors rights.

The goals set by the new Ministry were²⁷:

- establishing the new standards in cultural policy and development of the system of culture;
- development and modernization of cultural institutions;
- preservation of cultural heritage and cultural diversity and their inclusion in contemporary cultural circles; digitalization;
- creating the conditions for development of creativity in all areas of art;
- raising the level of participation of citizens in cultural activities and equal cultural development on the whole territory of the republic - decentralization;
- active participation of artists and the contemporary artistic community in the international cultural scene; and
- raising the quality of media production, stimulating the development of self-regulation and harmonization of the media laws to European standards.

The plan of the new Ministry of Culture was very ambitious, and demanded a rise in the state budget (which promised more than one percent for culture). It comprised a significant rise in the level of investment in the sector of culture and some structural and organizational re-definitions. Decentralization as one of the most important processes promoted by the new Ministry of Culture was presented through the flagship project "Serbia in Serbia" where the most significant artistic organizations from the largest cities were hosted in the smaller towns of Serbia. This could be seen as a potentially good first step, in creating new contacts between the centre and the periphery which were completely cut in the previous two decades, but without further investment in the

²⁷ According to website culturalpolicies.net

development of the cultural and art scenes in these smaller towns, this step could be perceived as a mere public relations campaign. As the budget in 2010 will be almost half of that in 2009, it seems that we will probably not see a sequel of this project. Half a year after the Ministry started its work, a financial crisis became evident and the government demanded serious budgetary cuts, which prevented or slowed down the planned institutional reforms and stopped even those investments which had been approved and seriously developed.

Legal regulations - Law on culture

Although there are no specific laws for the performing arts and music, for those fields there are many related laws and regulations. The most important one is recently adopted Law on culture²⁸.

The new *Law on Culture* is based on ten principles of cultural development - freedom of expression of cultural and artistic creation; autonomy of subjects in culture; openness and availability of the cultural content to the public and citizens; respect for the cultural and democratic values of European and national traditions and diversity of cultural expression; integration of cultural development into social-economic and political long-term development of the democratic society; democratic cultural policy; equality of the subject in the process of establishment of institutions and other legal entities in culture and equality in the working process of all institutions and other subjects in culture; decentralization of the decision-making process, organizing and financing of cultural activities; encouraging the cultural and artistic creation and preservation of cultural and historical heritage; encouraging a sustainable development of the cultural environment as an integral part of the living environment.

General interest in culture includes: creating possibilities for intensive and coordinated cultural development; making conditions for nurturing cultural and artistic creation; research, protection and use of cultural goods; financing of cultural institutions founded by the Republic of Serbia; financing programs and projects of the organizations and associations, as well as other subjects which are contributing to the development of culture and the arts; discovering, creating, researching, preserving and presenting of

²⁸ Adopted by Serbian parliament on august 31th, 2009

Serbian culture and culture of national minorities; creating conditions for the availability of the cultural heritage to the public; research, preserving and use of goods of special value for the culture and history of the Serbian people, which are located outside of the Republic of Serbia; encouraging and helping the cultural expressions which are the result of creativity of individuals, groups and associations of Serbs abroad; encouraging international cultural collaboration; encouraging professional and scientific research in the field of culture; spreading and developing education in the field of culture; encouraging the use of new technologies in culture, especially concerning IT and digitalization; construction of a unique library information system and central function in the library sector; construction of a unique IT system in the sector of cultural heritage protection; encouragement of young talent in the field of cultural and artistic creation; creating conditions for the encouragement of independent cultural and artistic creation; encouragement of amateur cultural and artistic creation; encouragement of children's creativity and creativity for children and youth in culture; encouragement of cultural and artistic creation of people with special needs, and promoting accessibility to all with special needs; encouraging the art market, sponsors, patrons and donors of culture.

The law defines cultural activities and fields of cultural activities as:

- research, protection and use of cultural heritage;
- library information activities;
- books and literature (creation, publishing, bookstores, translating);
- music (creation, production, interpretation);
- visual and applied arts and architecture;
- performing arts and interpretation (drama, opera, ballet and dance);
- cinematography and audio-visual creations;
- art photography;
- digital creations and multimedia;
- scientific and educational activities in culture; and
- other musical, rhetorical, artistic and stage performances of cultural programs.

One of the most important things that the new law brings is the foundation of the National Council for Culture which has the role of providing permanent support from experts in preserving, developing and expanding culture. The Council will have nineteen members, which will be selected every five years from the circles of eminent and recognized artists and professionals in the cultural sector. The Council will have the task of analyzing and giving opinions on the state of the field of culture in the Republic of Serbia; giving suggestions for creating cultural policy; giving suggestions in the development of cultural activities; participating in the creation of the strategy of cultural development and providing the monitoring for its execution; recommending the criteria for gaining the status of artistic excellence, or an expert in the field of culture; giving suggestions for the arrangements concerning other questions in the field of culture as well as inter-departmental cooperation (science, education, urbanism, international cooperation, etc.)

The strategy for cultural development of the Republic of Serbia should be approved by the Serbian Parliament, and developed for a period of ten years.

Important change comes also from the definition of subjects in the field of culture - cultural institutions, cultural associations, artists, collaborators / cultural experts and other subjects in culture. The law regulates the main principles of functioning of all these subjects.

Possibly the biggest change comes with the institution of a public competition for the managers of public cultural institutions. They are elected for a period of four years, and can be re-elected. All of the candidates are obliged to present their plan for the functioning and development of the institution. Public institutions can also have one or more artistic directors, which are selected by the board of the institution. When it comes to employees - a person can work in a cultural institution only based on a contract for a period of three years, which can be renewed. Persons with over twenty (men) / seventeen and half (women) years of work experience can obtain permanent work status.

Gaining the status of cultural institution of national importance is no longer permanent. The government will award this status to an institution according to criteria which will be formed, but can also take this status away. Also, there can be two recognized

representative associations for every artistic sector (visual arts, applied arts, drama arts...), and this status can be removed. The status of self-employed artists, self-employed cultural experts, performers of cultural programs and independent collaborators in culture are defined in the law. This law became operational from March 2010.

Financing of performing arts

Some culture institutions, established by state (exp. Belgrade Philharmonic orchestra, various national theatres) are on annual state budget (with all advantages and disadvantages of that²⁹), but other have to apply every year on open competition, announced by Ministry of culture, Municipality or Provincial Secretariats for culture with their projects and planned seasons. In his interview for newspaper Politika, minister of culture, Mr. Nebojša Bradić explains that this kind of approach in financing culture is good because, by fomenting culture institutions to create new projects and programs every year, Ministry is also encouraging them to create programs of highest artistic value, and thereby develops culture life in Serbia altogether.

Although there is significant true in what minister said, there are few mayor problems in this model of state financing of culture. Most of institutions that are applying for funds have to wait almost five months from day they applied for funding to official decision how much of applied grant they got because of complicated bureaucratic procedures. In practice, that means that first part of every year is “lost” for most of culture events. It also leads to situation in which there are too many culture events in summer time in Belgrade and some bigger cities in Serbia, and almost no events in first part of the year. Problem in this model is also that institutions mostly get one-third or in best two-third of applied funds, and in most cases it leads to decreasing program activities and in some case even to drop of artistic level. It is obvious that intention of state is to encourage culture institutions to adapt to new financing models and to be ready to find alternate financing sources (whether it is from their self-made resources- income from tickets, materials, etc,

²⁹ Well known situation- resignation of Belgrade Philharmonic orchestra director Ivan Tasovac, because of inadequate material situation of players and dispute with Ministry of culture about size of annual budget of orchestra, adopted by Ministry. This situation set in motion critics of current culture policy valorization and budget allocating decisions by Ministry of culture. Result of dispute is not yet known, Mr. Tasovac is still acting director, Ministry stated it won't change its decisions and that budget for Belgrade Philharmonic orchestra stays the same.

or from sponsors or donors from business and private sector). Global financing crisis affected culture institutions in Serbia deeply, because it decreased available resources from business sector. In other countries, which have established corporate responsibility of business sector and developed philanthropy, impact of financial crisis was not so hard on culture (although there were some almost unbelievable examples- series of strikes of employees in La Scala, world's most famous opera house) and most of institutions managed to survive by finding alternate sources of financing. Although ten years passed from democratic changes in Serbia, CSR and philanthropy are not nearly developed as they should be. Of course, there are some positive examples of developed CSR in business sector (Telenor foundation, ERSTE foundation) and philanthropy (Madlena Jankovic) but, simply put, there are too many rich business people, who don't even reconsider as an option to help culture institutions in difficult period of transition.

State should, on the other hand, encourage business sector to support culture with attractive tax regulation releases related to investment in culture. From 2002 till 2010, maximum tax release (percentage of all income, accepted as revenue) was one and half percent. In 2010, new regulation was adopted which concede three and half percent. It is obviously step forward, but unfortunately, it was not promoted as it should be, and effect of that regulation is not yet visible. Hopefully, annual financial reports for 2010 for business companies will show at least some progress in number of companies that support culture.

Culture institutions should be ready to create new approach techniques to potential partners/sponsors. That also includes what should culture institutions be ready to give to their partners in return for their financial support. In her analysis of research "Intersectional cooperation in field of culture", Miss Jasmina Beba Kuka, elaborates that one of the biggest problems in relation between culture institutions and business sector is unawareness of all aspects of potential cooperation. More than sixty-two and nine percent of examinees did not know whether there are any tax release fir companies investing in culture. In same research, fifteenth percent of examinees for culture field were surprised with question what should they give to sponsors in return.

Recommendation for new program orientation

Introduction

In following chapter I will try to present all the steps and actions necessary for improvement in all aspects of orchestra Dušan Skovran program and organizational structure, as well as current organizational diagnostic (which will include maps of institutional positioning and art field with its activities and programs). Regardless of the size of the organization or the scope of its activities, orchestra management is an extremely complex business. The administration and planning of all of the elements directly or indirectly related to an orchestra require very special skills. The complex nature of orchestra management is partially due to the enormous amount of data required. Consider the number of individuals involved (soloists, conductors, over fifteen musicians and instruments), the variety of background information needed (agencies, concert venues, repertoire, etc.), and the necessity to plan years in advance. For this administrative work to be efficiently managed, it is often necessary for several people, who may be in different locations, to be able to access and process the information they need in its most up-to-date form - and at a moment's notice.

