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Master thesis:

***Jeunesses Musicales* and the Development of Musical Culture in Bosnia and Herzegovina: Current and Potential Challenges and Transformations**

**Case study: Association "akustikUm - Muzička omladina JMBH"
(2012-2015)**

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Abstract

Jeunesses Musicales International is the largest youth music nonprofit organization in the world, created in Brussels, Belgium in 1945. The network influences over 5 million young people yearly, with over 36 000 diverse annual musical events and programs. Association “akustikUm – Muzička omladina JMBH” has been a member of the network since 2012, and therefore a formal representative for Bosnia and Herzegovina. However, although the organization should operate on a national level, challenges regarding political system in Bosnia and Herzegovina occur, preventing the development of Jeunesses Musicales and disabling it from reaching its full potential.

The aim of the research was to investigate potential challenges and transformations of this organization within the political system of Bosnia and Herzegovina in order to generate conclusions about its impact on development of musical culture in the country. The research also includes a case study design in form of a strategic analysis of Association “akustikUm – Muzička omladina JMBH” which is a pioneering research as the organization has not previously engaged in a strategic scrutiny of its work, therefore the paper also provides concrete recommendations for future development based on the aspirations to develop into Jeunesses Musicales Bosnia and Herzegovina.

The research involved a thorough desk research of the theoretical background, case study analysis and a field research in form of semi-structured interviews with ministers, experts in the field of music, secretary general of akustikUm and Jeunesses Musicales International, while structured interviews were conducted among volunteers of the organization. The discussion that followed offered an insight into the most important issues and dilemmas raised within the paper while describing the justification of hypotheses concluded the work.

The general conclusion of the paper is that Jeunesses Musicales with its mission, vision and goals can contribute to the development of musical culture in Bosnia and Herzegovina, however its development is not supported by the political system of the country nor by available cultural policy instruments.

Résumé

Créée à Bruxelles (Belgique) en 1945, Jeunesses Musicales International est, à l'échelle mondiale, la plus grande organisation musicale à but non lucratif s'adressant aux jeunes. Le réseau touche plus de cinq millions de jeunes chaque année, à travers plus de 36 000 événements, activités et programmes divers. L'association « akustikUm – Muzička omladina JMBH » est membre du réseau depuis 2012, et par conséquent représente formellement l'organisation sur le territoire de la Bosnie-Herzégovine. Toutefois, alors même que l'organisation devrait fonctionner à l'échelle du pays, des difficultés liées au système politique de Bosnie-Herzégovine émergent, entravant le développement des Jeunesses Musicales, et empêchant l'association d'atteindre son plein potentiel.

L'objectif de la présente recherche est de s'interroger sur les défis potentiellement rencontrés par cette organisation, ainsi que sur ses possibles évolutions, au sein du système politique de Bosnie-Herzégovine, afin de dégager des conclusions concernant son impact sur le développement de la culture musicale dans le pays. Le travail de recherche s'appuie également sur une étude de cas, qui prend la forme d'une analyse stratégique de l'association « akustikUm – Muzička omladina JMBH »; il s'agit là d'une recherche pionnière, dans la mesure où l'association ne s'était jamais lancée jusqu'à présent dans l'examen, sur le plan stratégique, de son propre travail. Aussi le présent mémoire offrira-t-il également des recommandations concrètes pour le développement à venir de l'association, ancrées dans son aspiration à devenir la branche officielle de Jeunesses Musicales pour la Bosnie-Herzégovine.

Ce travail de recherche impliquait également une étude approfondie des sources écrites qui en assurent les fondations théoriques, une analyse de l'étude de cas, et un travail d'enquête sur le terrain, sous la forme d'entretiens semi-structurés avec des ministres, des experts dans le domaine de la musique, et avec le secrétaire général d'akustikUm et de Jeunesses Musicales International, tandis que des entretiens structurés ont été menés avec des bénévoles de l'organisation. La discussion qui en découle nous donne un aperçu des principaux problèmes et dilemmes soulevés par ce travail, qui se conclut par la justification détaillée des hypothèses initiales.

Notre conclusion d'ensemble est que Jeunesses Musicales, de par sa mission, sa vision et ses objectifs, est tout à fait à même de contribuer au développement de la culture musicale en

Bosnie-Herzégovine, mais que son développement n'est soutenu ni par le système politique, ni par les instruments de politique culturelle à disposition.

Pertinence de la recherche

Jeunesses Musicales International (JMI) est un organisme qui a pour objectif d'encourager les jeunes à s'impliquer dans des activités musicales, et de renforcer par ce biais la position de la jeunesse sur le plan local, national et international. Avec un slogan clair, « changer les choses à travers la musique », le réseau s'attache à tisser des liens au-delà des divisions sociales, géographiques et culturelles, et à créer ainsi une plate-forme internationale pour le dialogue interculturel. Depuis 2012, l'association « akustikUm – Muzička omladina JMBH » est partie intégrante de ce réseau, qu'elle représente officiellement en Bosnie-Herzégovine. Toutefois, avant même d'intégrer le slogan officiel de JMI à ses propres objectifs, akustikUm avait déjà commencé à « changer les choses » au sein de la jeunesse de Bosnie-Herzégovine et au-delà. Les objectifs de l'association sont en effet d'encourager le développement de la jeunesse par le biais de la musique, de construire l'estime de soi et le respect des autres à travers la culture musicale, tout en se faisant porteuse d'une conception plus large du multiculturalisme et des relations inter-ethniques, et en encourageant le dialogue interculturel. Les statuts de l'association définissent également des objectifs tels que « le développement et l'amélioration de la culture et de l'art musical en général », et l'« affirmation des valeurs culturelles de Bosnie-Herzégovine ».

Dans un pays encore dominé par l'intolérance, qu'elle soit fondée sur des critères territoriaux, politiques, ethniques, sociaux, religieux, culturels, ou encore de genre ou de situation financière, il est particulièrement important de développer et d'encourager des activités qui vont dans le sens de la réconciliation au sein des populations. En outre, le système politique laisse la culture et la musique dans un état de déréliction, avec une stratégie culturelle floue et des subventions insuffisantes qui créent dans le pays un grand vide en termes de programmes et d'activités culturelles.

C'est pourquoi il est important d'effectuer un travail de recherche sur les possibilités, et les défis, que représente le développement de Jeunesses Musicales Bosnie-Herzégovine au sein du système politique actuel, tout comme il est crucial de proposer des recommandations concrètes pour l'évolution de l'organisation afin d'améliorer et de renforcer, un tant soit peu, la

position de la musique et de la culture dans le pays, et d'offrir aux jeunes davantage d'activités de qualité à travers lesquelles ils puissent développer à la fois leur propre caractère et le respect des autres.

Ce mémoire comporte plusieurs parties. La première partie expliquera l'importance de la musique pour l'émergence de valeurs démocratiques, puis examinera la situation présente (politique et économique) en Bosnie-Herzégovine, en ce qui concerne le développement culturel, la culture musicale, et les possibilités offertes aux organismes à but non lucratif actives dans le domaine de la culture. L'impact et l'influence de Jeunesses Musicales International et le fonctionnement de Jeunesses Musicales Yugoslavia feront l'objet d'un chapitre séparé, suivi par une analyse stratégique détaillée de l'association « akustikUm – Muzička omladina JMBH », dont nous avons choisi de faire une étude de cas mettant en évidence les incohérences politiques et les difficultés soulignées plus tôt, ainsi que le combat permanent que doivent mener les organisations à but non-lucratif en Bosnie-Herzégovine, et l'importance du développement d'une culture musicale, à travers les projets initiés par Jeunesses Musicales International, pour créer un réel changement.

Objectifs de la recherche et hypothèses

L'objectif de la présente recherche est de déterminer le potentiel de Jeunesses Musicales pour le développement de la culture musicale en Bosnie-Herzégovine, de situer l'association « akustikUm – Muzička omladina JMBH » dans le cycle socio-culturel du domaine musical, et enfin de proposer des stratégies pour son développement dans le climat politique qui prévaut actuellement en Bosnie-Herzégovine.

Le présent travail s'appuie sur une hypothèse principale et cinq hypothèses associées.

Hypothèse principale:

(H0) Jeunesses Musicales, de par sa mission, sa vision et ses objectifs, possède un potentiel important pour contribuer au développement de la culture musicale en Bosnie-Herzégovine, mais n'est pas soutenue par les instruments de politique culturelle à disposition.

Hypothèses associées:

(H1) L'association « akustikUm – Muzička omladina JMBH » contribue à l'éducation musicale informelle, tout en assurant la promotion de valeurs à la fois artistiques et démocratiques au sein de la culture musicale et du développement de la jeunesse.

(H2) La musique est un facteur important du développement culturel et de la promotion des valeurs démocratiques et du dialogue interculturel en Bosnie-Herzégovine.

(H3) Le système politique et législatif de Bosnie-Herzégovine ne soutient pas, et bien souvent décourage, le développement d'une institution ou organisation nationale opérationnelle dans le domaine de la musique et du développement de la jeunesse.

(H4) Les stratégies actuelles, ainsi que le *Plan d'action pour la mise en œuvre de la politique culturelle de Bosnie-Herzégovine*, n'offre pas d'instruments adéquats et ne propose aucune action pour le développement de la culture musicale.

(H5) En ce qui concerne le développement de la culture musicale auprès de la jeunesse de Bosnie-Herzégovine, des lois adéquates, ainsi que des mécanismes publics de financement, font défaut.

Analyse des résultats de la recherche et conclusion

Les problèmes soulevés correspondent aux hypothèses émises dans le cadre de notre méthodologie; les conclusions, fondées sur les résultats de la recherche effectuée, seront ainsi clairement organisées en fonction d'une série de problèmes.

Problème 1. La musique en tant qu'outil du développement culturel et social.

La musique est un produit de la société; c'est pourquoi il existent de nombreuses études qui mettent en lumière une grande variété de façons d'utiliser la musique pour influencer les gens. La musique peut en effet servir d'outil pour induire des attitudes positives, et il ne doit pas seulement s'agir de transmettre des connaissances, mais aussi d'instiller la compassion et le souci de soi et des autres, de se départir des préjugés et de reconnaître les différences culturelles, ce qui devrait amener une évolution, sur le plan personnel comme sur le plan social. Concrètement, cette évolution peut être accomplie à travers la production d'événements musicaux et l'animation, pour inciter les personnes à prendre une part active dans les activités musicales.

Problème 2. Un système politique et législatif marqué par la perplexité

Les problèmes au sein du système politique de Bosnie-Herzégovine remontent à la signature des accords de Dayton, en 1995, qui ont mis en place une structure d'autorité politique si fragmentée que les organes gouvernementaux continuent de pâtir d'un grand nombre de difficultés et d'incohérences, tant internes qu'externes, en matière de juridiction et de répartition des responsabilités entre les différents niveaux. Le pays est divisé en plusieurs composantes (la Fédération de Bosnie et Herzégovine avec 10 cantons, la République serbe de Bosnie et le district de Brčko), chacune gouvernée par ses propres autorités et bénéficiant d'une certaine autonomie sur son territoire, tandis qu'un organe gouvernemental central est censé se placer au-dessus d'elles. La complexité de la situation se voit bien dans le fait que ces différents niveaux de gouvernement se partagent différents niveaux de responsabilité, adoptent des lois différentes et entretiennent entre eux des relations qui ne sont pas harmonisées, au sein d'un système qui se révèle être une force répressive pour le développement général du pays.

Problème 3. Le caractère flou de la *Stratégie de politique culturelle de la Bosnie-Herzégovine*

Le développement culturel de la Bosnie-Herzégovine fait face à plusieurs obstacles, parmi lesquels il faut compter le problème d'une *Stratégie de politique culturelle de la Bosnie-Herzégovine* qui reste vague. Le premier jet (resté le seul à ce jour) de la *Stratégie de politique culturelle de la Bosnie-Herzégovine* a été publié en juillet 2008 par le Conseil des Ministres, mais ce document ne ressemble que de loin à un travail stratégique valide, dans la mesure où il prend la forme d'une compilation d'essais divers rédigés par des poètes, des écrivains, des metteurs en scène de théâtre, des traducteurs, des critiques, des historiens d'art, des sociologues et des professeurs de sciences sociales ou de sciences exactes, portant sur divers sujets relatifs à la culture en Bosnie-Herzégovine. Il ne fait mention d'aucun instrument de politique culturelle, ni d'aucune action stratégique qui soit actuellement mise en œuvre ou doive l'être à l'avenir.