Organizational diagnostic

Analyzing organizational structure of orchestra Dušan Skovran, the first problem that occurs is almost total absence of administrative personnel which will be responsible to put forward some strategies and actions necessary for improvement of orchestra current situation. By the Statute of orchestra all the decisions related to artistic and issues are being made by artistic director, and he has full autonomy in this field. Executive board is responsible for making plans of strategic development, and it is responsible for fundraising and other financial topics. Based on this it is clear that executive board is doing administrative work of orchestra. Orchestra assembly has also very important role in decision making process – it elects and appoints artistic director (statute of orchestra - paragraph 20 - artistic director is appointed in period of five years by majority of assembly members). Assembly also delegates its member, and approves appointment of external executive board members. Members of assembly are been delegated to supervisory board. Supervisory board controls work of all other sectors, and it manage all

the official documents in possession of orchestra. Currently all the marketing and PR issues are doing some members of assembly, based on their own initiative - without any strategic plan for this extremely important field.

Being a member of orchestra, I had chance to see that although Statute clearly determines responsibilities of each bodies of orchestra, in practice, this is not the case. Artistic director have full autonomy in decision making process not just in artistic but also in administrative issues. That is problematic in many ways. It is never good solution when one man is completely responsible for all decisions, and it is also almost impossible for one man to do all the work necessary for management of one chamber orchestra. To conclude, the first step should be just to follow the rules, set by Statute in decision making process. In order to get a clear picture about the present situation in orchestra and to identify the best possible strategies to overcome acute problems and boost future developments, management of orchestra should do its institutional positioning, as well as autoevaluation and organizational diagnostics, independently or with the help of experts in the field. Milena Dragičević-Šešić and Sanjin Dragojević give a detailed overview of techniques of internal and external analyses appropriate for artistic organizations³⁰. According to these authors, autoevaluation and organizational diagnostics represent the first step in the analytical approach, and their aim is to increase the managerial efficiency and functioning of any organization (artistic as well). When speaking about external analysis one of the necessary suggested steps is analysis of institutional positioning (the process of determining the company's own position on the field map and on the map of the activity in the local community at the moment of the analysis). The purpose of this is to check the sustainability of the position in longer terms. In this type of analysis it is not only that the competition has to be identified, but also the relations of cooperation, complementarity and partnership (ibid).

When it is necessary to analyse current effectiveness of management and management styles of one cultural institution, one of the best ways is to use well known PAEI management styles analysis created by author of important books in management in culture and international consultant Dr. Ichak Adizes. He established four key functions³¹ in analyzing institutions management capability -PAEI (P- production, A - administration, E

³⁰ Dragičević – Šešić, Dragojević, Book Management in arts in turbulent circumstances, pg 61

³¹ Adizes Ichak, Book Managing for the Arts, Serbian publisher Asee,2008

- entrepreneurship I – integration). This formula enables determination of development of an institutions and presence of quality (or absence) in its management. For the purpose of achieving internal integrity of a company, Adizes has developed a method of individual and team selfanalysis based on the identification of leadership roles, or the formula of managerial capacities. Simply put, **nobody is a perfect manager** since the decision making process is too complicated for any individual. Nobody can be excellent in all four leadership roles all the time, and these roles are:

P – Producing results or performing services, makes an organization short-term effective;

A – Administering, tendency towards being systematic, makes an organization short-term efficient;

E – Entrepreneurship, deciding about what we do today in light of what we expect of tomorrow, makes an organization long-term effective;

I – Integrating, ability to adjust, makes an organization long-term efficient .

In case of orchestra Dušan Skovran ,current management style should be evaluated as paEI.

Production (p) - Comparing current situation in production with production from previous period (especially with the one in fourth phases) it is clear that the number of concerts reduced from almost more than hundred per year to ten – fifteen. As already mentioned there are both external and internal factors(today, being a member of orchestra does not mean full time job-members are paid per concert, so all the members are working mostly in music high-schools and in Faculty of music, and even they get opportunity to perform often, they would not have time).

Administration (a) - Small **a** is given more because of the highest effort of the artistic director, and not because of the final result. Although in Statute of the orchestra there is clear distinction what are the responsibilities of the management it is not that way in real life (explanation in Analysis of the organization chart). Although orchestra is very small institution (fourteen musicians, artistic director, executive board - three members, and one accountant) there should be administrative director (or manager).

Entrepreneurship (E) - Current artistic director established two new projects, as a way to improve the program of the orchestra, and to adapt to new tendencies in music life and in culture tendencies in Serbia and in Europe.

New projects:

-“Dialogue of composers”- The project is based on the idea of meeting and intertwining creative poetics and modern sensibility of two elite music creators, one from Serbia, and one from abroad. Orchestra is performing the selected pieces from both composers and presents all the differences in way of composing and in creating art work in different conditions and countries. This project was created in 2004 and got very good reviews from professional audiences and critics, as well as from regular audience. This could be presented as typical example of very important intercultural dialogue in music. So far it included more than ten different composers (Ivana Stefanović, Isidora Žebeljan, Ivan Jeftić, Rajko Maksimović, Dušan Radić from Serbia and Ivo Josipović, Arvo Pert, Kurt Švercik, Yordan Dafov from abroad...)

“Skovranijada”- this project is designed as open stage-concerts (or other artistic events) on witch audience can communicate in an informal atmosphere, totally opposite to the “normal” concerts. Point is in integration and permeation of art and artistic expression of young people and their affirmation to Belgrade audience and media.

Integration (I) - Orchestra is a small numbered institution, without any full-time job employee. There are fourteen musicians, and they share the same attitudes, interests and beliefs and the working atmosphere is harmonious and interpersonal. The biggest problem in this part is the absence of external integration (lobbing, networking, etc...)

In order to further explain what could be new procedures in managerial and program orientation, following step is creation of SWOT analysis.

SWOT ANALYSIS

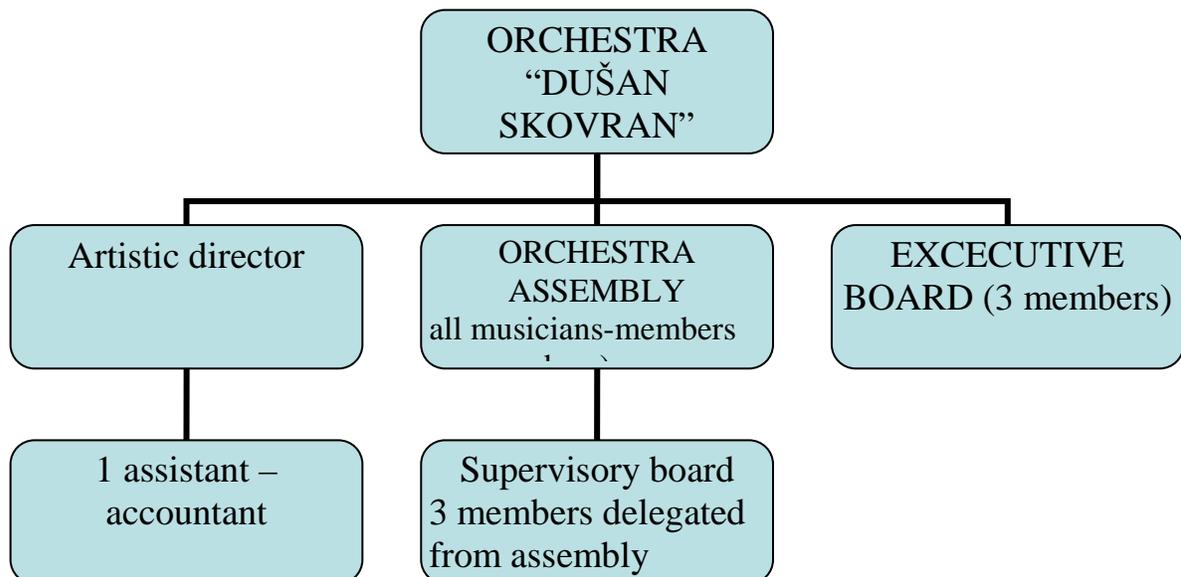
| STRENGTHS | WEAKNESSES |
|--|---|
| + very long tradition, established name to professional audience + performing classical music of all periods(from baroque till present) | - constant funding problem (especially from 2008) - number of audience on concerts is not nearly adequate (no audience |

| | |
|---|---|
| <ul style="list-style-type: none"> +highest standard of performing + Good interpersonal cooperation + Dedicated and highly educated members – young and experienced + members improvement + Quality of the activities (concerts) of orchestra + orchestra has its own offices(small hall)in Sava centre + Cooperation with all mayor music institutions in Belgrade ,and in Serbia +Organizing new projects +One of the biggest music note-archives in Serbia + Programs for disabled people(traditional concert in December) | <p>development program)</p> <ul style="list-style-type: none"> - no strategic plan - low visibility - organizational structure could be better(no marketing department, no external advisory or evaluating body) - production is lower every year - website is “under construction” for four years - no plan for digitalizing archives - no cooperation with music primary and secondary schools in Belgrade - very poor documentation of orchestra history before 1980s - no networking activities |
|---|---|

| OPPORTUNITIES | THREATS |
|--|--|
| <ul style="list-style-type: none"> +Better cooperation with Ministry of culture +orchestra concerts (especially when performing music of Serbian composers)could be included in cultural presentation of the city (for tourist and other foreign visitors) + Developing music life in Belgrade + Establishing long-term cooperation with international cultural centers +Including into network of European | <ul style="list-style-type: none"> - Undefined cultural policy in Serbia and Belgrade - low interest of ordinary people for classical music - due to bad financial situation, orchestra members could leave - A small number of private sponsors and foundations in Belgrade and Serbia to support cultural activities especially in field of classical music - Degraded position of the cultural |

| | |
|---|---|
| orchestras + Cooperation with NGO +Orchestra as a publisher of books about its history ,and about its founder Dušan Skovran +In honor of fifty anniversary of orchestra in 2015-organizing international festival of chamber music | institutions in Serbia - Number of audience drop |
|---|---|