Problème 4. La situation défavorable de la culture et de la musique en Bosnie-Herzégovine

En Bosnie-Herzégovine, la culture est entre les mains de 14 ministères différents, qui s'en partagent la responsabilité et représentent différents niveaux d'autorité en ce qui concerne les questions culturelles. Chacun de ces niveaux gère des programmes différents, et possèdent

différents moyens de financement pour la culture et les arts, sans que la coordination entre eux atteigne un niveau satisfaisant, puisque chaque niveau de gouvernement possède sa propre autorité dans le champ culturel. De ce fait, le développement culturel du pays rencontre différents obstacles, qui tiennent à la complexité du système politique, au manque de coopération entre les différents niveaux de gouvernement, à la faiblesse des subventions pour les programmes artistiques et culturels (qui s'échelonnent entre 0,10% et 0,37% du budget total, selon le niveau de gouvernement), au caractère flou et inapplicable de la stratégie de développement culturel, et à l'absence de mise en oeuvre des activités prévues par le *Plan d'action pour la mise en oeuvre de la stratégie culturelle de Bosnie-Herzégovine*.

Problème 5. L'association « akustikUm – Muzička omladina JMBH » et sa capacité à devenir la branche nationale de Jeunesses Musicales pour la Bosnie-Herzégovine

L'association « akustikUm – Muzička omladina JMBH » est une organisation à but non lucratif qui a pour objectif d'encourager les jeunes, quelles que soient leurs origines culturelles ou ethniques, à développer leurs talents musicaux et sociaux en s'impliquant dans des ateliers de musique, des performances publiques, et des programmes d'échange à destination de la jeunesse. Depuis 2010, akustikUm développe des programmes et des projets qui s'attachent à faire tomber les barrières sociales entre jeunes, indépendamment de la façon dont ces barrières ont pu être mises en place; ce qui atteste de l'importance de son travail, et met en lumière les raisons qui la poussent à vouloir évoluer en Jeunesses Musicales Bosnie-Herzégovine. L'organisation est devenue un représentant officiel de Jeunesses Musicales pour la Bosnie-Herzégovine en 2012, et a rencontré depuis de grandes difficultés à tenir ce positionnement, qui implique de couvrir l'ensemble de la Bosnie-Herzégovine, au regard de la complexité du système politique actuel, et en raison du fait que ce système fragmenté ne permet guère l'existence d'une institution ou organisation, quelle qu'elle soit, sur le plan national. En tout état de cause, pour pouvoir développer l'organisation à l'intérieur des frontières de la Bosnie-Herzégovine, akustikUm devra se résoudre à mettre en oeuvre des changements stratégiques orientés vers le renforcement des capacités, la mise en réseau, le lobbying, le positionnement, la commercialisation des activités et la diversification des ressources.

Problème 6. Jeunesses Musicales Bosnie-Herzégovine et le développement de la culture musicale en Bosnie-Herzégovine

Il ne fait aucun doute que le développement de la culture musicale soit un prérequis pour le développement culturel et social, dans un sens plus large, de la Bosnie-Herzégovine. En outre, le potentiel de la musique pour la facilitation du dialogue interculturel devrait être exploité. Afin de développer la culture musicale en Bosnie-Herzégovine, le besoin se fait sentir de mettre en place un réseau d'institutions, d'organismes à but non lucratifs, mais aussi de membres du secteur privé et d'individus travaillant dans le domaine de la culture musicale, sous l'égide de Jeunesses Musicales qui assurerait la coordination de ce réseau entièrement voué au développement musical à l'échelle nationale, dépassant ainsi la fragmentation du système politique du pays.

Recommandations pour akustikUm

Les principales recommandations pour akustikUm concernent les stratégies de renforcement des capacités, de mise en réseau, de lobbying, de positionnement, de commercialisation des activités et de diversification des ressources, que nous présentons sous la forme d'un tableau stratégique, en nous appuyant sur l'analyse stratégique de l'organisation. Ces stratégies permettront à l'association d'évoluer pour devenir la branche nationale de Jeunesses Musicales pour la Bosnie-Herzégovine, et de maintenir ce positionnement au sein de l'environnement social, culturel et politique de la Bosnie-Herzégovine. Nous pouvons toutefois ajouter des recommandations supplémentaires pour akustikUm, visant pour l'organisation à gagner en reconnaissance et à ouvrir de nouvelles possibilités opérationnelles, qui impliqueraient d'obtenir l'assentiment des Ministères de l'éducation pour mettre en œuvre différents projets dans le cadre des activités parascolaires, de s'assurer l'accord du Ministère de la justice de Bosnie-Herzégovine pour pouvoir utiliser l'expression « Bosnie-Herzégovine » dans le nom officiel de l'association, de déclarer akustikUm en tant qu'organisme d'intérêt public afin de bénéficier de réductions d'impôts, d'effectuer des demandes de financement pour le développement de réseaux culturels auprès du ministère fédéral de la culture et des sports en Bosnie-Herzégovine, et enfin de créer une toute nouvelles association des Jeunesses Musicales, qui serait officiellement enregistrée en tant que réseau regroupant plusieurs autres organisations en Bosnie-Herzégovine.

Conclusion

Pour conclure ce mémoire de maîtrise, on peut rappeler l'importance des Jeunesses Musicales pour la Bosnie-Herzégovine, et les nombreux bénéfices que cette organisation pourrait apporter si elle était développée de façon adéquate dans le pays. Jeunesses Musicales pourrait en effet promouvoir tous les genres musicaux, améliorer et faciliter la mobilité des jeunes, et des jeunes musiciens en particulier, à l'intérieur comme à l'extérieur des frontières de la Bosnie-Herzégovine, promouvoir les jeunes artistes, faciliter l'émergence et la production de projets musicaux, faciliter la levée de fonds pour les activités musicales, proposer une base de données des intervenants dans le domaine musical, rehausser le niveau qualitatif des programmes musicaux et des compétitions, permettre l'inclusion sociale des groupes marginalisés, développer les publics, promouvoir et assurer une éducation musicale formelle et informelle, permettre le développement professionnel dans le domaine musical, renforcer la coopération culturelle internationale, promouvoir la musique bosnienne à l'intérieur et à l'extérieur des frontières de la Bosnie-Herzégovine, et contribuer à renvoyer au monde une image positive de la Bosnie-Herzégovine.

Introduction

Music can be shaped into a useful tool for achieving cultural development, democracy and intercultural dialogue in any country through shaping instruments which will enable its usage. Instead of using this tool to achieve reconciliation, mobility and inter-ethnic dialogue in a country, culturally and ethnically divided as Bosnia and Herzegovina, it is an opportunity this country is continuously neglecting to exploit because of its inadequate cultural policy and inertness of the decision-makers.

Apart from explaining the importance of music in creating democratic values, this thesis will reflect on the current political and economic situation in Bosnia and Herzegovina regarding cultural development, musical culture and possibilities of nonprofit organizations working in the field of culture. Impact and influence of Jeunesses Musicales International and functioning of Jeunesses Musicales Yugoslavia will be described, followed by a detailed strategic analysis of Association “akustikUm – Muzička omladina JMBH”, which was taken as a case study in order to prove the political inconsistencies and difficulties stated earlier in the work, struggles of nonprofit organizations in Bosnia and Herzegovina and importance of developing musical culture through projects of Jeunesses Musicales International in order to create an impact.

As akustikUm gained its title of a formal representative of Jeunesses Musicales for Bosnia and Herzegovina in 2012, research will be based on the years 2012, 2013 and 2014. However, during the work on this thesis, final budgetary reports from government authorities for the year 2014 had not been made public, therefore could not be examined and included in this thesis. Association “akustikUm – Muzička omladina JMBH” is situated in Tuzla, subjecting the area of Tuzla City and Tuzla Canton to investigation as levels of local authorities.

This thesis will give concrete and quantitative information about cultural development and musical culture in Bosnia and Herzegovina, and include strategy recommendations for the development of Association “akustikUm – Muzička omladina JMBH” as a Jeunesses Musicales member state.

1. Research outline and methodology

1.1. Research aims and goals

The aim of the research is to investigate the potential of Jeunesses Musicales for development of musical culture in Bosnia and Herzegovina, to position Association “akustikUm – Muzička omladina JMBH” in the socio-cultural cycle in the music field and propose strategies for its development in the current political climate of Bosnia and Herzegovina.

Research goal will be achieved through a combination of methods:

1. **Desk research** which will primarily provide a broad theoretical framework about the influence of music, music as a tool for enabling intercultural dialogue, musical culture in Bosnia and Herzegovina (problems and challenges detected in the political system of Bosnia and Herzegovina and relevant ministries of culture in Bosnia and Herzegovina through gathering available reports on budget execution for culture; gathering available laws and documents on culture in Bosnia and Herzegovina; gathering public results from government calls for cultural projects which are available online; mapping different institutions and organizations working in the music scene based on available resources), Jeunesses Musicales International and Jeunesses Musicales Yugoslavia while gathered information about the musical scene and political system in Bosnia and Herzegovina will prove to be significant for Findings and results which are generated through a case study. Desk research will also be based on different reports and internal documents of Jeunesses Musicales International and Association “akustikUm – Muzička omladina JMBH”.
2. **Case study** investigates a phenomenon within its real-life context. In the case of this thesis, the aim is to analyze the current situation of Jeunesses Musicales Bosnia and Herzegovina (Association “akustikum – Muzička omladina JMBH”) and its potential for development and influence on the overall cultural development of the country. Case study will be analyzed through the form of strategic analysis which will use information generated through desk research and interpret them.
3. **Field research** based on semi-structured interviews with ministers of culture on different levels in Bosnia and Herzegovina, leaders of cultural organizations and

experts on the subject and structured interviews with volunteers in the cultural organization.

Considering the stated aims, main research questions and supporting question of the thesis are generated. Research questions of the thesis are:

Question 1: What problems is Association “akustikUm – Muzička omladina JMBH” facing when it comes to operating on national level?

1.1. What are the internal problems Association “akustikUm – Muzička omladina JMBH” is facing in its existence?

1.2. What are the problems that nonprofit organizations involved with music and culture are facing when it comes to operating under the cultural policy of Bosnia and Herzegovina?

Question 2: What is the position of Association “akustikUm – Muzička omladina JMBH” in the socio-cultural cycle of musical culture?

2.1. What should be the position of Jeunesses Musicales Bosnia and Herzegovina in the socio-cultural cycle of musical culture?

Question 3: How successful is the implementation of mission, vision and goals of Jeunesses Musicales through Association “akustikUm – Muzička omladina JMBH”?

3.1. What steps can Association “akustikUm – Muzička omladina JMBH” undertake in order to more successfully position itself in the current cultural climate of Bosnia and Herzegovina?

Question 4: Can Association “akustikUm – Muzička omladina JMBH” function as a coordinating organization for a network of different music nonprofit organizations, institutions, private sector and individuals functioning in different parts of Bosnia and Herzegovina?

Question 5: How important is the development of Jeunesses Musicales Bosnia and Herzegovina?

5.1. How successful is Jeunesses Musicales International in implementing its mission, vision and goals as an umbrella organization?

Question 6: How suitable is the *Strategy of Cultural Policy* for development of musical culture in Bosnia and Herzegovina?

6.1. How efficient is the *Action Plan for the Implementation of the Strategy of Cultural Policy* (2011 – 2014) in Bosnia and Herzegovina?

6.2. How clear is the division of tasks and cooperation between different state levels in Bosnia and Herzegovina?

6.3. Where are the gaps when it comes to laws on development of musical culture?

6.4. How are different state levels fostering musical culture in Bosnia and Herzegovina?

6.5. What cultural policy instruments does Bosnia and Herzegovina use for developing musical culture?

The thesis involves one main hypothesis and five supporting hypotheses.

Hypothesis

(H0) Jeunesses Musicales with its mission, vision and goals has a significant potential to contribute to development of musical culture in Bosnia and Herzegovina, but is not supported by available cultural policy instruments.

Supporting Hypotheses

(H1) Association “akustikUm – Muzička omladina JMBH” contributes to informal music education, while promoting both artistic and democratic values in musical culture and youth development.

(H2) Music is an important factor for cultural development, promoting democratic values and intercultural dialogue in Bosnia and Herzegovina.

(H3) Political and legislative system of Bosnia and Herzegovina does not support and often discourages the development of an operative national institution or organization in the field of music and youth development.

(H4) Current strategies and *Action Plan for the Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina* do not provide adequate tools and do not propose action for development of musical culture.

(H5) There is a lack of adequate laws and public funding systems considering the development of musical culture for youth in Bosnia and Herzegovina.

1.2. Data sources

As one of the most important and vital aspects of research, data needs to be collected and interpreted in order to test the hypotheses. This thesis will use both primary and secondary data sources and will base conclusions on the data gathered and assessed.