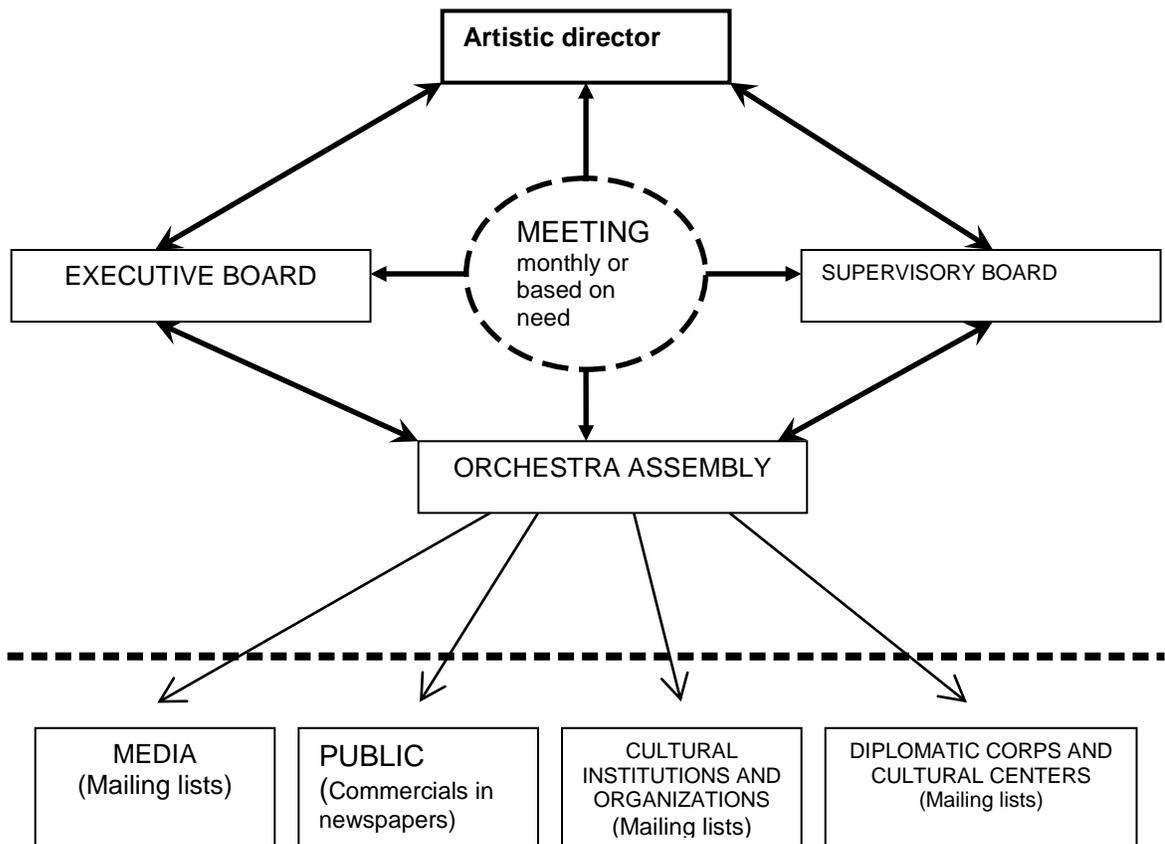
ANALYSIS OF ORGANIZATIONAL STRUCTURE- ORGANIGRAM AND CHANELS OF COMMUNICATION



Analysis of the organization chart

The organizational chart shows the vertical (top-down) hierarchical structure, and it is easy to conclude that there are many missing bodies, that should be included in this organigram, regardless to the institution size. First there is urgent need for some external advisory body, which should deal with both the artistic and administrative issues .It would be very important also to have marketing and PR department (or at least one PR manager). Being a small institution it is very important that all the members are included in the work of orchestra assembly (no one is excluded, all can feel as important part of the collective). Executive board consists of two external members, and one delegated from assembly. All of these bodies are defined by Statute. **Conclusion** - it is necessary to change statute and to make it adaptable for new sectors.

ANALYSIS OF THE INFORMATIONAL FLOW-internal and external



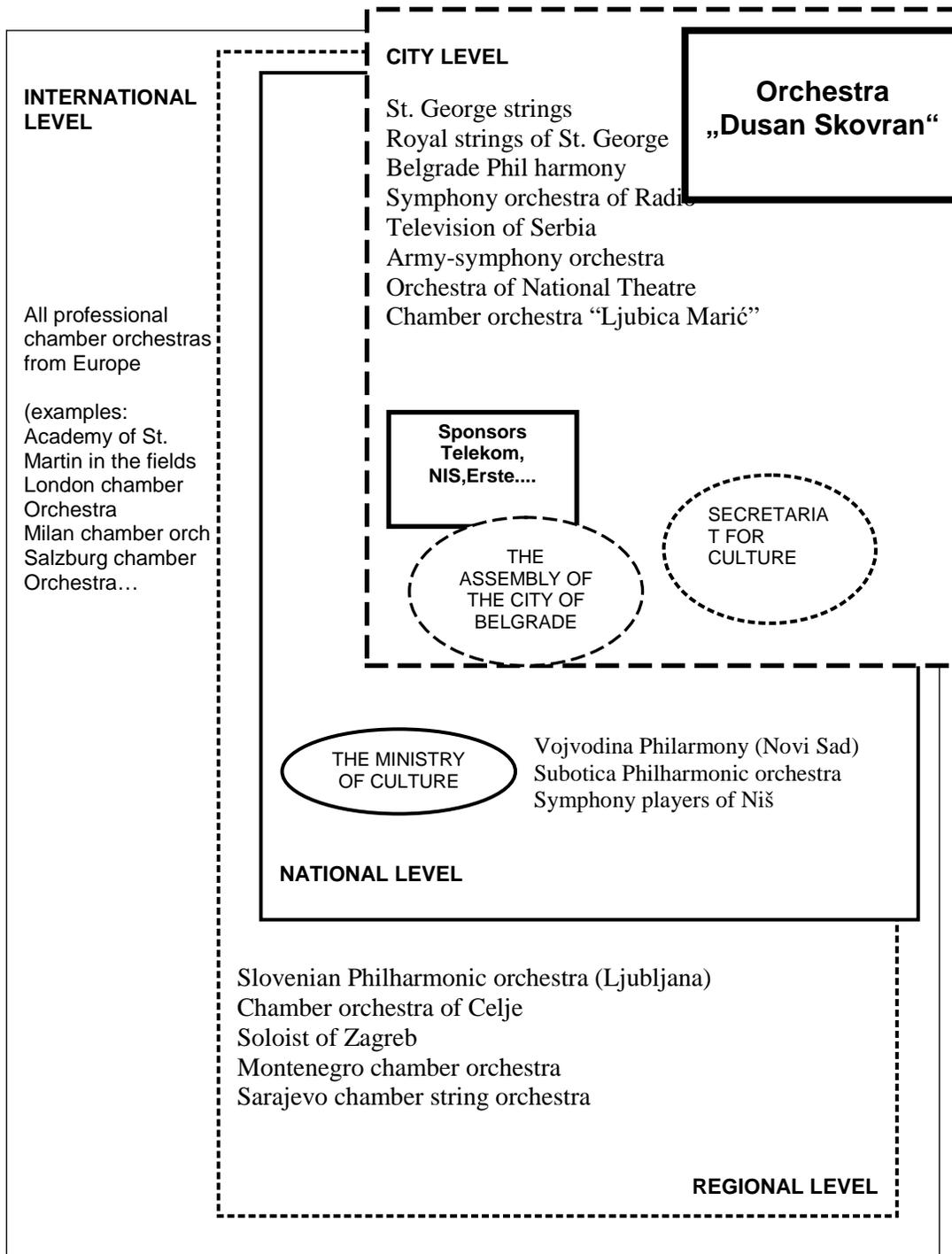
Internal informational channels

In orchestra information channels are good mainly because of good internal communication - already mentioned that all members know each other very well. (Performing together for a long time, or even studied on Faculty of music in the same time) and flow of information goes daily on informal meetings of members. Official meeting takes place at least once a month and artistic director introduce to assembly his report on monthly activities .This official meetings (with points of agenda and conclusions) are always noted in official document and stored in archives.

External informational channels

Since there is no PR and marketing section or body, the entire job in these fields is being done by younger members of orchestra, with support of artistic director. Lack of funds (none or very small budget for this activities)is biggest problem for developing qualitative external information channels, but recent activities for concerts in December 2008 have shown that it is possible to make change in promotion of orchestra activities even with very small funds available. Mailing lists of media, and other relevant categories (other cultural institutions and organizations ,members of state and municipality authorities, and diplomatic corps) is being updated regularly .In the last months activities in external information channels are doubled comparing the ones in recent years. Orchestra is publishing its ads in newspaper "POLITIKA" for three days before the concert, and members of orchestra have begun cooperation with televisions- Studio B, Art-Kanal, and with TV Metropolis. These televisions will enounce all activities of orchestra in their regular program. Very important part in external communication belongs to sponsors of orchestra-they get invitations via e-mail and free tickets for concerts .The biggest problem in these information channels is the fact website of the orchestra is out of function for more than four years (there are prepared plans for rebuilding it, but no available funds).

The map of institutional positioning (city, national, regional, international level)



In city level there are now eight professional orchestras besides “Dušan Skovran”. They all have same problems, and they are getting subsidies mostly from Secretariat for culture of municipality of Belgrade, and some of them (besides Dušan Skovran, St. George strings – sponsor is NIS). On the national level situation is very bad - in six biggest cities, beside Belgrade (in which lives more than three and half million people, and all of them have at least two music primary and secondary schools, and Niš and Novi Sad have Faculties of music) there are ONLY three professional orchestras, and none of them has more than ten concerts per year. In the region, situation is somewhere much better (in Slovenia) and somewhere same or even worst (Croatia and Montenegro). Of course, in European level there are numerous professional orchestras, and their situation is much better (in financing, production and all other aspects) but their artistic level is not that better then in Serbian orchestras, especially when comparing conditions of both sides.

The Art field map of orchestra “Dušan Skovran”, its activities and programs

As small institution, orchestra activities are mostly based on performing, and because of that there has not been any mayor cooperation with cultural institutions, besides the ones that were partners in organizing orchestra concerts. It is clear that this situation must improve, so orchestra could re-position its place in orchestra field in Serbia and in Europe, and determine its strategic development - with very famous question –“Where we are now, and where would we like to be?”

- Activities covered by good quality programs
- Programs covered by activities of poor quality
- Programs and activities that are missing

| | | | |
|-----------------------------|----------------------------|-----------------------------|------------------------------|
| Orchestra activities | Performing | Socio-cultural activism | Education |
| Public Institutions | Secretariat for culture of | The Autism Society Belgrade | University of Arts, Belgrade |

| | | | |
|--|--|---|--|
| | municipality of Belgrade Ministry of culture TELEKOM of Serbia Jugokonzert The Ilija M. Kolarac Foundation Sava center Belgrade Fortress BELEF CENTER student's Cultural Center + great number of international cultural | People's Office of The President of The Republic Exit fest | Faculty of music Primary and Secondary Schools Music school Stanković Private Academy of Fine Arts International school, Belgrade Russian school |
|--|--|---|--|

| | | | |
|------------------------|---|--|--|
| | institutions (not relevant for local mapping) | | |
| NGO | | | |
| Private initiatives | | | |
| Media | Politika Art kanal Studio B Radio Studio B B92 Večernje novosti Blic National television of Serbia TV Avala | | |

As previously said, by its main program activity' -performing orchestra is connected with all mayor institutions which activities are related to organization of concerts. For example it is Jugokonzert (mayor and only public institution-agency that organizes concerts in Belgrade), but there is also Ilija M.Kolarac Foundation (organization that runs most important concert hall in Belgrade), and Secretariat for culture of municipality of

Belgrade – it provides financial and other support for some concert activities of orchestra. When analyzing these institutions, it is clear that the most important missing is Ministry of culture. Due to complicated bureaucratic procedure of distribution of public subsidies it is very difficult for orchestra management to get money for its activities, but it is vital for orchestra future to start (or restart) cooperation with Ministry. Orchestra has good cooperation with People's Office of The President of The Republic in its humanitarian program activities.

Recommendations for improvement in organizational structure

One of the first steps necessary for orchestra brighter future (and very unfortunately, that is not case today) is to completely reorganize management structure. This should be done by changes in Statute of orchestra in which new administrative positions should be determined. Before preparing new administration model, it is vital to present new mission and vision of orchestra and then to develop the structure that enables the best way to achieve its mission. New mission and vision could be presented as follows:

Orchestra mission

The mission of the orchestra is to create individual and collective opportunities to participate in music-making, wherein performers bring the care and attention to details that enable the orchestra to be the best it can be and thereby impact the community with excellent performances. In pursuing its mission, the orchestra will make every effort to:

- Develop and implement best practices including those defined in its procedures below and other practices for carrying out its operations efficiently and effectively
- Attract highly accomplished players of all ages and backgrounds

- Develop orchestra sound
- Maintain and promote high standards of performance and musicianship
- Create meaningful and appealing programs
- Offer excellent performances
- Develop audiences of all ages and background

Orchestra vision

The vision of the orchestra is to become most important orchestra in south-eastern Europe, with concerts sold out (as it was in the past), with excellent financial situation – which will help orchestra develop its cooperation with numerous cultural institutions (most important European concert-halls, other orchestras, etc...)

In next part, new positions will be presented as well as their job descriptions. Knowing current financial situation in orchestra, it is not realistic to expect all positions will be appointed in near future, but their positions should be represented in Statute of orchestra as soon as possible.

Executive (or administrative) director

This position is most important one in orchestra administrative sector. By his authority, executive director is on the same level as artistic director (they would consult about selection of guest artists and conductors and programs to support orchestra's artistic objectives). He would be responsible for managing human and financial resources of orchestra in order to achieve orchestra's mission. He would be responsible for all operational aspects of the orchestra (performing tasks himself or supervising others who do), and implementing executive board's decisions. Role of executive director would be to all things possible to see that orchestra constantly improves its musical production, that it operates on as stable a financial basis as possible and that it is active as community cultural and education institution.

Marketing director (or manager)

Marketing director is responsible for planning, supervising, administering and evaluating programs that meet or exceed attendance and ticket revenue goals for orchestra events and maximizing the visibility of orchestra, consistent with long range objectives. Marketing director will plan and manage all marketing activities, including: public relations (press, program books, and newsletters), season subscription and renewal campaigns (direct mail, telemarketing), all ticket sales (including box office management), audience research and new subscriber activities.

Education director

This position is relatively new in European chamber orchestra management, but it could be potentially very useful for orchestra Dušan Skovran. Almost all mayor chamber orchestras in Europe now have developed education strategies in which they prepare their potential new young audience and also position themselves as socially (community) responsible cultural institutions (example- already mentioned projects of Irish chamber orchestra).

Education director would be responsible for designing, developing, administering and evaluating all educational and outreach programs stated in orchestra education mission. The education director will plan and manage all education activities, including the supervision of all volunteers and other staff involved in delivering and aspect of the programs He would have to use creativity and innovation in developing new programs that attempt to incorporate current educational and technological initiatives and cultivate new community partnerships.

Role of the executive board

As it is mentioned earlier, orchestra Dušan Skovran has its executive board. Today it is composed by artistic director and two members of orchestra. There are no external members and no representatives of institutions (or private companies) that supported orchestra financially in last few years. This is a serious problem. Although there is no unique and general guideline how one board should be composed of, there are many

suggestions what the best way to create effective executive board is. In his book *Management and arts*, William Burns explains that process of creating executive board.

“Process of compiling a functional and productive board follows almost the same guidelines as the employment of any personnel for organization. A typical executive board includes also the executive committee made up of key people in finance, marketing, fundraising areas... “. William Burns also says that executive board is the top of the pyramid in decision making process. All positions mentioned above (executive, artistic, marketing and educational directors) should present their plans and programs to members of executive board to their approval.

Role of members of executive board should not be just to invest their names. Ichak Adizes says that “artistic organizations need people who will professional provide resources or advise organization how to acquire needed resources.³² “. Adizes also points that the board should also use its authority in preparation of the short term and long term strategic plan and it should insist on improvement of the communication among different employees of the company. Adizes suggests that the board of directors should consist of the representatives of the following professions: educational institutions (in order to improve the educational public relations); lawyers; bankers specializing in investments; leading experts in marketing and advertising; psychologists; professors of literature, music, drama or dance; and finally, representatives of the mass media. People coming from the world of commercial business, especially from the companies that might become big sponsors are also going to be needed should the artistic organization want to get the financial assistance of the community. However, the financial moment shouldn't be the only "ticket" to enter the board. Mutual benefits from the combined action of arts and business sector might be based on sharing the board members. Also, the professionals from the business sector may instruct the artistic managers how to run their companies more effectively and more efficiently thanks to their membership in the boards of artistic organizations. In fact, for Adizes it is not even impossible to have an artist appointed a member of the board of directors of a business corporation, because he can give them an additional insight into the needs of the community. New board members should be appointed by an independent board that would work constantly on finding the best candidates for the membership. They should be selected because of what

³² Adizes Ichak, *Book Managing for the Arts*, Serbian publisher Asee, 2008

they could do for the organization, and not because of what they already did in the past. The administrative director of the artistic organization should be a member of this board and have an influence on the selection, because he would be expected to work closely with the board of directors for the organization's benefit.

It would also be useful to form several other smaller boards that would deal with some specific aspects such as fundraising, programing, public relations and marketing, relations with universities, choice of volunteers, financial planning, executive board etc.

Creation of volunteer stuff

In book Management in arts, William Burns highlights that besides paid personnel, volunteers could be important part of labor of artistic organization (ibid 274,275). In order that artistic organization with not enough number of employees could efficiently function, in many areas it needs volunteers. They could help in achieving mission of organization and meeting goals and plans, by covering key areas with limited number of personnel. However, in order that volunteers could be effective, it must be paid attention to their job description, recruitment and training as same as they are paid staff. In Serbia, volunteering developed very fast in last few years (due to Universiade, held in Belgrade in 2009 - after big affirmative media campaign, more than ten thousand young people volunteered). Potential volunteers for orchestra could be found in music high schools in Belgrade, and other cities in Serbia where orchestra performs, but also in Faculty of music and other faculties of University of Belgrade.

Benefits for new volunteers of orchestra could be different. Besides tickets for all orchestra concerts and possibility to attend concerts for free, there is also chance to go "behind the scene "with world famous musicians and soloists, and maybe the most important reason- chance to acquire work habits, which is very useful for young people in Serbia.

Selection of adequate strategies

After analysis the problems in the previous chapter that orchestra Dušan Skovran have (with recommendations in some areas) the next step in the strategic thinking of the future of this orchestra is the choice of the appropriate strategies of the programming and organizational development, in concordance with the needs of orchestra. Milena Dragičević-Šešić and Sanjin Dragojević³³ identify twenty three possible strategies to be applied by the artistic organizations working in a society which is characterized by frequent and abrupt changes. Those strategies are represented in following table:

| |
|--|
| a) Programming and organizational competitive strategies: |
| 1. diversification of programs; |
| 2. diversification of resources; |
| 3. increasing the volume of production and services – the organization’s growth (increased number of personnel); |
| 4. commercialization of programs and the spread of services; |
| 5. audience development and market expansion; |
| 6. program-focused orientation/shrinking of the organization (declining number of personnel). |
| b) Quality achievement strategies: |
| 7. support for quality development – achievement of excellence; |
| 8. strategy of harmonization with professional standards of operation; |
| 9. securing (exclusive) licence rights; |
| 10. education and transfer of knowledge. |
| c) Strategies of linkage: |
| 11. orientation towards partnership/co-productions; |
| 12. networking; |
| 13. internationalization; |
| 14. decentralization of activities; |
| 15. inter-sectorial linkage. |

³³Dragičević-Šešić, Milena, Dragojević, Sanjin Management in arts in turbulent circumstances, Clio 2005, 103-104

| |
|---|
| d) Strategies to engage the public: |
| 16. positioning in the public domain and working towards public visibility; |
| 17. lobbying and support-gathering strategies; |
| 18. public commitment strategies and changes in the public space. |
| e) Strategies to secure sustainability: |
| 19. strategy of a minimal self-sustainability; |
| 20. merging strategy; |
| 21. strategy of privatization; |
| 22. migration strategy. |
| f) Sunsetting (exit strategy): |
| 23. strategy of dissolution, with the preservation of institutional achievements and collective memory. |

When considering possible strategies, it is also important to predict scenarios of future of relevant environment that surrounds particular institution. Milena Dragičević Šešić and Sanjin Dragojević explains that there are two possible options- „In first case, organizations could link to existing visions of development of society and often to precisely defined strategic goals in policy of certain sectors (such as development policies in field of tourism, agriculture, transportation and communication,as well as education, science and sports) and strategies od culture development. In second case, there is lack of previously mentioned scenario and framework of social changes is not defined, and there is often change of political figures with completly diffrent positions and visions, so that outcome is that even procedural mechanisms are not safe and completly clear“³⁴.

Therefore, what are options when it is necessary to predict these scenarios for future in field of classical music and performing arts in Serbia ? Well, it is quite difficult to come out with answer on this subject now. Currently, in Serbia classical music is fighting for survival, and it is almost imposible to imagine that in near future situation could be „solved“ by state authorities. Today, many of Serbian’s world famous artists such as composer Isidora Zebeljan, pianist Rita Kinka, young composer Anja Đorđević stress

³⁴ Ibid, 106

how difficult current situation is (in joint interview for newspaper Politika – February, 6th, 2010). There is no organized publishing of scores, absence of recordings and issuing of CD's (especially in field of Serbian music), number of commissions of new compositions is almost negligible. Problem is also that there is not even one radio station that broadcast classical music 24/7, on TV and radio, classical music is almost “extinct”, number of concerts is under every minimum necessary for survival of both musicians and audience.