Primary data sources:

- Semi-structured interviews with the mayor of Tuzla City, Jasmin Imamović, former minister of education, science, culture and sports in Tuzla Canton, Mirsada Begović, deputy minister for culture, Predrag Mitrović and deputy minister for youth sector, Adis Salkić in the Federal Ministry of Culture and Sport, deputy minister at the Ministry of Justice, Sadeta Škaljić, deputy minister Biljana Čamur Veselinović for science and culture in Ministry of Civil Affairs of Bosnia and Herzegovina, dean of Music Academy in Sarajevo Ivan Čavlović, secretary general of Association “akustikUm – Muzička omladina JMBH” Nedim Tinjić and secretary general of Jeunesses Musicales International Blaško Smilevski
- Structured interviews with volunteers and members of the managing board of akustikUm: Irina Hajdukov, Eldar Zubčević, Azir Mustafić and Mirza Alibegović

Secondary data sources:

- Content analysis of literature and case studies about the importance of music for cultural development, democratic values and intercultural dialogue
- Content analysis of reports budget execution of Institutions of Bosnia and Herzegovina, Federation of Bosnia and Herzegovina, Republic of Srpska, Brčko District, Tuzla Canton and ministries responsible for culture on all levels of government
- Content analysis of *Strategy of Cultural Policy of Bosnia and Herzegovina* and *Action Plan for the Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina*
- Content analysis of annual reports from Association “akustikUm – Muzička omladina JMBH” and Jeunesses Musicales International
- Content analysis of financial reports, project proposals, statute, project evaluations of Association “akustikUm – Muzička omladina JMBH”

- Content analysis of laws on culture in Bosnia and Herzegovina
- Secondary analysis of the document: *Gap analysis of cultural legislation in Bosnia and Herzegovina* (Antolović, J. - *GAP analiza zakonodavstva Bosne i Hercegovine u području kulture*)
- Conceptual and relational content analysis of websites and internet portals containing quantitative and qualitative information about political system of Bosnia and Herzegovina, public calls for cultural projects in Bosnia and Herzegovina, Agencies for statistics, Ministries responsible for the cultural development of Bosnia and Herzegovina and nonprofit organizations, institutions, private sector and individuals that create the music scene of Bosnia and Herzegovina

1.3. Research design and tools

In order to support the main hypothesis, a combination of case study design and cross-sectional design will be used.

Case study design - As this master thesis is dealing with musical culture and the importance of Jeunesses Musicales for development of musical culture of Bosnia and Herzegovina, it is only logical that the organization which serves as a formal representative of Jeunesses Musicales Bosnia and Herzegovina is chosen as a case study. This quantitative and qualitative research approach will be formulated as a strategic analysis of the Association “akustikUm – Muzička omladina JMBH”.

Cross-sectional design – A cross-sectional design of research will provide answers about the music scene in Bosnia and Herzegovina and will involve interviews, questionnaires and secondary analysis of data in order to draw conclusions on the current state in the music scene of Bosnia and Herzegovina.

An important part of thesis used to investigate the cultural scene of Bosnia and Herzegovina is **field research using semi-structured interviews** as a flexible method in discovering the stands and views of important stakeholders in the field of culture in Bosnia and Herzegovina as well as **structured interviews** in order to investigate concrete aspects of organizational development of akustikUm.

Concrete and practical recommendations for improvement and development of Jeunesses Musicales Bosnia and Herzegovina in the current socio-political climate will be given as part of the strategic analysis in the case study of Association “akustikUm – Muzička omladina JMBH”.

1.4. Research sample

Interviewees of the research can be divided into three groups. First group are authorities and decision-makers influencing the path of cultural development in Bosnia and Herzegovina. This group is consisted out of six government officials on four different levels of government. Second group are the experts and cultural practitioners in the nonprofit and music sector consisting out of dean of Music Academy of Sarajevo, secretary general of akustikUm and secretary general of Jeunesses Musicales International.

Third group are volunteers engaged in the work of the Association “akustikUm – Muzička omladina JMBH” whose insight was important in order to depict the functioning and level of development of the organization.

The complete list of participating interviewees can be found below.

Government authorities:

- Jasmin Imamović, mayor of Tuzla City
- Mirsada Begović, former minister of education, science, culture and sports in Tuzla Canton
- Predrag Mitrović, deputy minister for culture in the Federal Ministry of Culture and Sport
- Adis Salkić, deputy minister for youth sector, in the Federal Ministry of Culture and Sport
- Sadeta Škaljić, deputy minister at the Ministry of Justice
- Biljana Čamur Veselinović, deputy minister for science and culture in Ministry of Civil Affairs of Bosnia and Herzegovina

Experts and cultural practitioners:

- Ivan Čavlović, dean of Music Academy in Sarajevo
- Nedim Tinjić, secretary general of Association “akustikUm – Muzička omladina JMBH”
- Blaško Smilevski, secretary general of Jeunesses Musicales International

Volunteers at Association “akustikUm – Muzička omladina JMBH”:

- Irina Hajdukov, member of the managing board of akustikUm
- Azir Mustafić, member of the managing board of akustikUm
- Eldar Zubčević, member of the managing board of akustikUm
- Mirza Alibegović, member of the managing board of akustikUm

2. Theoretical framework and empirical context

2.1. Music and society: power and influence

Music is a product of society and cannot be detached from it or contemplated as a separate metaphysical world. Even if it often represents the result of a creative process of one man, composer, it is a result of various social circumstances and designed for human ears, attesting that it is intended for encouraging human communication and relationships (Blacking, 1973, p. 12). Composers acquire characteristics of style by listening to music from the past and present and by using different aspects of human realities and emotions in order to musically organize social experience (Finkelstein, 1947, p. 29).

While observing Venda tribes in Zambia, John Blacking (1973) stated: “The Venda taught me that music can never be a thing in itself, and that *all* music is folk music, in the sense that music cannot be transmitted or have meaning without associations between people.” (p. x)

If music does serve as a representative of different human experiences, its performance can assist in channeling human thoughts, feelings and reactions (Blacking, 1973, p. 72). While

trying to comprehend the power of music in channeling human actions, several questions emerge: How can every human being understand the language of music and act on wanted instructions? Do they accomplish that with the sense of hearing or sense of musicality? What makes a human being musical?

The society functions on contradictive postulates between theory and practice when it comes to musicality of human beings. In theory, a human being is musical only if his or her musical competence can fulfill the criteria which are based on artistic excellence and set by elitist environment. Carl Seashore's *Measures of Musical Talents* were the first standardized tests of musical ability published in 1919, and although they have been criticized and refined over the years, testing procedures have not been radically changed (Blacking, 1973, p. 6). Mentioned tests can be regarded as basis for discrimination and division between people while two new categories of people emerge: musical and unmusical. This elitist approach serves as a weapon of acquiring prestige, status and prominence for which the majority must be made unmusical. As this contradicts the utilization of music as a cultural and social tool, at the same time, it contradicts the situation in practice. Music is played in different social circumstances (restaurants, theatres, airports, between films, radio and television) in order to stimulate different states of mind.

“My” society claims that only a limited number of people are musical, and yet it behaves as if all people possessed the basic capacity without which no musical tradition can exist—the capacity to listen to and distinguish patterns of sound. The makers of most films and television serials hope to appeal to large and varied audiences; and so, when they add incidental music to the dialogue and action, they implicitly assume that audiences can discern its patterns and respond to its emotional appeal, and that they will hear and understand it in the ways that its composer intended. They assume that music is a form of communication, and that in a common cultural context specific musical sequences can evoke feelings that are fearful, apprehensive, passionate, patriotic, religious, spooky, and so on. The film makers may not be aware of the grounds for their assumptions; but we can be sure that, if experience had proved them wrong, they would have rejected all incidental and mood music as unnecessary. (Blacking, 1973, p. 8)

The notion of musicality that encompasses a certain group of human beings contests all stated marketing and artistic efforts. Practice proves that musicality is not a merit reserved for elite but a tool used and understood by the society in everyday life. Musicality of a human being

can no longer be questioned or limited to musical tests as there are numerate examples of music achieving to channel people's attitudes and reactions. In his book, *This is Your Brain on Music: The Science of a Human Obsession* (2007), author Daniel J. Levitin explains the ability of music to affect our emotions:

Composers imbue music with emotion by knowing what our expectations are and then very deliberately controlling when those expectations will be met, and when they won't. The thrills, the chills, and tears we experience from music are the result of having our expectations artfully manipulated by a skilled composer and the musicians who interpret that music.” (p. 111)

While explaining the power of music in influencing our emotions, Levitin also refers to a clear use of music in manipulation. Forms of manipulation through music are not an ephemeral trend but a tenacious science developed and perfected over time. Studies have shown that music was used for numerous different means. Among the most familiar uses of music as a manipulative tool is found in advertising. Other uses include a wide span of diverse means, from torture in concentration camps, through prisons that used music and sound to disorientate prisoners on the run because merely one correctly pitched sound would disrupt their sense of balance and physical coordination, up until the use of music in factories in order to enhance productivity (Farberman & Nadera, n.d., p. 5-13). In an article about the use of music in factories, author Keith Jones examines numerous studies. The earliest study which was scientifically testable was the experiment done by Wyatt and Langdon in 1937. It illustrates a twenty-four week experiment conducted on twelve British factories. Various forms of dance music were played to factory women working the assembly line. Two researchers were able to justify their hypothesis that the effect of music is primarily psychological stimulation which alleviated awareness of monotonous condition without distracting visual and cognitive attention. According to their research, listening to music increased product output between 6.2% and 11.3% (Keith, 2005, p.723-44).

After scientifically proving the effectiveness of music in influencing emotions and stimulating actions, the possibility of its usage as a tool for manipulation is even more probable. Although manipulation is considered as a skillful management or influence mainly in an unfair manner, authors Farberman and Nadera added another definition of manipulation which describes it as “the act of adapting or changing in order to suit one's purpose or advantage” (p. 1). In addition to the definition they explained that “many forms of therapy employ the practice of

manipulation to improve the mental state of a patient, to influence their thoughts and behaviors in order to fit the norm” (p. 1).

In addition to these conclusions, John Blacking (1987) stated: “Music education should not just be about imparting knowledge, but also about instilling compassion and care for self and others. It should involve discarding prejudice while recognizing cultural difference, and thus personal and social transformation.” (p. 131)

Undoubtedly, music can serve as a valuable tool in developing esteem toward others and forming behavior based on respect within a society.

2.2. Music and social development: achieving intercultural dialogue

Considering this positive approach to personal development and proved influence of music on one’s mental state, it can be hypothesized that music can be used to encourage positive changes in the society as well. As a product of society, it can facilitate human communication and interaction which can result in improving the quality of life in the community. Acting as a tool for cultural development, music can also be regarded as a powerful advocate of intercultural dialogue. This can be achieved by producing musical events and providing an imaginative space for the dialogue to take place.

Charles Taylor seems to allude to a similar approach by stating that the dialogue that takes place must be “an encounter between mutually decentered agents involved in a transformative event [...] more like a game or a dance [...] a view in which humans are [...] on a journey toward broader horizons (possibly toward metanoia or change of heart)” (as cited in Dallmayr, 2002, p. 45 - 46).

Studies have shown that shared musical experiences through musical events can generate strong emotions and an increasing number of cross-cultural musical projects would seem to indicate that people are seeking this shared experience in order to achieve a better understanding (McKimm-Vorderwinkler, 2010).

Jürgen Habermas, in his essay *Postmetaphysical Thinking* finds that intersubjective understanding is the only alternative in order to avoid conflict, whereby the counterparts not only recognize but also respect their differences. In order to achieve this, a communicative community of free and equal participants must be generated. His idea focuses on the

symmetry of dialogue partners, on their willingness to learn and change their perspectives, freed from coercion (as stated in McKimm-Vorderwinkler, 2010, p. 7). It seems obvious that such a democratic space needs to be artificially created in order for this dialogue to be successful.

Jim Jordan's description of a literary and musical event that took place at a conference held at the Goethe Institut in London in 1997, which had been organized in order to present the work of two representatives of immigrant literature in Germany, shows the intensity of experience in terms of intercultural dialogue, created by artistic performance (as stated in McKimm-Vorderwinkler, 2010, p. 10).

The performance [...] challenged fundamental assumptions about fixed identities [...]. Its purpose was to give the audience a taste of how it might feel to live in a society where assumptions of superiority or inferiority played no role in cultural interchange. [...] perhaps [...] the recognition of the transitory and changing nature of society and the willingness to adapt to that change – in fact is the destination. The 'way' is therefore to release oneself from the shackles of one's own culture, to find a meeting place with other cultures free of assumptions and 'rationality'; a space where other cultures can simply be, where words flow into music, where one ceases to notice where one language begins and another ends, as if this was the most natural thing in the world; moving into a space of *Akzeptanz*, rather than existing as a representative of one culture in order to consume another. (as cited in McKimm-Vorderwinkler, 2010, p. 11)

Aided by literature and music, Jordan's words are coherent with Habermas' idea of intercultural dialogue, in which the participants seem to have been transported into a space based on symmetry and empathic understanding.

Another case study which ascribes music merit for fostering and promoting intercultural dialogue is the West-Eastern Divan Orchestra founded in 1999 by a Jewish pianist and conductor Daniel Barenboim and Palestinian literary scholar Edward Said, with the aim of enabling dialogue between cultures in the Middle East. The orchestra is composed of young musicians from Israel, Palestine and other Arab countries, such as Syria, Lebanon, Jordan and Egypt.