After a good insight into current situation in orchestra and in environment, it is possible to determine what sort of above mentioned strategies could be used. In case of orchestra Dušan Skovran, there is no need for implementation of all these strategies, because some of strategies are not applicable for this type of cultural institution (at least not urgently).. Independently of the choice of strategies, one of the necessary prerequisites is to predict several scenarios of future development. When analysing list of strategies in first section - Programming and organizational competitive strategies, it is clear that these are the ones, whose preparation and implementation is most necessary for institution in this situation. By doing that it would be possible to have a situation in which inside the process of elaboration of strategic plan would have integration of possible additional instruments and strategies of overcoming the danger arising from the different scenarios. With successful implementation of all the strategies from first section, orchestra would have opportunity to further develop its capabilities and solve the biggest problems it now have (constant funding problems, drop of audience, drop of production, relatively low visibility outside professional audience, etc...). It is important to set precise goals in this part of strategic planning. Proposed goals of strategies could be:

- to solve orchestras financial situation (long term goal)
- to increase production level
- to attract new audience (especially young people)
- to start cooperation with different cultural institutions (in order to enrich its program and activities)
- to start collaboration with music and elementary schools (to promote classic music and to educate children of different age)
- to enhance media coverage of orchestra activities

Suggested strategies

In order to achieve given objectives and goals, guided by SWOT analysis, and other analysis, it is possible to suggest following strategies of development-

1. STRATEGY OF DIVERSIFICATION OF RESOURCES
2. STRATEGY OF AUDIENCE DEVELOPMENT
3. STRATEGY OF LINKAGE
4. STRATEGY OF PUBLIC ACTION
5. PR AND MARKETING STRATEGY

STRATEGY OF DIVERSIFICATION OF RESOURCES

As mentioned earlier, successful implementation of this strategy is vital for orchestra future. Lack of funds and subsidies is constant problem for almost all cultural institutions in countries in transition. The most important task of orchestra management is to diversify its possible financial resources, and to acquire the satisfying degree of self-sustainability. Giving a fact that the tendency of public authorities (both on city and national level) are to further decrease their support to cultural institutions, while forcing them to become self-sustainable, strategy of diversification of resources is urgently needed as a first step towards creating stable financial ground. It will enable the development of a marketing strategy, with the primary aim to increase the own incomes by attracting audience and new sponsors.

The financial resources are available mostly through the support of civil and private sector - sponsors, foundations, individual donors (rare case in music sector) foundations, subsidies, grants. Gaining money from these sectors will be possible only if orchestra completely change its fundraising activity. This activity is done (in present period) by artistic director, and it is proven to be wrong, after summarizing constant decrease of available funds for orchestra needs. Orchestra is now totally dependant of subsidies, and has significantly small percent of its own earnings. It would be better that responsibility for fundraising strategy, and its implementation, could be delegated to either external advisory body (or some independent consultant), or as said in previous chapter to newly

appointed administrative manager (after changing Statute of orchestra. Aim of this fundraising strategy is to: identify possible sponsors and donors according to the aims of their business policies, organize fundraising seminars, press conferences and media campaigns; and make appropriate business proposals to the potential sponsors. It is not enough just to put logo of some company in concert hall, and on programs or tickets, it is necessary to attract them with something unique, that separates orchestra from other cultural institutions (or other orchestras) - special concerts for main sponsor, start making annual free passes for all concert activities, give maximum media space for sponsors (dependent of marketing and pr strategy)... While fundraising in private sector, it is necessary to restart subsidy program from all mayor public institutions (Secretariat for culture of municipality of Belgrade, Ministry of culture) .If most of resources needed comes from orchestra self-made income (example – fifty percent of funds from sponsors, 20% of orchestra earnings-tickets, CD`s and all other possibilities)-it would be much easier to get the rest from state institutions. The evaluation of the results of these strategy could be made through the annual budget and fundraising analysis.

So, what is the best way for orchestra to start its fundraising activities? The very first step should be creation of strategic fundraising plan (in which will be presented future actions and types of fundraising activities as well as their predicted result). In preparing any fundraising activity, one of the necessary conditions is already mentioned creation of group of volunteers which could be involved in fundraising activities. I will present some types of fundraising, which are already adopted in European and American orchestras. Unfortunately, one of the biggest problems in realization of these actions is that in Serbia today, there are very small number of companies which are engaged in professional fundraising (they are mostly NGOs and some marketing companies) and that fundraising as a method in Serbia today is not developed and known as it is in western European countries.

Direct Sales Fundraiser

In this type of fundraiser, orchestra Dušan Skovran could order an inventory of fundraising products to be sold by its volunteers. The product would be provided to volunteers who would sell the product, deliver it, and collect payment, usually in one trip. Some fund raising companies allow time for you to sell the products before requiring

payment while others, especially those providing custom products, will require payment in advance of your fund raiser.

Order Taker Fundraiser (also called pre-sales, brochure sales or catalog sales)

In this type, volunteers are each provided a fundraising brochure to show potential supporters and an order form. If group is selling a single item, volunteers may also have a sample to show. Supporters select products from the brochure and record the order on the order form. Once members are done, all order forms are tallied and sent to the fund raising company which ships the products to the contact person for your group fund raiser. Members and volunteers then deliver the products to your supporters. Depending on choice, group can collect funds from their supporters when the order is collected or upon product delivery.

On-line Fundraiser

On-line fundraising is generally handled in one of two ways. In the first, the fund raising company orchestra is working with will create a personalized website for orchestra. Orchestra could encourage supporters to purchase products or services from that site and then to receive a percentage of sales. The second way is to have a coded link on orchestra website that will take the visitor to a personalized page on the company's site. Again, supporters are encouraged to make purchases through the coded link and your group receives a percentage of the sales. This type of fund raiser could be for a specific time frame or, depending on the program, may be an ongoing throughout the year.

Special Event Fundraiser

Happiest circumstance is when orchestra is capable to establish direct contact, and present itself to potential donors. Special event fundraising varies significantly.

Orchestra could work with a fund raising that conducts the entire event or they may sell the material, supplies and/or script for your group to produce the event yourselves. Regardless, orchestra will most likely at a minimum be responsible for securing the facilities, advertising, and selling tickets for the fund raiser. Another alternative is a

complete do-it-yourself fundraiser that orchestra comprises from scratch. That are mostly dinners, plays, raffles, and auctions in this category but there are lots more to consider.

Relationship between orchestra and fundraising company

1. The best way to ensure a happy relationship and prevent problems is to make sure that orchestra and the chosen company as a fund raising partner has a clear understanding of each other's expectations. It would be important to verify financial and product information with the company prior to entering into any agreement or purchasing any products for your fundraiser.
2. If there is a problem concerning orchestra fund raiser, it would be vital to discuss it with the company quickly. Most will do their best to reach an accommodation so that orchestra has a win-win situation wherein they both make money.
3. The more orchestra would be able to do on its own and without any special requirements, the more fund-raising profit it should expect. If your orchestra could request extra prizes or unusual considerations, it should also be prepared to sacrifice some profit.

STRATEGY OF AUDIENCE DEVELOPMENT

Audience development is cohesive concept to generate sustained and progressive audience awareness, attendance and appreciation of high quality music performances. In developed countries, state cultural policy clearly determine audience development in arts as important part of culture development of country and state authorities give large amount of grants and subsidies especially for these type of actions by institutions or organizations. When deliberate on these issues, there are two potential solutions. First is to use knowledge of other chamber orchestra from Europe and United States in this field by using already developed projects of audience development (of course, it would be necessary to adapt projects to situation in Serbia and to its society circumstances). For example, already mentioned projects of Irish Chamber orchestra could be used as starter or pilot projects. Partners in these projects could be elementary or even preschools from Belgrade, and if these projects turn successful, projects could be spread to schools from

other Serbian cities. Second approach is more difficult and represents entrepreneurial approach by responsible orchestra manager. It means that he would create completely new audience development program, adjusted to Serbian society problems and circumstances. Some of potential ideas when considering new programs could be: action of reduced ticket fees for some particular concert, start some type of action link with family (suggestion- new concert series –“focus on family”- in which at least 3 family members, parents with juvenile child would get symbolic one entrance ticket for concerts from this series). Cooperation with music and primary high and elementary schools could also be useful in preparing new programs. One of the facts that makes more difficult (thus more challenging) any audience development or education programs is general condition in most of Serbian high schools in which culture is (as well as classical music) in desperate situation (for example- in some Belgrade High schools, students do not hear even one classical piece for years of their classes of music). This is obvious example of total negligence of culture by policy of Ministry of education. In open debate, organized by Democratic political forum (on 26th September, 2007), Milena Dragičević Šešić said that cultural programs for children, synergy between Ministry of Education and the Ministry of Culture does not exist. In the last twenty years, there isn't one common project on which worked Ministry of Education and Ministry of Culture. From her statement it is clear that state responsibility for culture should also take other state ministries and secretariats, not just Ministry of culture.

Despite obvious problems and barriers culture (and in particular classical music) has, it is necessary to propose some type of audience development strategies or plans. When preparing any of these strategies, it would be necessary to define goal of this strategy (this goal can be short or long term), and to answer to these questions:

1. Who will be involved in these activities (knowing that orchestra currently have only fourteen players and no administrative or volunteers staff)
2. Who are target groups (and why)?
3. What tools will be used?
4. Who will evaluate activities (during process and on the end of it)?

Having in fact that orchestra Dušan Skovran is small institution, these questions should be answered carefully. This strategy is complemented with PR strategy and Strategy of

Public action (promoting orchestra activities and searching for new audience and educating existing as well as community members are activities with very similar goal). Improvement in one field could improve the other ones. Till this strategy could be done by professionals (external advisors, agencies, or new administrative sector of orchestra) activities could be done for beginning by younger members of orchestra. They could start building network of young friends of orchestra (in elementary and high schools, music schools...) and with small concerts (for example just string quartet, not necessarily all orchestra) and promotions of orchestra activities (adjusted for children – most popular classical music - Mozart Haydn ...) they could attract young volunteers in every school. These volunteers could enounce concerts, sell or (for begging) share free tickets, and by doing that orchestra audience could become young people (today most of audience make older people, along with culture professional audience). Evaluation of first steps could be done by analyzing statistics on the number of audience, as well as development through the constant survey of the audience structure and profiles.

VARIOUS FORMS OF LINKAGE STRATEGY

When facing all the problems in transition societies, culture institutions started linkage process on many levels- local, regional and international. ³⁵Process of linkage was stimulated in past by many factors- new cultural policies in most of European countries, enlargement of European Union (actions of Council of Europe to foster regionalization and internationalization of culture policies and successful cultural practices). In countries in transition, common situation is unfortunately break of all connections and communications, especially on state levels and on the levels of individual communities. Therefore, this strategy is supported by external factors such are international organizations, foundations (*ibid* 109). Implementing this strategy should be very important in order to boost production level of orchestra Dušan Skovran and also improve its visibility.