In his book, *Everything is Connected: The Power of Music* (2008), Barenboim describes the transformative effect of the experience for members of the orchestra:

With excitement we witnessed what happened when an Arab musician shared a music stand with an Israeli musician, both trying to play the same note with the same dynamic, the same stroke of the bow, the same sound, the same expression. [...] once the young musicians agreed on how to play even one note together they would not be able look at each other in the same way again. If, in music, they were able to carry on a dialogue by playing simultaneously, then ordinary verbal dialogue [...] would become considerably easier (p. 66).

Again, it becomes evident how this musical endeavor also complies with the conditions for creating an empathic surrounding in Habermas' ideal communicational model. Symmetric communication is created by accepting the other as an equal partner in dialogue, which enables participants of the dialogue to culturally develop by learning and gaining new insights from the other's information and perspectives.

The West-Eastern Divan Orchestra is, of course, unable to bring about peace. It can, however, create the conditions for understanding without which it is impossible even to speak of peace. It has the potential to awaken the curiosity of each individual to listen to the narrative of the other and to inspire the courage necessary to hear what one would prefer not to. Then, having heard the unspeakable, it may become possible at the very least to accept the legitimacy of the other's point of view. (Barenboim, 2008, p. 73-74)

By engaging in this deliberative space created through the communicative power of music, audience becomes engaged in it as well and by becoming a part of the same, more equal musical public space, they are freed from diverging social and cultural constraints (McKimm-Vorderwinkler, 2010, p. 16).

The power of music and its possibility to influence human beings, whether it is used for positive or negative purposes, has been proven. After discovering the potential music possesses in changing the attitudes of individuals and influencing positive change in the society, one can only assume the magnitude of its necessity in Bosnia and Herzegovina.

2.3. Youth in music and arts studies

Various studies have shown that youth involvement in musical and artistic programs results in positive approach to education, moral development, self-confidence which significantly foster interactions between young people and promote a democratic approach in social relations.

National Education Longitudinal Survey (NELS), conducted between 1988 and 1994, revealed that involvement in arts based youth organizations led to an intensity of certain characteristics among the young participants including motivation, persistence, critical analysis and planning. The survey also concluded that youth involved in arts programs are:

- 25% more likely to report feeling satisfied with themselves
- 31% more likely to say that they plan to continue education after high school
- eight times more likely to receive a community service award
- four and a half times more likely to win an award for writing an essay or poem
- three times more likely to win an award for school attendance
- twice as likely to win an award for academic achievement
- four times more likely to participate in a science or math fair
- 23% more likely to say they can do things as well as most other people can
- 23% more likely to feel they can make plans and successfully work from them

...than students in the national sample. The NELS study concluded that arts projects promote cognitive, linguistic, social and managerial capacities. (Heath & Soep, 1998, p. 9-32)

In Norway, a very high correlation was found between positive self-image and self-esteem and the study of music. Case studies of Israeli youth at risk showed that overcoming challenging musical tasks in creative ensembles led to increased self-esteem, openness to reflection, leading to increased esteem for others and increased openness to more challenging tasks. Self-respect is a necessary first stage to moral development, and a platform for development of reasonableness and moral judgment. Students of music and arts generally have more confidence, both personally and in their studies. (Horenstein, 8:2010, p. 37)

Other studies have indicated arts' potential to nurture esteem for others. The ability to listen inwardly ("pnimiyut") and then actively to music may be a crucial bridge to the

ability to hear and communicate with others. Broadening cultural exposure may also lead not only to more worldly students, but more sensitive and compassionate individuals (as stated in Horenstein, 8:2010, p. 37).

Noted education expert Professor Eliot Eisner of Stanford University also investigated the possibility of developing esteem for others through arts. In an article for Kappa Delta Pi Journal he stated that “work in the arts requires that children learn how to pay attention to relationships.” (as cited in Horenstein, 8:2010, p. 37).

Learning how to pay attention to relationships is easily implemented through musical programs. Many studies of youth in music indicated that individuals with strong learned rhythmic ability not only have greater attention spans, but also are able to consciously stop their own patterns, so as not to interfere with patterns of others (Horenstein, 8:2010, p. 46).

According to quantitative and qualitative data sources, it can be concluded that music and arts, not only contribute to intellectual and moral development of young people as individuals, but undisputedly enable them to foster social relations among each other resulting in creation of a healthier community in general.

2.4. Culture and arts in Bosnia and Herzegovina

When it comes to Bosnia and Herzegovina, Charles Landry stated that “there is no country in Europe in which cultural policy is more important. Culture is at the same time the source of the problem, and the solution to the problem. Cultural disputes are used to divide the country. Still, culture could once again unite the people through the initiation of cultural programs and activities concerning the development of mutual understanding.” (as cited in Dragičević-Šešić & Dragojević, 2004, p. 15).

Despite the fact that since 2008, Bosnia and Herzegovina possesses a cultural policy strategic document that should direct and facilitate emergence and growth of cultural programs and activities, the development that occurred after its creation can be characterized as insignificant.

Cultural development faces several obstacles in Bosnia and Herzegovina, from complex political system, through lack of cooperation between different levels of government, inapplicable and vague strategy of cultural policy to small subsidies for cultural and artistic programs.

2.4.1. Strategy of Cultural Policy of Bosnia and Herzegovina

Cultural policy of Bosnia and Herzegovina is vaguely defined to that extent that it is very difficult to speak about its purpose and use. First and only draft of the *Strategy of Cultural Policy of Bosnia and Herzegovina* was published in July 2008, by the Council of Ministers.

Strategy has little resemblance to a valid strategic document used to guide the path of cultural development in a country. It is formulated as a compilation of essays on different themes regarding culture in Bosnia and Herzegovina, written by 15 different authors. It can neither be characterized as scientific work as there is a small amount of basic research and statistical data presented and gathered to support different hypotheses stated. Among the authors of the *Strategy*, different occupations can be found, such as: theatre directors, poets, writers, translators, critics, art historians, sociologists and professors in different fields of social and exact sciences. Although the compilation of essays does not provide more than an overview of general terms important for cultural development, of higher importance for a country such as Bosnia and Herzegovina, is that these authors have met the policy of respect for national minorities, as the number 15 is reached with 5 Bosnians, 5 Serbians, 4 Croats and 1 representative of the Jewish community.

Furthermore, statistical data presented as annex to the strategy is outdated, covering the period from 2001 to 2006. Further research shows that this data was the last research of culture in Bosnia and Herzegovina done by Agency for statistics Bosnia and Herzegovina in the period of creating and publishing the *Strategy*; statistical data used was published in April 2008, while *Strategy of Cultural Policy of Bosnia and Herzegovina* was published in July 2008 (www.bhas.ba/tematskibilteni/2008-kultura-umjetnost-bh.pdf, June, 25th 2015).

Strategic goals that are presented in the *Strategy* only indicate what needs to be done at some point in the future in order to change the current transitional situation for the better, but do not suggest specific instruments for these goals to be achieved. *Strategy* does not formulate any of cultural policy instruments, nor does it articulate instruments being used at that time. Wishful thinking presented in the *Strategy* is also indicated in tense Conditional I Simple, which clearly demonstrates the degree of abstract on considering future actions that would make a positive change in culture legislative and its concrete realization.

However, if the *Strategy of Cultural Policy of Bosnia and Herzegovina* is perceived as a general framework of cultural development in a decentralized political system, in order for lower levels of government to form their own strategic documents which will ensure a

democratic approach to practical development, the notions in the *Strategy* can be described as reasonable and well-structured, but not operative. Hitherto, these attempts have been made in Republic of Srpska (entity level) for the period 2010 – 2015, and Zenica-Doboj Canton (canton in Federation of Bosnia and Herzegovina) for the period 2014 - 2020.

Despite the vagueness of the Strategy, some actions on state level have also been made in order to clearly define steps towards achieving some general goals. *Action Plan for the Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina* has been created for the period from 2011 to 2014. Still, deeper analysis of the context in which this plan emerged shows that this document was the result of one goal of the Improving Cultural Understanding in Bosnia and Herzegovina program, funded by Millennium Development Goal Achievement Fund (www.mdgfund.org/node/787, June, 25th 2015). With UNDP, UNESCO and UNICEF as participating UN agencies and a budget of \$8 000 000, it was important to develop a clear and well-formulated action plan which will be implemented through these 4 years. However, after the budget from MDG fund had been spent and 4-year period of the action plan has ended, it is obvious that it was created in order to present any kind of outputs. Some of the activities from the *Action Plan* such as establishment of cultural council on every level of government, improvement of ministries' web pages, creating databases of projects subsidized by ministries, creating a cultural policy profile of Bosnia and Herzegovina on compendium of cultural policies web page have still not been implemented. Furthermore, activities are defined in an unclear and pretentious manner. Concrete steps for their implementation are not defined; almost all activities are implemented by all ministries of culture on every government level, activities have no precise timetable of implementation nor did ministries on every level create their own concrete action plan for implementation, guided by this general plan on state level.

Listed facts about the action plan recall to the problem of responsibility of government bodies on different levels. As *Strategy of Cultural Policy of Bosnia and Herzegovina* admits: "In the previous period, cultural sector in Bosnia and Herzegovina has been considerably marginalized, compared to other sectors." (p. 4)

Inertness of decision-makers still contributes to the cultural scarcity in the country and elucidates problems cultural organizations, institutions and workers face while producing programs for different communities.

2.4.2. Subsidies for culture and arts

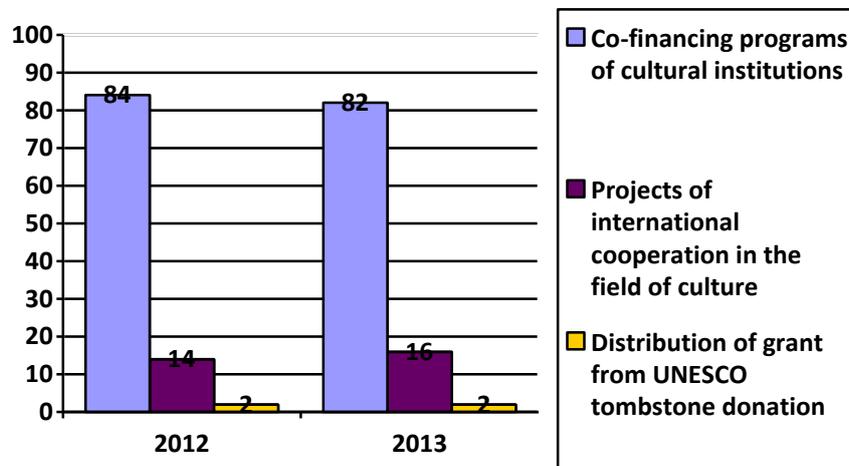
There is an obvious problem with the political system of Bosnia and Herzegovina which started with the signing of Dayton agreement in 1995. This agreement created such a fragmented structure of political authorities that even 20 years after its creation, government bodies suffer from many internal and external difficulties and inconsistencies when it comes to jurisdiction and responsibility between different levels of state. This directly affects the state of culture in Bosnia and Herzegovina.

As the country is divided into several parts (Federation of Bosnia and Herzegovina with 10 cantons, Republic of Srpska and Brčko District) out of which each part is governed by own authorities, culture is in the hands of fourteen ministries of culture. Complexity of the situation is visible in the fact that these ministries share different levels of responsibilities for culture (“Schematic view of government”, 2012). Fourteen ministries represent different levels of authority in the following manner: Ministry of Civil Affairs – state level, Federal Ministry of Culture and Sports – entity level (Federation of Bosnia and Herzegovina), Ministry of Education and Culture – entity level (Republic of Srpska), Department of Economic Development, Sport and Culture –Brčko District and ten ministries of culture in ten cantons of Federation of Bosnia and Herzegovina. Each of these levels have different programs and means for subsidizing culture and arts which are not sufficiently coordinated because they each have their own autonomy concerning this field.

On state level, Department of Science and Culture of Ministry of Civil Affairs is responsible for implementing tasks and discharging duties within the competence of Bosnia and Herzegovina as well as defining basic principles, harmonizing plans of entity bodies and defining strategy in the field of culture (www.mcp.gov.ba, June, 26th 2015).

When it comes to state subsidies for culture and arts in the period of 2012 and 2013, an increase of 61 244KM (~31 407€) of expenditure is evident. From the overall state expenses in 2012 which accumulated to the amount of 890 299 753KM (~456 563 975€), a sum of 2 852 714KM (~1 462 930€) was allocated for culture and arts which presents the percentage of 0,32%. These 0,32% were distributed only through grants for: co-financing programs of cultural institutions in Bosnia and Herzegovina, projects of international cooperation in the field of culture and distributing grant from UNESCO tombstone donation (shown in a graph below). State is not a founder of cultural institutions and therefore it does not subsidize them

on a national level, but gives financial support only through their programs (“Report on Realization of the Budget of Institutions”, 2013).



Graph shows the percentage of state subsidies for listed items in the years 2012 and 2013 and can attest to the fact that although state does not directly subsidize cultural institutions, over 80% of the yearly budget is spent on financing their programs which leaves less than 20% of funds for nonprofit organizations in the field of culture.