ORIENTATION ON PARTNESHIP/COOPRODUCTION – This form of strategy of

³⁵ Dragičević-Šešić, Milena, Dragojević, Sanjin ,Management in arts in turbulent circumstances, Clio 2005, 108-109

linkage is one of the few, already implemented by current orchestra management. Due to insufficient funds, orchestra Dušan Skovran cooperates with concert agency Jugokonzert (as mentioned earlier, only concert agency in Belgrade) for last six years. In this period, Jugokonzert helped organization of concerts by financing fees of soloists, conductors who performed with Dušan Skovran orchestra, as well as their accommodation costs in Belgrade. Without this cooperation, it is unlikely that orchestra could afford working with world famous soloists in this period. However, this business relationship also has its bad sides. Jugokonzert has all the rights for deciding fees of tickets, dates of concerts, and decisive vote in the selection of repertoire for concerts. That is the reason why more than fifty percent of orchestra concerts in one concert season (approximately six concerts in Belgrade), is controlled and managed by Jugokonzert. Current and future management of orchestra should consider all aspects of this cooperation and decide whether some forms could be changed, and in which both partners would be more satisfied.

The possibility of partnerships with other important institutions should also be considered (start permanent cooperation with foreign culture centers in Belgrade for mutual production of some concerts, such as Goethe Institute, Russian culture center, Italian culture center, French culture center but also with Culture center of Belgrade, Student's culture center...)

NETWORKING – Since eighties importance of joining network of similar cultural institutions in Europe has become bigger every year. When it is part of network, institution can exchange ideas, and other relevant information regarding its activities. Orchestra Dušan Skovran could get support for its production activities (in any way- lobbying, financial or other in kind support). It can also promote itself to professional audience and by any means have only positive experience of this meter. There are now many networks which are consisted of professional orchestras from Europe, and in most of them there is only one orchestra from Serbia (Belgrade Philharmonic Orchestra).

DECENTRALIZATION OF ACTIVITY- Although orchestra performs in Belgrade (city of two million people, more than twenty potential concert halls besides most important ones – Kolarac and hall of Municipality of Belgrade) it would be recommended for future preparation of concert activities to perform at least ten – fifteen times per year in other Serbian cities. Concert activities are generally on very low level, and it is obvious

that residents of smaller cities have desperate need for any cultural activity. All concerts of orchestra in Serbian cities in recent years had excellent number of audience (all concert halls had full capacity), but unfortunately there were only five concerts outside Belgrade in last three years. With support of local authorities it would not be difficult to perform in cities with rich cultural history (Novi Sad, Niš, Kragujevac, Aranđelovac, Subotica, Senta, Kraljevo, Vršac...). Orchestra would not have to prepare different pieces for these concerts, it would be better to perform after premier of some new program in Belgrade that same program in other cities in following days. Decentralization could also mean in this case, not to have premiers only in Belgrade. It could be done in either of mentioned cities or municipalities'. Orchestra would give its contribution in decentralization of culture in Serbia.

Organizing international tours and participating in respected festivals (as in past) is also related to this strategy and way to enhance production.

STRATEGY OF PUBLIC ACTION

After analyzing number of press clips, information about orchestra concert activities and all other aspects of public recognition of Dušan Skovran, there is no doubt that orchestra has very small space in media coverage of culture activities in Belgrade. In order to change this situation orchestra management needs to start cooperation and partnership with television and radio stations, newspapers and all other media involved in reporting public. Model of this kind of cooperation will be thoroughly explained in Marketing and PR analysis. Orchestra also needs to acquire support from professional musician associations (example - Association of composers of Serbia) and with their support to start lobbying for itself, and for change in relationship between authorities and cultural institutions in general.

MARKETING AND PR STRATEGY

William Byrnes says “manager in arts has to plan, organizes and implement various marketing strategies to raise funds for maximal increase of revenues for the sake of achieving the defined goals of organization.”³⁶ To achieve market impact it is important to create marketing strategy or plan. This strategy is vital for achieving adequate media

³⁶ Byrnes William, Book Management and arts, publisher Clio 2010 page 62

coverage of orchestra activities. It is complemented (in some way) with almost all mentioned strategies and it is probably most closely linked with Strategy of diversification of resources. It is clear that one of the sole purposes in all performing arts marketing concepts is to attract audience on concerts (shows, plays). However, the process of 'creating' the audience is not only about increasing the number of visitors, but it is also necessary to turn the potential and occasional visitors into permanent audience, and also about arousing interest within the group of people who were never interested in that particular art form. Orchestra now does not have any PR or Marketing strategy, so analysis will be done mostly in manner of recommendations.

Orchestra Dušan Skovran is small cultural institution (fourteen musicians, artistic director, accountant and one external member of executive board), and it does not have PR or marketing department. Currently PR activities are done by few younger members of orchestra, and each of them has different tasks and goals. These members decide themselves what should they do, in order to promote orchestra activities and there is no main PR manager, who can supervise and evaluate their work. Main problem in this field is that there is no official public relations plan and strategy. By Statute of orchestra (most important legal document of orchestra) all administrative work, and by that also activities in PR and marketing, is being done by artistic director (this problem was in detail analyzed in previous chapters). After analyzing number of press clips, reviews of concerts in media, and current recognizable of orchestra in public, and in all of these fields result is poor it is clear that this delegation of responsibilities is inadequate. Orchestra needs to appoint besides artistic director, at least two new staff members-administrative director and PR and marketing manager. Responsibilities of PR and marketing manager would be:

- Strategic development of all PR and marketing capabilities and tickets sales initiatives for orchestra.
- Lead the development and execution of PR and marketing plans and programs for all concert series.
- Develop short and long range PR and marketing strategies in accordance with additional long-range strategic audience development goals.
- Oversee implementation and modification of ticket prices, policies, and the marketing of ticket sales.

- Manage telemarketing campaigns, provide necessary information and support to telemarketing agencies, access pertinent information from telemarketers as needed.
- Research successful sales campaigns and marketing initiatives of like or similar organizations.
- Design, implement, and evaluate the market using research tools such as audience surveys.
- Lead institutional branding initiative
- Prepare and maintain annual PR and marketing budget.

When I started writing this thesis, orchestra website was “under construction” for last few years (lack of funds for website was reason) and this was probably the biggest lack in promotion activities. Fortunately, website was finally finished as well as social network pages on Face book, MySpace and YouTube. These websites now announce orchestra concert schedule and give at least small promotional opportunity (Internet is potential huge possibility for marketing of orchestra, but it is also necessary to have at least some funds allocated for paying banners on popular and most viewed websites in Serbia and abroad). With constant financing problem (started from 2001) orchestra have significantly small percent of expenditures for its promotion. Orchestra have commercials in newspaper Politika on the day of concert, and approximately fifty posters (placed in institutions related to orchestra activities- Faculty of music in Belgrade, music primary and high schools in Belgrade ,and in respected bookshops). Orchestra members (the ones doing some promotion activities) occasionally go to some television shows (mostly the ones specialized for city happenings – such as “Beograde Dobro Jutro” on Studio B, morning shows on B92, and also in TVshow related to classical music - “Art Fantazija “on Art channel). After analyzing audience drop (unfortunately there is no official data, information was given by artistic director in interview) it is clear that mentioned activities are not sufficient, so following suggestions should be implemented:

- Orchestra needs to have clearly defined logo and color that would make it recognizable to a wider and narrower public. This logo would have to be catchy for the wider public. It would be necessary (as soon as possible), to hire a graphic designer to create a recognizable logo of orchestra, so that, in the new spirit, orchestra gets its visual identity.

- As city of Belgrade orchestra (international name for orchestra is Belgrade strings), it should start permanent cooperation and partnership with Belgrade television Studio B. This television could become media sponsor of orchestra, and it could give certain media space for free commercials of orchestra activities (few days before the concerts). Logo of Studio B could be added to all programs for concert free and orchestra management could give free tickets for each concert for viewers and staff of Studio B. This is just one example for collaboration between orchestra and some media house and could also be implemented to some other television or radio, or newspaper in Belgrade.

- Giving free tickets for pupils and their parents in schools (both elementary and music schools) would also be good for audience development and for better public visibility.

- Updating mailing lists and continuous bulletins to all media and other institutions is also very important, and this exactly why PR manager presence in orchestra is necessary.

- For attracting professional public it is important to have reviews of important classical music critics in newspapers so it is important to have good relationship with critics and to invite them to all concerts of orchestra.

All of mentioned suggestions are just small part of what should be presented in marketing plan. Milena Dragičević Šešić and Branimir Stojković point that in that plan there are following phase of work³⁷:

1. *Market research* – research of audience and non-audience, research of other forms of program offers
2. *General marketing concepts*- determination of the ideal concept (slogan) as well as art concept (lettering, logo, sign).
3. *Advertising campaign strategy*- planning forms (posters, program, slide, jingle), dynamics of conduct-media plan, planning concept of public relations programs
4. *Realization of total design of institution*- realization of public relations programs, press conferences for journalists, promotions, contacts

³⁷ Dragičević-Šešić, Milena, Stojković, Branimir, Culture- Management, animation marketing , publisher Clio, 2005

5. *Public advertising of product/program-* mass media (newspaper ads, TV jingle, radio jingle), public announcements in cities (billboard sites, ads in public transport, leaflets...)

6. *Info-animational and advertising programs-* continuation of media and other advertisement, continuation of realization of public relations by using open discussions, counseling, performances, exhibitions, applying of methods and techniques of animation.

A good opportunity for starting the stable PR and marketing activities could be the fact that orchestra exists for forty-five years, and its forty-fifth anniversary anniversary is this year (season 2010/11). It could be a big advertising campaign with a good reason for fundraising. That would be the introduction to a marketing strategy, and the beginning of the process of rebuilding the orchestra identity as it once was.

The following table shows the possible short term marketing plan for season 2010 - 2011:

| General marketing concept | Product or service | Target groups | Marketing instruments | Expected results | Budget and dynamics of realization |
|---|--|---------------------------|--|---|--|
| MARKETING CAMPAIGN for concert season 2010/11 (from september 2010-july 2011) – launching of the campaign one month before the first concert- process of persuasion | Program of the Concert season – new program concept, with high quality artistic events | Broader artistic audience | Billboard Web site – on line ticket sale TV and radio promotion (local media, as well as national media) Monthly advertisements in periodicals, daily ads for particular concerts | Increased interest of the broader audience for orchestra concerts, raising income from the ticket sale, closer interdependence of orchestra and local community | Billboards, radio jingle and TV spot, advertisements in the local daily papers and periodicals, info about concert on orchestra website Sales budget: box office control, people in charge of the telephone and post reservations (receipt, processing); gifts and special offers for the sales enhancement |

The tools of marketing strategy of orchestra

Product/Services Concerts – with very long tradition (more than four thousand concerts in forty-five years) and respected name in professional public orchestra has all basic elements needed for one orchestra to be very important part of music life in Belgrade and in Serbia, and therefore finds its place in “artistic market “. Sales of CD is present now (but not nearly sufficient), but orchestra could start in cooperation with some clothes-producing company and start sale of T-shirts with new logo of orchestra printed. Orchestra logo could also be printed in most of products and souvenirs which can now be bought in Beo-izlog and IPS or Mamut stores. All these potential products could bring significant income, especially knowing that current sales income is fourteen percent.