The overall low percentage of state’s investment in culture might be justified by the fact that Bosnia and Herzegovina is, in fact, a country in transition, but the same *Report on Realization of the Budget* in 2012 shows that Bosnia and Herzegovina also allocated 21 110 813KM (~10 826 057€) for procurement of material within the year. Through further investigation, it was revealed that this item includes expenditure on fuel, motor oil, vehicle registration and taxi services. This is however, a more favorable situation than in 2011 when expenditure on culture was 215 634KM (~110 581€) while procurement of material gathered a cost of 23 222 053KM (~11 908 745), still, wealthy lifestyle of public officials tends to obstruct the cultural development of the country (“Report on Realization of the Budget of Institutions”, 2013).

In 2013, funds for culture have slightly increased to the amount of 2 913 958KM (~1 494 337€). While there was 80 000KM (~41 025€) more for projects of international cooperation in the field of culture, grant from UNESCO tombstone donation was reduced to 33 958KM (~17 414€) leaving the difference in state’s expenditure on 61 244KM (~31 407€).

On the level of Federation of Bosnia and Herzegovina entity, in the year 2012, total expenditures rounded to an amount of 1 923 744 269KM (~986 535 522€), while expenditure

of Federal Ministry of Culture and Sports amounted to 11 675 981KM (~5 987 682€) (“Report on Realization of the Budget of Federation”, 2013).

Allocation for cultural projects through transfer for restoration of cultural and architectural heritage, transfer for nonprofit organizations in the field of culture, youth transfer and transfer for civil society organizations in the field of culture amounted to 1 600 879KM (~820 963€) which introduces a percentage of 0,08% in regards to the overall expenditures of the Federation. Federal Ministry of Culture and Sports allocated another 5 620 000KM (~2 882 051€) to other levels of government through transfer for culture of importance for the Federation, transfer for publishing, transfer for cinematography, transfer for libraries, transfer to Foundation for music, performing and fine arts and transfer for restoration of cultural and architectural heritage. This amount represents 0,29% of the total budget. Expenditures for culture of the Federation of Bosnia and Herzegovina can be summed to an amount of 7 220 879KM (~3 703 014€) which is 0,37% of the total budget of the Federation and only slightly higher than expenditures on the national level which were 0,32%.

In 2013, transfer for restoration of cultural and architectural heritage for other levels of government (50 000KM/ ~25 641€) was discontinued while transfers for publishing, cinematography, libraries and Foundation for music, performing and fine arts received additional support in the amount of 80 000KM (~41 025€). While this seems as the situation is improving, a closer examination of the budget of Federal Ministry of Culture and Sport shows that the Ministry had also terminated funds for sport manifestations in the amount of 80 000KM (~41 025€). If another 50 000KM (~25 641€) is added to this amount, from transfer for restoration of cultural and architectural heritage, it is clear that the Ministry diminished funding cultural and sport activities by 130 000KM (~66 666€), concluding that the situation is not becoming more favorable for either field (“Expenditure Plans of Federation”, 2012).

In 2012, Republic of Srpska achieved expenditures in the amount of 2 171 089 189KM (~1 113 379 071€). Most significant transfers in the field of culture are those for education, culture, religion, family, youth and sport in the amount of 5 800 000KM (~2 974 358€) (“Audit Report on the Consolidated Annual Financial Statements”, 2013).

Grants allocated through Ministry of Education and Culture amounted to 7 369 949KM (~3 779 461€), while classification of grants discovered the amount of 1 219 290KM (~625 276€) for cultural programs. Another 1 077 966KM (~552 803€) is provided for cultural institutions

through transfer between budgetary units. Grants for cultural programs and funds provided for institutions display a digit of 2 297 256KM (~1 178 080€) which gives a conclusion that only 0,10% of total budget is allocated for culture (“Report on the Review of Summarized Financial Statements”, 2013).

However, according to the *Report on the Review of Summarized Financial Statements of the Ministry of Education and Culture of Republic of Srpska* from 2013, it is very difficult to exactly determine the amount and percentage of expenditure on culture as there are numerous inconsistencies and accounting mistakes in the financial statements.

Similar situation has characterized the year 2013. With a total expenditure of 1 953 142 959KM (~1 001 611 773€), funds for culture have diminished as well. While grants for organizations in the field of education, science and culture amount to 899 338KM (~461 198€), grants for ethnic and religious organizations generate a figure of 3 487 052KM (~1 788 231€). Instead of promoting togetherness through arts and culture, enormous subsidies are given for emphasizing ethnic and religious differences (“Report on the Review of Summarized Financial Statements”, 2014).

In Brčko District, Department of Economic Development, Sport and Culture subsidized nonprofit organizations with 5 938 000KM (~3 045 128€) and 100 000KM (~51 282€) was transferred to other authorities in 2012. As this would seem to be the highest percentage of allocation for culture in Bosnia and Herzegovina, generating 3,27% in regard to the total expenditure of 184 099 158,57KM (~94 409 824€) in the district, unfortunately, the department covers economic development, sport and culture, and there is no possibility of dividing this amount to adequate fields based on the available financial reports (“Audit Report of Financial Operations”, 2013).

In 2013, financial situation remained more or less unaltered with slightly increased overall expenditures and slightly diminished subsidies for nonprofit organizations (“Audit Report of Financial Operations”, 2014).

Tuzla Canton subsidizes culture in two manners; as a founder or co-founder of cultural institutions and through open calls for projects. In 2012, cultural institutions (Library, Museum, Archive, Bosnian Cultural Center and Institute for Protection of Cultural Heritage) were financed with 208 954KM (~107 155€). Funds through open calls were given for publishing project (1 900KM/ ~974€) and cultural manifestations of interest to Tuzla Canton (135 600KM/ ~69 538€). These amounts result to a total of 346 454KM (~177 668€) of

expenditure for culture which makes 0,11% within a budget of 309 645 286KM (~158 792 454€). Specified funds are being allocated through Ministry of Education, Science, Culture and Sports of Tuzla Canton. In a competition with three separate branches, culture is in a more favorable position than science, but is still in a disadvantage compared to sport which in 2012 received subsidies in the amount of 816 443, 34KM (~418 688€), by 0,15% more than culture (“Report on the Execution of the Budget of Tuzla Canton”, 2013).

The gravity of the situation in Tuzla Canton increases as funds for culture diminish in 2013 generating a percentage of 0,09% (“Report on the Execution of the Budget of Tuzla Canton”, 2014).

From personal communication with former minister of education, science, culture and sport in Tuzla Canton, Mirsada Begović, it has been discovered that funds are decreased even further in 2015, leaving 50 000KM (~25 641€) for cultural manifestations of interest to Tuzla Canton while the fund for publishing is completely abolished. Even though sport is still in a more favorable position, funds have been reduced by over 400 000KM (~205 128€) since 2012.

Apart from these subsidies, it has been discovered that Tuzla Canton funds several national cultural organizations, together with Alliance of Blind Citizens’ Associations of Tuzla Canton, Red Cross and Foundation “Truth, Justice, Reconciliation”. This special treatment is reserved for organizations such as Bosnian Cultural Association “Preporod”, Croatian Cultural Association “Napredak”, Croatian Association “Hrvatski dom” and Serbian Cultural and Educational Association “Prosvjeta” (“Official Gazette of Tuzla Canton no.7-2013”, 2013).

In 2012, budget for these organizations through Transfer for Associations was 138 761,81KM (~71 159€), while in 2013, their subsidies increased to an amount of 170 589KM (~87 481€). All listed organizations have secured yearly subsidies from Tuzla Canton, and are fostered by the Canton because they represent different nationalities or provide care for marginalized groups.

From gathered and calculated data, it can be concluded that the situation is not favorable for cultural workers, nonprofit organizations or institutions in the field of culture. Although the percentages of allocated government funds for culture are low, there is a great need for cultural programs that would facilitate the development of the country. This indicates that cultural organizations and institutions have to resort to more vigorous fundraising activities in order to gather different sponsors and donors and secure their existence.

2.4.3. Laws or absence of laws on culture

Non-harmonized laws on culture on different levels of government in Bosnia and Herzegovina are an undisputed fact. Different authorities from 1990s have regulated the cultural field: Socialist Republic of Bosnia and Herzegovina (until the declaration of independence in 1992), Republic of Bosnia and Herzegovina (until the Dayton agreement in 1995), Bosnia and Herzegovina (after dividing between Federation of Bosnia and Herzegovina, Republic of Srpska and Brčko District), Federation of Bosnia and Herzegovina, Republic of Srpska and Brčko District. In the same order were existing regulations accepted and amended, while new regulations were adopted. Legal system of Bosnia and Herzegovina is filled with inconsistencies and ambiguities in the last decade of the 20th century and first decade of the 21st century which caused numerous obstacles in its implementation. These complex legal issues were even more deteriorated by everyday practice of governing authorities on different levels which resulted in difficulties in handling issues involved with culture. Two different processes have characterized cultural regulations. In Republic of Srpska adopted legislation has been modeled after the regulations of the Republic of Serbia, while Federation of Bosnia and Herzegovina adopted regulations already existing in Bosnia and Herzegovina. As the provisions of the Constitution of the Federation of Bosnia and Herzegovina transferred the realization of cultural policy to the cantons, cantonal authorities were given the opportunity to create their own regulations on culture. During this complex situation, Brčko District neither created its own regulations, other than the *Law on Archives* and the *Law on Implementation of Decisions of the Commission to Preserve National Monuments*, nor decided to apply regulations already existing in the Federation or the Republic of Srpska (Antolović, 2012, p. 78).

In his research *Gap Analysis of Cultural Legislation in Bosnia and Herzegovina*, Antolović Jadran presented a table explaining different categories of regulating laws on culture in 2012. Laws are divided according to government's promptness to change or amend them to correspond with current political system. However, as it is presented in the table, a prewar status quo prevails for most of the laws, labeled by "existing regulations". These regulations were adopted exactly as their implementation was conducted before signing the Dayton agreement. Many of the laws are not even regulated on different levels of government while none were amended with new regulations (see Table 1. in Annexes). The situation attests to the problem of non-harmonized legislation system in Bosnia and Herzegovina caused by fragmented political governance (Antolović, 2012, p. 79).

Although situation with Bosnia and Herzegovina's cultural legislation is severe, the situation in musical culture is even more so. As seen from the table, there are no laws directly managing the field of music or protecting artists. *Law on Copyright and Related Rights*, acting on national level, was adopted in 2010, however, its inadequate implementation leaves authors and works of authorship unprotected ("Strategy of Cultural Policy", 2008).

Difficulties of protecting works of authorship leave the majority of this work unprotected and suitable for theft. Copyright infringement is a common activity in Bosnia and Herzegovina, especially in the musical field. In addition to this, no law protects the rights of performers and artists in their music work.

Ideally, there should exist a music law which should regulate relation between authors and record labels, protect the rights of artists and performers by managing provisions of employment agreements, offer rules and possibilities for creating musical organizations and institutions, manage music commissions for theatre plays, films and videogames, offer guidelines on providing licenses for using music in community projects, movies, theatre plays, while taking into account copyright law, contract law and other necessary regulations.

2.4.4. Importance of intercultural dialogue in Bosnia and Herzegovina

As seen from the previous chapters, social and cultural development are still constrained by the conflict that occurred between Balkan countries in the 1990s. This conflict left Balkan countries in a state of transition while trying to apply the Western style management theories in turbulent contexts of political transition. It is believed that the period of transition will soon become a situation of stability (Dragičević-Šešić & Dragojević, 2005). What is important to emphasize that it is not only economy, politics and overall development that are in the constant state of transition, but the people also.

People in Balkan countries live with the consequences of numerous prejudices, stereotypes and very complex and unresolved problems. While the customs and everyday life of peoples in this region are in great part characterized by similarities, rather than differences, at the same time, there is a lack of tolerance towards the small differences and all persons with explicit individuality (Dragičević-Šešić & Dragojević, 2004). This *balkanism* does not deal with differences between types, but treats the differences within one type (Todorova, 1999).

Therefore, it is not only the countries that are divided between themselves, but the people in these countries among themselves and the division is based mostly on their religious or ethnic background. When it comes to Bosnia and Herzegovina, people are divided based on different territorial, political, ethnic, gender, financial, social, religious and cultural principles.

Post-war developments in Bosnia and Herzegovina have fully raised the question of intercultural communication and mediation in the context of the Balkans, as well as, in the context of broader European surroundings. The absence of a process of dialogue and communication between ethnic groups of this country could be seen as a fundamental social obstacle, as well as, an obstacle for overall development. A lot of time has passed since the war ended, yet it can be asserted that the problem is not only lacking resolution but has also gained in importance and strength (Dragićević-Šešić & Dragojević, 2004, p. 4).

In order to accomplish social cohesion, Habermas' space based on symmetry and empathic understanding should be created through artistic activism and programs of socio-cultural animation.

As Dragan Klaić mentioned in his article *Intercultural Competence: Cultural organizations and the challenge of multiculturalism* published in the journal *Economia della cultura*: "On a local level, investment in intercultural competence – via systemic effort of cultural organizations, but also of schools, civic associations, business, public administration, sport and especially media - means strengthening social cohesion and advancing social dialogue and collaboration as democratic assets (3:2001, 303-12).

Development of musical culture is undoubtedly a prerequisite for overall cultural and social development of Bosnia and Herzegovina and the potential of music to facilitate intercultural dialogue is one that should be exploited.

2.4.5. Nonprofit organizations in the field of culture: challenges and opportunities

Strategy of Cultural Policy of Bosnia and Herzegovina, in theory, encourages the development of nongovernmental sector as it creates an environment of healthy competition and multiplies cultural offer. However, it also states that, in practice, the sector is insufficiently supported by systematic measures. *Action Plan for the Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina* showed support for nonprofit

organizations through the activity of organizing trainings for writing project proposals from state level to the level of local authorities. The goal of the activity was to improve the quality of project proposals submitted for government grants in order for them to receive required subsidies. However, there is insufficient evidence to verify the execution of this activity as monitoring and evaluation processes have not been conducted.

Nonprofit organizations in the field of culture in Bosnia and Herzegovina face various challenges concerning their mere existence in the sector, basing their greatest challenges on fundraising. Still, there are several possibilities for nonprofit organizations to obtain subsidies for their cultural activities:

- Open call for “International cultural cooperation” projects (Ministry of Civil Affairs Bosnia and Herzegovina) opens every year at the beginning of April, however, in 2015, by the end of June it was still not open, even though the Law on Budget of Institutions of Bosnia and Herzegovina 2015 has been adopted on 18th May 2015
- Open call for distribution of Lottery funds in Bosnia and Herzegovina (Federation of Bosnia and Herzegovina) opens every year in February or March, however it is not open at the end of June 2015
- Open call for co-financing projects from income of Touristic Union (Federation of Bosnia and Herzegovina) opens every year in the period from May to July although it is not open at the end of June 2015
- Open call for co-financing projects from the budget of Federation of Bosnia and Herzegovina opens every year in March or April, however it was still not open at the end of June 2015
- Open call from Foundation for Music, Performing and Fine Arts (Federation of Bosnia and Herzegovina) opens every year in July or August, with an additional call in September, October or November for distributing remaining funds
- Open call from Foundation for Cinematography (Federation of Bosnia and Herzegovina) opened in April 2013, October 2014 and it was still not open for 2015 at the end of June 2015
- Open call for co-financing projects in culture and arts (Republic of Srpska) opens in January, however it was still not open for 2015 at the end of June 2015

- Open call for co-financing projects of cultural creativity of national minorities (Republic of Srpska) opens in May
- Open call for allocation of funds for sports, culture and tourism as grants to individuals and nonprofit organizations (Brčko District) opens in May or June
- “Manifestations in Culture of Importance for Tuzla Canton” is not an official open call, however, interested nonprofit organizations should submit their requests for these funds in October
- Open call for co-financing publishing projects (Tuzla Canton) opens every year in September or October

When it comes to European funds, nonprofit organizations in Bosnia and Herzegovina can apply to funds from Erasmus+ program regarding projects in education and youth, which can be based on cultural and artistic activities and Creative Europe program for culture.

Listed calls for projects, their expected publication and their failure to execute the deadlines in the expected timeframe in 2015 shows, at the same time, the potentials and challenges nonprofit organizations are facing while functioning in the political system of Bosnia and Herzegovina.

2.5. Musical culture and education in Bosnia and Herzegovina

As stated in the *Strategy of Cultural Policy of Bosnia and Herzegovina*, music in Bosnia and Herzegovina is in a considerably underprivileged condition compared to the prewar period. Various factors affected this situation; living conditions, economic situation, conditions for creativity and quality of education.

In 1992, there was a sudden outflow of professionals, artists which resulted in outage of existing orchestras and decrease of musical production. Very little is invested in existing creative force, orchestras and artists, which once supported, could serve as motivators for other artists and record labels. Bosnia and Herzegovina’s strategic document listed several important activities in order for this situation to be changed: increased subsidies for co-financing musical field and creating conditions for high quality creative works in music, support for professional education in the field of music, better implementation of *Copyright Law*, allocation of funds for hosting various musical artists and ensembles, affirmation of new

artists and promotion of musical culture, education and critique (“Strategy of Cultural Policy of Bosnia and Herzegovina”, p. 24-25).

However, none of these activities have been supported through the *Action Plan for Implementing the Strategy of Cultural Policy*.

According to statistical data, musical culture in Bosnia and Herzegovina is formed through primary and secondary musical schools, music academies, orchestras, musical ensembles, choirs, nonprofit organizations, cultural centers and folk ensembles.

2.5.1. Formal music education

Formal music education which includes primary, secondary musical schools and music academies is an unexplored field in Bosnia and Herzegovina as it lacks statistical coverage through Agency of Statistics of Bosnia and Herzegovina. Latest statistics place music education in the category of artistic education with other sectors, restraining public knowledge in terms of quantitative data regarding music education.

However, other sources of data are available on this subject through a content analysis of directories of primary and secondary schools created by Federal Ministry of Education and Science of Bosnia and Herzegovina and Republic Pedagogical Institute of Republic of Srpska, while information about Brčko District can be gathered through Office of the Coordinator for Public Administration Reform Bosnia and Herzegovina’s published web page: Interactive Map of Public Administration (www.mapa.parco.gov.ba, June 29th 2015).

According to available data, there are 12 primary musical schools in Federation of Bosnia and Herzegovina, 13 primary musical schools in Republic of Srpska and 1 in Brčko District. These numbers make a total of 26 primary musical schools in Bosnia and Herzegovina. However the accuracy of this data is questionable as primary musical schools often function under the name and jurisdiction of regular schools. For example, in the Directory of Primary Schools in Federation of Bosnia and Herzegovina, which can be found on the official web page of Federal Ministry of Education and Science of Bosnia and Herzegovina (www.fmon.gov.ba/index.php?option=com_content&view=article&id=209:imenik-osnovnih-kola-u-federaciji-bosne-i-hercegovine&catid=39:sektor-za-predkolsko-osnovno-i-srednje-obrazovan&Itemid=150, June 29th 2015), under primary schools in Tuzla Canton, only one musical school is listed, while in Tuzla Canton exist 7 musical schools which are situated in

Banovići, Gračanica, Gradačac, Kladanj, Srebrenik, Tuzla and Živinice. This fact indicates irregularities in available data and serves as a proof of unfavorable situation for musical culture in Bosnia and Herzegovina.

Research of the same data gives a result of 7 secondary musical schools in Federation of Bosnia and Herzegovina and 4 schools in Republic of Srpska, with the exception of Brčko District which does not offer formal music education on high school level.

Academic music education is available in 5 public institutions: Banja Luka Academy of Arts, Sarajevo Music Academy, East Sarajevo Music Academy, Faculty of Science and Education in Mostar (University of Mostar) and Teaching Faculty in Mostar (University “Džemal Bijedić”), while private academic education is provided through Slobomir P University in Bijeljina and Music Academy Kreševo.

Formal music educational institutions have a specific curriculum and operate in a closed manner, restricting their work to pupils and associated narrow communities. Their main objective is promoting classical music while other musical genres remain neglected.

As neither Agency of Statistics of Bosnia and Herzegovina nor relevant entity agencies provide statistical data about the number of pupils and students attending classes in formal musical institutions, while their data covers only the category of artistic education (musical, painting, etc.), there is no possibility of concretely measuring the impact of these institutions on youth in Bosnia and Herzegovina.

Formal music educational institutions also have their own musical programs which is not included in the available statistical data of musical events offered to communities, and not perceived as an important impact on wider communities in order to be gathered by responsible agencies for statistics in Bosnia and Herzegovina.

2.5.2. Musical organizations and programs

Apart from promotion through formal musical institutions, musical culture is fostered through orchestras, musical ensembles, choirs, nonprofit organizations, cultural centers and folk ensembles. Latest statistical data indicating the evolution of musical culture in Bosnia and Herzegovina can be found in research of Institute for Statistics of Federation of Bosnia and Herzegovina, Republic of Srpska Institute for Statistics and Agency for Statistics of Bosnia and Herzegovina, branch of Brčko District. In Federation of Bosnia and Herzegovina and

Republic of Srpska, data encompasses the situation found in 2013, while Brčko District describes the current state of musical scene in 2014.

In Federation of Bosnia and Herzegovina, there were 13 orchestras, 13 musical ensembles and 16 choirs which produced a total of 630 concerts gathering 198 376 visitors in 2013. Compared to statistics in Republic of Srpska, these ensembles covered 90,9% of visitors in Bosnia and Herzegovina, while there were only 3 orchestras, 2 musical ensembles and 6 choirs listed in Republic of Srpska in 2013 which gathered 21 668 visitors.

In addition to these, there were 43 nongovernmental organizations, 62 cultural centers and 134 folk ensembles in Federation of Bosnia and Herzegovina producing over 800 musical programs for different communities, while data from Republic of Srpska only listed 143 folk ensembles in this category without additional information about the number of programs.

A problem of non-harmonized databases emerges as Federation and Republic of Srpska used different forms of gathering statistical data. It is impossible to form an opinion of the overall state of musical culture in Bosnia and Herzegovina while entities are using different categories and research questions in creating their separate databases. Although an activity of harmonizing databases appeared in the *Action Plan for the Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina* and a sample of a research form has been provided in 2011 (www.bhas.ba/metodoloskidokumenti/KUL_2012_001_01-bh.pdf, June 30th 2015), research on culture in 2013 provides another proof of failure to execute activities planned in the action plan.

While entities create their own research forms, Brčko District bases its research of musical culture on gathering information about 90 legal entities working in the field of recreational, cultural and sport activities in 2014 without providing additional separation of these entities within given categories.

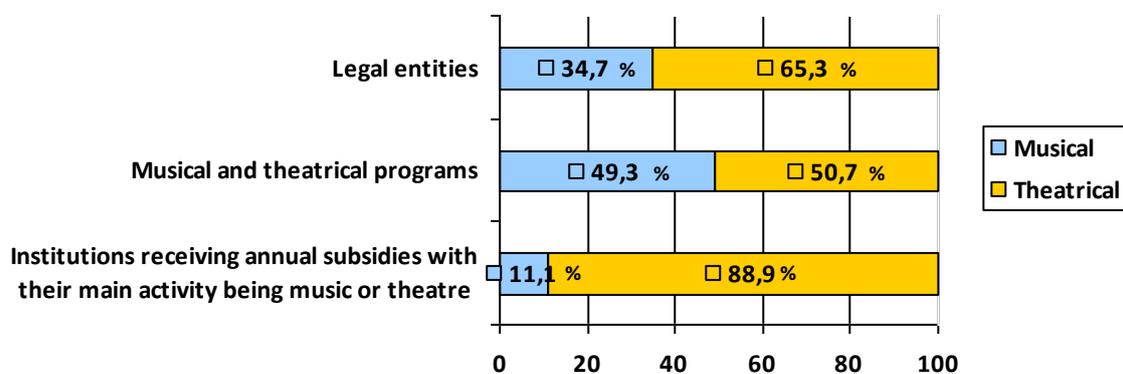
In spite of impoverished and incoherent available data, there is a possibility of drawing an imperfect conclusion, but still a conclusion of some kind.

Apart from several cultural centers which engage in musical programs among a variety of cultural activities, National Theatre Sarajevo with its Opera and Ballet departments and Sarajevo Philharmonic Orchestra which receives a stable subsidy of around 100 000€ annually from Ministry of Culture and Arts in Canton Sarajevo, there is no other subsidized institution exclusively dedicated to promoting musical culture. Cultural organizations, folk ensembles and other nonprofit organizations receive small subsidies through official calls for

projects which can cover only a maximum 20% of administration costs per project. These subsidies are not nearly sufficient for any cultural organization to develop a high quality administrative structure which is a prerequisite for developing programs.

In Federation of Bosnia and Herzegovina, there were 281 legal entities which produced over 1500 musical programs in 2013 with only one institution, Sarajevo Philharmonic Orchestra, receiving stable subsidies. In comparison with theatre production, 528 legal entities produced 1 543 theatre performances in 2013, from which 8 theatres are receiving annual subsidies for their administration and mere existence. In addition to these, other organizations also receive subsidies for their theatre productions through government grants.

Statistics for year 2013 - Federation of Bosnia and Herzegovina



From the table, it is evident that two times less legal entities involved with musical culture produce a nearly equal amount of programs as legal entities producing theatrical programs, while receiving 77,8% less of stable subsidies compared to theatre. These statistical facts attest to the unfavorable position of legal entities aimed at fostering musical culture in Bosnia and Herzegovina.