Price As small cultural institution, which is not on any government (city or republic) annual budget orchestra Dušan Skovran has mostly symbolic price policy and most of audience on concerts are the ones with free tickets. Average ticket for concerts is four hundred RSD but as mentioned orchestra gets very small amount from ticket sales .This problem with ticket-policy is problem for all orchestras in Belgrade, and constant dilemma is – should the entrance for concerts be free and number of audience on relatively high level, or tickets should only be sold and not distributed free of charge. Price for above products should also be calculated carefully- it would be better to sale more products for smaller price, then to hold high price of products and to make them unavailable for average buyer. By using adequate promotional tools, it would be possible to find particular target groups interested in arts (for whom, price of tickets for culture event is not of bigger importance when deciding whether to come or not – mostly members of Belgrade middle-class) and attract them with catchy title of concert (like Belgrade Philharmonic orchestra does in last four years) or with some world famous soloist or conductor (again good example is Belgrade Philharmonic orchestra, and concerts with maestro Zubin Mehta).

Promotional tools- Currently, the promotional tools are not developed enough: mailing lists, post mail invitations, leaflets, posters for concerts or billboards and website, commercials in media are either undeveloped or they not exist. One of the possible new ways in promotion is actually linked previously mentioned ticket-policy. In rapidly

developed Internet-selling ticket websites, orchestra could offer tickets for its concerts for sale as well as opportunity to buy some of orchestra-brand products.

Promotional tools which should be introduced are: billboards, banners and, radio and TV jingle (both for orchestra and for its concerts), advertisements in magazines, membership cards (with special benefits) for sponsors and for regular audience. Despite difficult financial situation currently, investing in new promotional tools is of highest importance. New jingles, short radio or TV commercials, or original design of posters or brochures are necessary if any organization would like to increase sales.

Place -orchestra performs mostly in Kolarac hall, and has small offices in Sava Center where members and orchestra practice for concerts. Special building for orchestra is not needed urgently at this period, because orchestra has acceptable conditions for work in Sava center (Sava Center is host of orchestra for 20 years), but in near future it would be good to start big public action with purpose of finding enough resources for orchestra to provide its own building. Support of the city council and Ministry of culture would be necessary in this action.

One of the long term aims of orchestra could be to develop firm international cooperation and reestablish presence (concerts and tours) of orchestra abroad. In order to have the strategy of internationalization and networking, the strategy of international marketing should be introduced. However, this aim is still out of orchestra reach, and its accomplishment needs the good marketing activities developed first on the local and national level.

The evaluation of the marketing strategy should be based on the analysis of the budget (new incomes) and on communication success- analysis of the audience number and on products sold statistics.

Analysis of orchestra budget policy

ECONOMICAL DATA: FINANCING STRUCTURE AND BUDGET ANALYSIS

As cultural institution which is not founded by Ministry of culture, orchestra Dušan Skovran, had to (from 1980-year when it become professional orchestra) find financial support and subsidies for its concert activities .In the begging (from 1980-2000) orchestra

was on budget of Secretariat for culture of municipality of Belgrade – orchestra members had in that period monthly salaries (as any other normal job in cultural institutions). Orchestra had an obligation to perform at least fourth times per year in Serbia, and all orchestra needs were financed directly from city budget. After 5th October 2000, newly appointed city officials decided to stop money transfer to orchestra and to redirect it to some other institution (from this period official policy of Secretariat is that only institutions founded by municipality can be on regular city budget - this was not case just for orchestra Dušan Skovran, it happened to many other cultural institutions as well). Since, orchestra management is in constant effort in order to find enough money for basic orchestra needs .Orchestra is still getting subsidies from Secretariat but only for certain projects (two or three concerts per year). Rest of the money needed orchestra gets from private sponsors and some very small part from its market activity. Orchestra sponsors were biggest state companies – NIS (state oil company), from 1998-2002, and TELEKOM SRBIJA (state phone company) from 2004-2009 .Orchestra sponsor was also SOCIETE GENERAL (French bank working in Serbia) but only for short period -2003-2004. Some of concert activities are financed by JUGOKONCERT (Belgrade concert agency), and orchestra international tours and concert are financed by host countries and cities. Self-earned incomes are mostly consisted of revenues from sales of tickets, and CD`s of orchestra.

It is clear that orchestra is very dependant of unreliable sources of financing, and it will be necessary for stable future to start depending more on self-earned incomes (in order to increase them orchestra must management must find new strategies for promotion and market orientation), but also try to get sponsorship contract from some company or companies, not just for one year but to have at least two year contract (preferably three year contract).

The annual financial report of program financing, as well as the balance sheet of incomes and expenditures, are not yet finished for 2008, therefore the analysis will be based on the annual financial report for 2007 and 2006

Expenses statement - Summary

| <i>Item</i> | <i>Amount 2007</i> | <i>% of total expenses</i> | <i>Amount 2006</i> | <i>% of total expenses</i> | <i>Change 2007/2006</i> |
|-------------|------------------------|--------------------------------|------------------------|--------------------------------|-----------------------------|
| | | | | | |

| | | | | | |
|--|--------------|---------|--------------|---------|--|
| <i>Personal expenses (1+2)</i> | 4.520* | 98% | | | |
| 1. Salary expenses | 4.520 | 98% | 3268 | 96% | |
| 2. Personal development expenses | 0 | 0 | 0 | 0 | |
| <i>Capital expenses (fixed assets)</i> | 0 | 0 | | | |
| 1. Equipment | 0 | 0 | | | |
| 2. Building | - | - | | | |
| <i>Running expenses</i> | 69 | 0,0014% | 77 | 0,0022% | |
| 1. Operating expenses | 69 | 0,0014% | 77 | 0,0022% | |
| 2. Marketing expenses | 0 | 0 | 0 | 0 | |
| <i>Program expenses</i> | 46 | 0,0009% | 82 | 0,0023% | |
| TOTAL | 4.627 | | 3.429 | | |

- numbers presented in 000 RSD

After analysis of upper table it is clear that most of orchestra expenses go to salaries and fees of orchestra members and to soloists performed with orchestra during presented years. Orchestra total expenses are bigger in 2007 because of bigger production (in 2006 -orchestra had eleven, in 2007- fifteen concerts including concert on BEMUS – in which orchestra had to hire six more musicians for this concert). In annual report there is no information regarding marketing expenses, but in interview with artistic director it was explained that some of marketing expenses were calculated within program expenses (unfortunately it is not possible to calculate them now, because of lack of specific cost information) and other marketing expenses were financed by organizers of orchestra concert (example-Jugokonzert financed newspaper commercials of concerts on Bemus, Cello fest and some other concerts)

Income statement

numbers presented in 000 RSD

| <i>Resources of financing</i> | <i>Amount (2007)</i> | <i>% OF TOTAL</i> | <i>Amount (2006)</i> | <i>% OF TOTAL</i> | <i>Changes 2007/2006</i> |
|-------------------------------|--------------------------|-----------------------|--------------------------|-----------------------|------------------------------|
| The Ministry of culture | 0 | 0 | 0 | 0 | 0 |
| Secretariat for culture | 900 | 18,8% | 850 | 25% | |

| | | | | | |
|---|--------------|--------------|--------------|------------|---|
| The Ministry of education | 0 | | 0 | | |
| Subtotal: Government contributions | 900 | | 850 | | |
| International funds and grants | 0 | | 0 | | 0 |
| Individual donations | 0 | | 0 | | 0 |
| International foundations | 0 | | 0 | | 0 |
| Corporate donations | 0 | | 0 | | 0 |
| Subtotal: Donated contributions | 0 | | 0 | | |
| Sponsorships | 2.000 | 41,8% | 1.900 | 55,7% | |
| Business supports | 1.200 | 25% | 650 | 19% | |
| Sales (tickets, services, product sale etc) | 681 | 14,2% | 10 | 0,0002% | |
| Subtotal: market contributions | 3.881 | 81,2% | 2.560 | 75% | |
| TOTAL | 4.781 | | 3.410 | | |
| Total expenses | 4.627 | | 3.429 | | |
| <i>Income gap /surplus (Gross profit)</i> | <i>154</i> | | - | | |
| Non taxable amount of profit (Serbia) | - | | - | | |
| Profit Tax 10% | - | | - | | |
| Net profit | <i>154</i> | | - | | |

numbers presented in 000 RSD

In annual financial report there is no information regarding resources of financing, but on the interview both accountant of orchestra and artistic director provided me with precise information on exact percent of contributions. There is significant growth in revenues and its explanation for this is the same as for expenditures-orchestra had more concerts in 2007 than in 2006. Biggest changes were in sales income and the reason for this is the fact orchestra recorded 2 CD (for Irish composer Ian Wilson) in 2007 and most of sales income came from that project. Sponsorship was in both years most important way of financing (in 2007-41,8 % of total money orchestra got from sponsor TELEKOM, and in 2006-55,7 % from the same sponsor). It is also clear that orchestra did not get any financial support from Ministry of culture of Serbia, so all government contribution orchestra got from Secretariat of culture of municipality of Belgrade. Orchestra got very important financial support through partnership (performing on concerts organized by Jugokonzert) with Jugokonzert (business support- in 2007-25% in 2006- 19% of total

income). Orchestra had income gap of 154000 RSD in 2007, and in 2006 orchestra did not have any income gap (annual report shows -19000 RSD)

Financial analysis indicators for orchestra Dušan Skovran

| Indicators | 2007 | 2006 |
|--|-------|-------|
| Efficiency Index (revenue/costs) | 1 | 0,99 |
| Self-Sustainability Index I (fundraising resources/costs) | 0.83 | 0,74 |
| Sales Income ratio (services, tickets, production/total incomex100%) | 14,24 | 0.003 |
| Fundraising Income ratio (business supports, donations/total income x100) | 67 | 74 |
| Market Income ratio (sales income, sponsorships, business contribution/total income x100) | 81 | 75 |

Comments

Efficiency Index - indicates about financial vitality. Efficiency index is 1 (optimal value is 1), which indicates that accumulated revenues covers total expenses. According to this index, orchestra Dušan Skovran is able to finance all activities.

Self-Sustainability Index I - Due to insufficient data regarding this ratio for other institutions in Serbia with same activities (other orchestras) this ratio could not be compared with any other example but comparing this ratio with optimal (optimal value-1) it is clear that this index on very high level.