An obvious problem related to the strategic development of musical culture is imposed. Insufficient financial support is perceived as a main problem, however it is certainly not the only issue. Lacking a subsidized musical institution with cultural democracy as a main value can be recognized as a problem of wider proportions. Formal music educational institutions and Philharmonic orchestra base their work on educating and creating programs for new and existing highbrow communities while other genres of music and other communities lack institutional support.

2.5.3. Distribution of funds through projects and grants

Through an analysis of distribution of funds through calls for projects and disclosing information about government expenditure among cultural projects of nonprofit organizations, it is possible to form a conclusion about the potentials and challenges of nonprofit organizations working in the field of music in Bosnia and Herzegovina. However, as available information are not harmonized, not always published on the internet through official web pages and, at times, not even published through gazettes, it is impossible to grasp the complete picture of this analysis, but partial analysis will allow creating an overall stand towards music and nonprofit organizations in Bosnia and Herzegovina.

Through its call for “International cultural cooperation” projects in 2012 and a budget of 400 000KM (~205 128€), Ministry of Civil Affairs of Bosnia and Herzegovina distributed 15% for projects involving music. Theatrical projects were granted 20%, fine arts 10%, cinematography 9%, projects involving literature 6%, traditional dance-folklore 5%, while different educational cultural projects involving different artistic fields were granted 35% of the funds. According to these statistics, musical culture takes third place with the amount of 49 000KM (~25 128€) spent on musical projects from state’s budget.

Unfortunately, it is impossible to conduct this analysis for the year 2013, as public information are limited to names of associations which were granted funds, while there are no available information about projects or their classification in different cultural fields.

Through the Transfers to citizens' associations and organizations in the field of culture in 2013, Federal Ministry of Culture and Sports allocated 300 000KM (~153 846€) to nonprofit organizations. An amount of 50 500KM (~25 897€) was distributed to projects involving music which stands for nearly 17% of the amount. Different educational cultural projects involving different artistic fields were granted 29% of the amount, theatre projects 13%, fine arts 12%, cinematography 11%, traditional dance-folklore 10%, literature 6% and photography 2%. This places musical culture on the second place, however, deeper analysis of the organizations which received these grants reveals that it was not only nonprofit organizations which were given funds, but public institutions also (for example Music Academy in Sarajevo), which characterizes the grant giving procedure as questionable. Similar as for the grants on state’s level, there are no available information about funds being distributed in 2012.

When it comes to Youth transfer of Federal Ministry of Culture and Sports in 2013, data reveals that only 7% was distributed for musical culture of youth in the Federation of Bosnia and Herzegovina.

In 2012, Lottery funds in an amount of 45 000KM (~23 076€) were distributed to nonprofit organizations in the field of culture. The largest amount was provided for projects nurturing cultural heritage which gathered 23 400KM (~12 000€), 52% of the total amount. Second place is reserved for different cultural and educational projects in the percentage of 27%, after which the subsidies supported theatre, traditional dance-folklore, fine arts while the last place is shared by music and literature with only 3% of the total subsidies.

Foundation for Music, Performing and Fine Arts of Federation of Bosnia and Herzegovina allocated 120 000KM (~61 538€) or 30% for musical culture in the year 2012, while performing arts received 32,5% and fine arts 37,5% of the amount. In 2013, amount for musical projects diminished by 5%, attesting to the overall unfavorable situation of music compared to other arts in Bosnia and Herzegovina.

When it comes to accessibility of data which should be analyzed in order to form an attitude toward the state of music in Bosnia and Herzegovina, the situation is even more intricate in Republic of Srpska. Only information available regarding distribution of funds through calls for projects are those from 2014, published on different independent internet portals. Through its call for co-financing projects in culture and arts, Ministry of Education and Culture in Republic of Srpska had supported 17 musical projects with 98 000KM (~50 256€) which makes 22% of total expenditure. This is not a dire situation compared to other arts. Cultural-artistic organizations (mostly folk ensembles) receive 25%, theatre 18%, literature 14%, cinematography 13%, and fine arts are funded with 8% of the total budget of 440 500KM (~225 897€) (www.udas.rs.ba, July 6th 2015).

When it comes to the Ministry of Family, Youth and Sport in Republic of Srpska, which has jurisdiction over the youth sector, the information are even more inaccessible. A call for projects that was published in August of 2014 revealed that 130 000KM (~66 666€) was allocated for different issues concerning youth: development of competences, improving the position of youth in rural environments, programs of non-formal education, international cooperation, youth mobility, social inclusion and promotion of human rights (www.omladinskisavjet.org/?p=945, August 18th 2015). It is possible that the promotion of

musical culture had been realized through some of the stated segments, however, there are no available information about the results of this call.

Unfortunately, information from Brčko District are also not available in order to make an analysis on this topic.

The majority of funds distributed through “Manifestations in Culture of Importance for Tuzla Canton” in 2013 in Tuzla Canton were distributed to different educational cultural projects involving different artistic fields. These cultural projects are mainly spent for celebration of the “Day of the Town” in different local communities of Tuzla Canton. In 2012, 27% of the funds were spent on these manifestations. Other manifestations which were granted subsidies were in the field of fine arts, theatre, literature, folklore, cinematography, while only 5% was spent on musical projects.

In 2013, fine arts take priority among other arts in Tuzla Canton with 35,5% of the total amount distributed through funds for manifestations, while, with a diminished total budget, no money is separated for cinematography. Musical manifestations are granted the same amount as in 2012, 7 000KM (~3 589€) as same manifestations are being funded: Festival of Sevdalinka Tuzla and Festival of Urban music “Flavour fest 2013” in Gračanica. As the overall budget has diminished, this amount makes a percentage of 6,6%, creating a seemingly increased expenditure on musical culture.

As seen from the data, the situation in which nonprofit organizations tend to develop musical culture is not significantly more concerning than general complexities cultural organizations are facing in Bosnia and Herzegovina. Expenditure on culture is on a low priority statewide, however there are possibilities for receiving government funds. Still, there is an issue of validity of distribution of these funds and quality as well as motives of committees making the decisions. Also, it is important to recall that other arts, such as fine and performing arts, have their own institutional background with stable yearly funding through other transfers, while music, apart from several listed institutions, does not have such a luxury.

2.6. Jeunesses Musicales International

Jeunesses Musicales International (abbreviation: JMI) is the largest youth music nonprofit organization in the world, created in Brussels, Belgium in 1945 with the mission to “enable young people to develop through music across all boundaries” (www.emc-

imc.org/fileadmin/user_upload/WGY/PlacementDesign_JMI.pdf, June 20th 2015). Since its foundation, JMI has established four priority activity fields: young musicians, young audiences, youth empowerment and youth orchestras and ensembles. Over the years, the organization gained national member organizations in 45 countries and associate members in another 35. National member organizations are official representatives of countries in the network while the title “associate members” includes organizations promoting JMI’s vision, mission and goals without officially representing a particular country.

JMI provides opportunities for young people to engage with music, by developing programs that empower youth on local, national and international levels. The organization has been “making a difference through music” (official motto of the network), in order to bridge social, geographical and cultural divides and create an international platform for intercultural dialogue.

Aims of Jeunesses Musicales International are following: “develop musical appreciation among youth; promote participation among young people, performance in the field of culture, living art, artistic creation, animation, and awaken them to the art of expression; contribute to training of young artists in various musical genres - classical, contemporary, traditional, jazz, rock, etc; ensure cooperation between national movements; assemble international documentation on activities of member groups; spread the idea of youth and music throughout the world; create new groups in countries where they do not yet exist.” (www.ngo-db.unesco.org/r/or/en/1100033233#sthash.Jnmufz3d.dpuf, June 20th 2015)

The idea of creating a movement involving music and young people was born in 1930s by Marcel Cuvelier, in Belgium. After the occupation of Belgium, widely known as “The Battle of Belgium” on May 10th 1940, young people started to organize public concerts playing and singing for peace (Belgian American Educational Foundation, 1941). It was a form of protest against the war and the occupation. This can be considered as the birth of Jeunesses Musicales Belgium which was founded as a direct opposite to Hitler Youth (B. Smilevski, personal communication, April 8th 2015). As The Battle of Belgium was part of Battle of France, aspirations of these young people were imbued with similarities, therefore immediately after the end of the war, Rene Nicoly created Jeunesses Musicales France inspired by the youth music peace movement in the neighboring Belgium. Jeunesses Musicales *International* was founded on July 17th 1945, by Marcel Cuvelier (Belgium) and René Nicoly (France) in the Palais des Beaux-Arts, Brussels, Belgium under the name of *Federation Internationales des Jeunesses Musicales*.

JMI initially focused on presenting ‘good music’ (classical music) to young audiences through concerts in the main concert halls and later through school concerts. The focus changed over time to also encompass young musicians through music camps, competitions and youth orchestras and in the late 60s, JMI also opened up to other styles of music such as contemporary classical music, ethnic and traditional music, jazz and pop/rock. JMI was the pioneer organization and paramount structure in the establishment of youth music activities in its member countries. Since the beginning it received substantial financial and political support from governments, influential personalities and head of states (www.orgs.tigweb.org/jeunesses-musicales-international, July 11th 2015).

Originating as a peace movement, it quickly adopted a strategy that aimed at the overall development of the young generations through music, exploring the socio-cultural impact of music.

Jeunesses Musicales International influences over 5 million young people yearly, up to the age of 30, with over 36 000 diverse annual musical events, engaging a vast network of music professionals in more than 2000 cities around the world . Some of the main projects of JMI network are: Ethno festival of traditional music, YAMA (Young Audiences Music Award), Blackboard Music Project (BbMP), Imagine Festivals, JM Jazz World program, Music Crossroads, Jeunesses Musicales World Orchestra (JMWO), World Youth Choir (WYC), Fair Play: Anti-Corruption Youth Voices and Euro-Arab Youth Music Center (JMI Annual report, 2013).

I believe that JMI has the great potential of becoming a central part of the lives of even more young people across the globe. Music, with all its capacity to empower, to be urgent and give a voice to voiceless, is our subject. Youth, the future itself, is our object. International is our profile. What better starting point for change could we have? (words of Per Ekedahl, former president of JMI, JMI Annual report, 2013)

2.7. Jeunesses Musicales Yugoslavia

Cultural values should be cherished and further developed in daily life in order for them to contribute to raising public awareness of youth to an even greater extent. That is why the role of Musical Youth of Yugoslavia is very important in its efforts to make

our working people, regardless of the development of the environment in which they live, better acquainted with the cultural achievements of our and other nations. Cultural creation is an integral part of our social development and therefore valuable works of art of all our peoples need to become all-Yugoslav property, as this will allow the strengthening of the artistic unity of our socialist community. Conditions for revealing their role in versatile development of the personality are evolving. It should enrich our youth with the most beautiful virtues, reinforcing optimism and faith in the socialist society and happier future for our community (cited words of Josip Broz Tito in “Ten Years of Musical Youth of Yugoslavia”, 1964).

First initiative for establishment of Jeunesses Musicales Yugoslavia was in the year 1953, when a group of prominent Croatian musicians formed a Society of Friends of Music which will evolve to Jeunesses Musicales in 1954. By 1962, the organization became a member of International Federation of Jeunesses Musicales, today known as Jeunesses Musicales International (JM Croatia 60th anniversary report, 2014).

“Jeunesses Musicales Yugoslavia is a movement which, through conceived activity, promotes art among young people, thereby contributing to the creation of art lovers and educated cultural audience.” (“Ten Years of Musical Youth of Yugoslavia”, 1964)

The organization had an aim to introduce young people to music, through lectures, concerts, opera and ballet performances, vinyl records, radio and television shows, musical films, musical clubs, meetings with composers and performers, to bring music closer to young people through engagement in musical ensembles, to introduce Yugoslav musical works to young people, to develop cooperation with all organizations and members of Jeunesses Musicales Yugoslavia, and to establish cooperation with Jeunesses Musicales organizations in different countries. Believing that music is not an isolated area of artistic experience, apart from promoting music, Jeunesses Musicales produced programs that included literature, drama and fine arts as well, in order to educate young people and raise them into active and critical consumers of cultural values.

In its work, Jeunesses Musicales Yugoslavia proceeded from the fact that it is not difficult to affiliate children and youth with music and arts if it is done through continuous, persistent and premeditated meetings, gradually opening them to programs designed according to their age and education. That is why, in its first decade of work, the Jeunesses Musicales movement managed to gather a large number of youth in different towns and places.