Sales Income ratio – (which measures earnings power of cultural institution) is on low level –only 14, 24 % of total revenues come from sales income. There are many reasons for this and the most important ones are there is no marketing strategy, number of sold tickets is not nearly sufficient, and sale of CD of orchestra is in constant fall. All this

problems could be solved with creation and implementation new strategies for each of these fields (audience development strategy, marketing strategy...)

Fundraising Income ratio- this ratio shows cultural organization power for fundraising and cooperation with business sector .Although there is no precise fundraising policy in orchestra, fundraising is vital part of financial policy.

Market Income ratio – measures market orientation of cultural institution as well as trends in current financial policy. Orchestra Dušan Skovran has very strong market income - 81 for 2007, and 75 for 2006.This is mostly because of sponsorship and business support, and not because of good sales income (as explained previously it is on very low level).

Financial Feasibility Analysis Matrix

| STRENGTHS | WEAKNESSES |
|--|---|
| <ul style="list-style-type: none"> - strong fundraising income - exclusivity of orchestra concert activities (biggest soloist performing with orchestra) - subsidies from Secretariat are bigger every year - capability for growth of self-earned incomes - good efficiency index - accessible to additional funding sources | <ul style="list-style-type: none"> - dependence of sponsors - orchestra is not budgetary institution - no fundraising policies - no long-range financial plan - no diversification of financial resources - no marketing strategy |
| OPPORTUNITIES | THREATS |

| | |
|---|---|
| <ul style="list-style-type: none"> - Cooperation on national, regional and international level - long tradition and highest artistic level - Influence on fundraising policy of cultural institutions in Serbia - orchestra concerts in foreign countries as part of promotion of Serbia and Belgrade | <ul style="list-style-type: none"> - economic recession - small number of private sponsors and foundations in Belgrade and Serbia to support cultural activities especially in field of classical music - stagnation and decline of City budget for financing culture - audience drop |
|---|---|

General conclusion

After summarizing all above data and informations, after analyzing all income and expenditure costs, there are few things needed to be point out:

- orchestra is able to finance all of its program activities, but question that needs to be answered is – is the level of production adequate (knowing that orchestra had in past more than 100 concerts per year, and now there is 10-15), and could orchestra management be able to find enough subsidies if production would be bigger (not necessarily 100, but from 30-50 concerts per year)?
- in period of global economic crisis ,all cultural institutions needs to quickly adopt to this new circumstances and to find new partners for their activities (private companies, individual donors, international foundations, EU commission funds...).
- orchestra sales income is on very low level and there is urgent need for adequate strategies to solve this problem (it is not possible immediately, it is long process, so it is vital for orchestra future to start it as soon as possible).

In order to answer to these questions and remarks positively, orchestra management needs to:

- Develop self-earned income strategy

There is good potential for these strategy-orchestra concerts are always on highest artistic level, and variety of different epochs played in concerts (from baroque till present) could

,with good audience development programs and enough funds for marketing, become very profitable part of total revenues (example- with average price for ticket in Kolarac - 400 dinars and presumption that all seats are sold out orchestra could have profit of more than 300000 RSD per just one concert).Good promotion and commercials of CD and as a result better sale could also bring orchestra additional resources.

- Define explicit target group of sponsors for orchestra activities

One sponsor orientation and expected large amounts of money from one side for covering most expenses, is not recommended. It would be much better to form group of sponsors (companies who have interest for financing some programs of orchestra). New sponsors would not necessarily have to give only financial support, they could also give some in kind support, related to their business activities (for example- orchestra could have official transporter for tours both in Serbia –Lasta –bus company and international –Jat – airplane company)

STRATEGIC EVALUATION OF THE PROGRAMME – SUMMARY

| GOALS | PARAMETERS | CRITERIA | INDICATORS | METHODS |
|------------------------------|------------------------------|--|--|---------------------|
| TO SOLVE FINANCIAL SITUATION | DIVERSIFICATION OF RESOURCES | - INCREASE OF OWN REVENUES - NUMBER OF BUSINESS PROPOSALS FOR PRIVATE SPONSORS AND DONORS - APPLICATION TO SUBSIDIES FROM STATE AND CITY LEVEL - APPLICATION TO EU FUNDS FOR ARTISTIC PERFORMANCES | - NUMBER OF SOLD TICKETS AND OTHER PRODUCTS (CD, SHIRTS...) - NUMBER OF REALIZED CONTRACTS WITH SPONSORS AND DONORS - NUMBER OF ACCEPTED PROGRAMS FROM EU COMMISSION | - INTERNAL ANALYSIS |
| - TO INCREASE | - STRATEGY OF | DECENTRALIZATION | - REALIZED | - INTERNAL |

| PRODUCTION LEVEL | LINKAGE | OF ACTIVITIES | CONCERTS IN SERBIA | AND EXTRENAL ANALYSIS |
|---------------------------|---|---|---|--|
| TO ATTRACT NEW AUDIENCE | <ul style="list-style-type: none"> - STRATEGY OF AUDIENCE DEVELOPMENT - PR AND MARKETING STRATEGY | <ul style="list-style-type: none"> - START NETWORK OF VOLUNTEERS - ATTRACTIVE PROGRAMS FOR SELECTED TARGET GROUPS(ESPECIALLY YOUNG AUDIENCE) - CAMPAINGS AND ADVERTISEMENTS | <ul style="list-style-type: none"> - NUMBER OF STUDENT AND PUPIL VOLUNTEERS - REALIZED SPECIAL PROGRAMS - NUMBER OF AUDIENCE(+ INCOME) | <ul style="list-style-type: none"> - INTERNAL ANALYSIS - STATISTIC RESEARCH AND COMPARATIVE ANALYSIS |
| TO ENHANCE MEDIA COVERAGE | <ul style="list-style-type: none"> - PR AND MARKETING STRATEGY - STRATEGY OF PUBLIC ACTION | <ul style="list-style-type: none"> - MEDIA AND PUBLIC RECOGNITION - PRESENCE IN DIFFERENT CULTURAL AND SOCIAL ACTIVITIES | <ul style="list-style-type: none"> - NUMBER OF PRESS CLIPS, INFORMATION ABOUT ORCHESTRA - NUMBER OF MEDIA PARTNERSHIPS (TV,RADIO, NEWSPAPER | <ul style="list-style-type: none"> -CONTINUOSLY MEDIA MONITORING - PRESS CLIPPING ANALYSIS - CONTEXT ANALYSIS |

CONCLUSION

*The smallest organization works well if it thinks
about entertaining the audience world wide,
about using any technology and deriving resources from
any segment of the population in order to fulfill its mission.*
Ichak Adizes (2002: 75)

Final chapter of this these I wanted to enrich with this wonderful quotation, I found also in thesis³⁸ of colleague in music and management field, Jelena Janković. This simple line should be in mind of every future manager of orchestra Dušan Skovran and all other similar chamber orchestra that deal with similar problems this orchestra now has. I have tried to investigate all factors that affect performing arts (with obvious accent on classical music). I do hope, all proposed ideas and possible strategies won't stay just in written form, and never get implemented in reality. Financial crisis and effects of transition in Serbia affected culture institutions such as orchestra Dušan Skovran in all aspects, from lack of public subsidies (constant cuts from Secretariat for culture), decreased interest from private sponsors (unexpected withdrawal of orchestra sponsor for last 6 years, Telekom in begging of 2009), and decreased general interest in culture in Serbia in difficult economic times (loss of part of existed audience). State intervened, but possible too late (new tax releases for investing in culture- in March 2010). Legislature adopted in last year that should regulate culture – Law on culture, was good step forward by Ministry of culture, but this law harshly criticized from artists in all branches, as a important, but not good solution for many things (most artists complained about fact that by this Law, all professional artists could sign contract with their culture institution for maximum of 3 years). Even some European culture organizations and NGO-s complained about this fact.

As it is revealed, orchestra Dušan Skovran has problems not directly linked with financial crisis. Some of them are “curable “(internal problems in communication, change of statute of orchestra, implementation of recommendations regarding organizational

³⁸ Janković, Jelena, master thesis “ Place of the Classical music festivals in a transitional society”

structure), and others are not necessarily “fault” of current and past orchestra. For example, when speaking about orchestra visibility and public awareness of orchestra activities, it would be nice if professional critics could occasionally write about orchestra concerts (in most important Serbian newspaper Politika, in last two years there was not even one critique of orchestra concerts!!!).

Position of culture in Serbia is also one of aspects that could not be approached lightly. In this thesis, I presented thoughts of some of Serbian most important artists from various fields. Fight for survival could be much easier, if culture is on more important society level. Till this is not realized, all cultural institutions must find their ways of survival and progress. Implementation of mentioned adaptable quality management standards could definitely help orchestra in this difficult time. Innovation and good intuition helped Irish chamber orchestra, taken as case study of good example of management in chamber orchestras, in achieving their vision and goals.

Finally, after analyzing answers from my colleagues in orchestra, I must say I am optimist that all problems will be solved in future period. Main strength of any culture institutions is most often its human resources. It is now up to us, current orchestra members to rise it up again to the paths it once walked on. I would like to finish with the quotation from a book, I like to bear in mind often: “...We live in harsh times, but all we have to decide is - what to do with the time that is given to us”.

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Short vita of author

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2008-2010- MA studies-cultural policy and management in culture

2003-2008 - Faculty of music-string department/viola Graduate musician-violist (9.23)

2001-2003 – Music high school “Mokranjac”

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Ivan Malić was born in Belgrade in 1984, where he graduated viola in 2008 on the Faculty of Music in class of Professor Dejan Mladenović. He has won awards at national competitions in the field of chamber music and violin. During his education he was a member of several orchestras, including the Symphony Orchestra of Southern Europe, the Symphony Orchestra of Radio-Television of Serbia, Chamber Orchestra “Mokranjac” (section leader), Faculty of Music Symphony Orchestra (leader of the viola section), the Youth Orchestra of Serbia, the Chamber Orchestra of Kotor-Art and others. He is currently engaged as a permanent member of Belgrade string orchestra Dušan Skovran and string quartet Cornelius, with whom he performs in concerts at his country and abroad. Beside large number of performances in Serbia, he also performed in Switzerland, France, Slovenia, Turkey and Montenegro. He was also privileged to perform as soloist with Belgrade string orchestra Dušan Skovran in November 2009 in Belgrade. Ivan made a number of recordings for Televisions of Serbia, Switzerland and Montenegro. He got stipends from Fund for the young talents of the Republic of Serbia and from the National Office of the President of the Republic. He is student of MA studies "cultural management and cultural policy," of University of Arts in Belgrade and the University of Lyon 2 in France.

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