First organizations of Jeunesses Musicales were founded in Zagreb and Belgrade in 1954, according to an initiative of cultural and public workers. In 1964, activities of Jeunesses Musicales Yugoslavia included over 60 000 people from: Banovići, Banja Luka, Beograd, Bitola, Bjelovar, Čakovec, Druvar, Goražde, Ilijaš, Kakanj, Karlovac, Koprivnica, Kragujevac, Krapina, Kreka, Križevci, Kutina, Livno, Ljubija, Mladenovac, Mostar, Niš, Novska, Ogulin, Ohrid, Osijek, Pakrac, Pančevo, Prilep, Priština, Pula, Rijeka, Samobor, Sarajevo, Skopje, Smederevo, Smed. Palanka, Sombor, Sremski Karlovci, Strumica, Šabac, Štip, Titov Veles, Tuzla, Valjevo, Varaždin, Virovitica, Visoko, Višegrad, Zabok, Zagreb, Zaječar, Zenica, Zemun and Zrenjanin, while Banja Luka, Beograd, Bitola, Karlovac, Kragujevac, Mladenovac, Niš, Pančevo, Pula, Rijeka, Sarajevo, Skopje, Smederevo, Sombor, Sremski Karlovci, Strumica, Štip, Varaždin and Zagreb already had an active local organization of Jeunesses Musicales (“Ten Years of Musical Youth of Yugoslavia”, 1964).

In its work, Jeunesses Musicales Yugoslavia relied on a wide network of delegates, which were pupils, students, members of the working collectives, youth houses and clubs, musical teachers etc., while its programs included different manifestations in schools and other institutions, live performances, reproducing music from vinyl, theatre performances, debates and radio shows, and similar programs designed to educate young people and enable mobility among musicians.

Since April 1962, Jeunesses Musicales Yugoslavia was a member of International Federation of Jeunesses Musicales. Being part of this network enabled the organization to organize and enable meetings between young people from different countries and continents through international musical camps, youth exchanges, summer choirs, international orchestras and scholarships in order to bring young people together on a broader scale of arts.

During forty years of its work, Jeunesses Musicales Yugoslavia considerably contributed to developing audiences and influenced creating convenient programs by musical and theatre institutions which carried the characteristics of common aspirations in the field of culture.

However, after the conflict that occurred between Balkan countries in 1992, this unified body of musical youth organizations split among all former member states of Yugoslavia, creating separate republic organizations, most of which continued to work as national representatives of Jeunesses Musicales International.

In the former office of Jeunesses Musicales Yugoslavia at the address Terazije 26/II in Belgrade, now operates Jeunesses Musicales Belgrade, also known as Jeunesses Musicales Serbia.



Picture 1. Logo of Jeunesses Musicales Yugoslavia, taken from the book *Ten Years of Musical Youth of Yugoslavia*, congress, 1964

3. Research findings and results: case study of Association “akustikUm – Muzička omladina JMBH”

3.1. Introduction

Case study of Association “akustikUm – Muzička omladina JMBH” will be structured as a strategic analysis of the organization in order to provide information about its current state and potential for organizational development as well as the development of musical culture in the political system of Bosnia and Herzegovina.

Strategic analysis is done by diverse methods which aim at identifying where the organization is at in terms of its internal operation, capacity, resources, overall performance, and other factors, and what the main trends and changes in the external environment are (Varbanova, 2013).

In the case of akustikUm, the aim is to detect potential transformations for achieving organizational development in order to increase the capabilities while successfully adapting to changes and initiating them. These changes can be reached through a formula describing the relations of several different factors: capacity building, strategic planning, selection of strategies, and implementation and evaluation (Dragičević-Šešić & Dragojević, 2005).

$$\frac{\text{capacity building x strategic planning}}{\text{selection of strategies x implementation and evaluation}} = \text{organisational development}$$

Picture 2. Formula of organizational development, taken from Dragičević & Dragojević: *Arts Management in Turbulent Times, Adaptable Quality Management, 2005, p. 49*

Capacity building in akustikUm will be achieved by disclosing the current condition and potential for changes, through which the management of the organization will be submitted to critically analyzing their work, which will consequently force maturing to a strategic way of thinking in the future. Analysis will be semi-external as it is created by a volunteer producer in the organization, working 4 to 5 hours a week for the organization.

Capacity building, together with strategic planning, and through selection and implementation of appropriate strategies for akustikUm can lead to appropriate positioning of Jeunesses Musicales Bosnia and Herzegovina and detect potential transformations.

The analysis will be based on quantitative and qualitative information gathered through:

- Interview with secretary general of the organization, Nedim Tinjić
- Interview with members of the managing board: Irina Hajdukov, Azir Mustafić, Eldar Zubčević and Mirza Alibegović
- Statute of the organization and its changes (2010 and 2013)
- Yearly financial reports (2012, 2013, and 2014)
- The website of the organization (www.akustikum.org)

In turbulent circumstances, however, the most that we can hope to achieve is to awaken the curiosity and motivation for the application of this model as a key instrument of internal organisational stabilisation and development, because unstable circumstances require more frequent repositioning, new knowledge, and the ability to react to change (Dragičević-Šešić & Dragojević, 2005, p. 54).

3.2. AkustikUm – basic facts, mission, vision, structure and activities

Association “akustikUm – Muzička omladina JMBH” is “a nongovernmental organization with an aim to encourage young people to develop their music and social skills through engagement in public performances, group and individual workshops, working together in organizing cultural events, international youth exchanges, regardless of their cultural or ethnic background” (www.akustikum.org/index.php/en/about-us, July 7th 2015.). Formal registration of akustikUm was October 21st 2010 while it became an official national member organization of Jeunesses Musicales International in 2012, operating from a small town called Tuzla. In 2013, akustikUm changed its name to “akustikUm – Muzička omladina JMBH” (English: Musical Youth JMBH), while the abbreviation ‘JMBH’ stands for Jeunesses Musicales Bosnia-Herzegovina.

The organization was founded by Nedim Tinjić, Haris Rustemović, Sanela Kadrić, Dario Stevanović and Edin Imširović. Most of the founders have since left the organization, leaving only one person, Nedim Tinjić, as the core operational/executive structure of the association.

Merely the name “akustikUm – Muzička omladina JMBH” spells out a mission and goal for the association that goes beyond the implementation of projects locally, but consists of promoting young musicians and musical culture in the entire Bosnia and Herzegovina. The statute of the Association details this overall vision through several goals, from which the most important are “working with, and for all young people, regardless of their social, cultural and ethnic origin, gender, language, nationality, race, and not working for personal, political and financial benefits”, “working on promoting access to music as a basic human right: all young people should have the opportunity to learn to create and play music, through education, playing and listening”, and “promoting tolerance, democracy, diversity, volunteerism, and openness”.

Basic activity of akustikUm is providing musical lessons (guitar, bass guitar, drums, clarinet and violin) to young people and managing the work of orchestra Balsika, together with a partner organization from France, Association Ballade. BalsiKa is an international youth orchestra, conceived as a Balkan-Alsatian orchestra after which it spread worldwide, growing in members and countries. Today, BalsiKa gathers over 100 members from Bosnia and Herzegovina, Serbia, Croatia, Montenegro, Macedonia, Slovenia, Albania, Kosovo, Greece, France, Germany and Turkey, which come together to play traditional music and foster

traditions from different countries while promoting akustikUm's principle values: tolerance, democracy, diversity, voluntarism and openness (www.akustikum.org, July 7th 2015).

As a very small organization, akustikUm lacks a more rigid administrative structure. Work of the Association is based on volunteerism and personal motivation of its secretary general, president, managing board and assembly as akustikUm has no employees earning salaries for their work. Producer, web designer and graphic designer also work as volunteers while accounting is outsourced.

Membership to the organization is open and free as akustikUm finds these qualities of great importance for social and cultural development in Bosnia and Herzegovina. Exclusivity is not a characteristic akustikUm tends to foster as it would contradict the idea of openness.

Infrastructure and financing

AkustikUm uses office space of the Peace Flame House in Tuzla, with a small space for administration and auditorium for rehearsals, workshops and concerts. Other rooms in Peace Flame House can be used for different activities of the Association, if necessary, while the entire space of Peace Flame House is shared with six other nonprofit organizations. Apart from this formal office space, akustikUm uses space from the International Gallery of Portraits Tuzla, Atelier Ismet Mujezinović, as well as different open spaces for implementation of its projects such as various public spaces, streets and squares.

As a purely nonprofit and noncommercial enterprise, akustikUm uses different sources of funding, from public subsidies (mostly from Tuzla Municipality) to corporate donations and international sources. There is small to no income from sales or other commercial activities, while donations complete the structure of revenues.

There is no source of subsidies at European level for akustikUm, while Association Ballade receives Erasmus+ funds for project BalsiKa on a yearly level. AkustikUm gathers some funds from foreign embassies (Embassy of the United States of America in Bosnia and Herzegovina), however this is not a perennial cooperation.

Partnership and project-based cooperation

Since its foundation, akustikUm has formed a perennial partnership with Association Ballade from Strasbourg, France. This partnership is based on co-production of programs such as

Orchestra BalsiKa and Ethno festival Bosnia and Herzegovina, festival of traditional music. Association Ballade is an associate member of Jeunesses Musicales International, hence together they are ‘making a difference through music’.

Association “akustikUm – Muzička omladina JMBH” has developed a strong local presence through different projects with Home for Children Without Parental Care Tuzla, Association of Blind and Visually Impaired Tuzla, Association “Vive Žene”, Association “Korak po korak” which works with children with special needs, Association “Amica” Tuzla and other associations dealing with marginalized groups. Based on its socially engaged work in the community, it has a strong support from Tuzla Municipality and Mayor of Tuzla.

Different partnerships have been fostered with Peace Flame House Associations from which akustikUm rents office space, while good relations have been realized with International Gallery of Portraits Tuzla and Bosnian Cultural Centre in Tuzla Canton.

Cooperation on a national level is realized with several organizations which are either oriented towards music, as their main segment or promote it as one of their activities. These organizations are Brass bands in Jajce and Stolac, Youth choir from Livno, Musical schools in Sarajevo, Mostar and Bihać, Youth Cultural Centre Abrašević in Mostar and Association “Artist” from Ugljevik.

Regional cooperation is realized through several informal groups of musicians from Croatia and Serbia, Jeunesses Musicales Montenegro, informal group from Slovenia and Association “CNELL” from Albania, while apart from main international partners Association Ballade from France, cooperation with SOYOP, organization from Turkey, is nourished, as well as with Jeunesses Musicales Norway, Ricciotti ensemble Norway and Setubal music festival, Portugal.

Internationally, as akustikUm is part of a Jeunesses Musicales world network, partnerships could be formed with different organizations (national and associate members) throughout the network, depending on the project in question.

3.2.1. Socio-cultural and political context of akustikUm’s work

With great comprehension of the importance of intercultural dialogue in Bosnia and Herzegovina (can be found in Chapter 2 of this paper, p.36), akustikUm was founded with its aim to encourage young people to develop their music and social skills and overall goal of

tearing down social barriers between young people through music, regardless of many reasons (social, ethnic, religious) those barriers may have occurred. Division between people from Bosnia and Herzegovina, is the driving force of emergence of numerous nonprofit organizations with young people as target groups.

With a clear vision of fostering democratic values, a young professor of guitar, Nedim Tinjić, created a space that nurtures empathy and tolerance through music, and founded Association akustikUm. Personal motivation for using musical culture to achieve these goals is a result of his profession and awareness of the challenges this culture is facing in Bosnia and Herzegovina. Hence, the socio-cultural and political context in which akustikUm emerged is characterized by the need for fostering intercultural dialogue and, at the same time, musical culture.

While promoting democratic values in the fields of youth and music since 2010, naturally came the idea of developing the organization Jeunesses Musicales in Bosnia and Herzegovina. Jeunesses Musicales Bosnia and Herzegovina in Sarajevo was an organization which operated since 1960s as part of Jeunesses Musicales Yugoslavia. After the war in 1990s, JM Sarajevo continued to exist as such, however, without acquiring a formal license from Jeunesses Musicales International to be the national representative for Bosnia and Herzegovina. In 2002, their activities vigorously diminished (www.jm-sa.open.net.ba/index.htm, July 10th 2015), while last traces of their activity can be found in 2006 with organizing The 1st International Accordion Competition in Sarajevo (www.sarajevoarts.ba/takmicenjeharmonike_eng.html, July 10th 2015).

There is no information of the existence of Jeunesses Musicales Sarajevo at the end of the first decade of twenty-first century.

As institutional support was given to formal musical institutions reserved for highbrow communities, there was a need for fostering other genres of music to various communities in Bosnia and Herzegovina with cultural democracy as a *leitmotiv*. Guided by the awareness of these conditions, in 2012, akustikUm acquired a license to formally represent Bosnia and Herzegovina to the world as Jeunesses Musicales Bosnia and Herzegovina and took as an aim the development of musical culture in the entire country.

Positioning on a national level would be a logical step for such an organization, however, problem with the political system emerges once again. Bosnia and Herzegovina cannot have a cultural institution on state's level. This asset is reserved for entities, Brčko District, cantons

or municipalities. Therefore, there is no possibility of creating an institution which will promote musical values and young musicians on a national level or receive stable subsidies from the state. Even if it does perform its activities on state level, it cannot be funded as such due to Bosnia and Herzegovina's political system which articulates yet a new absurdity. If an organization functions on a national level and lacks suitable activity on a lower level, it cannot receive subsidies from entity, canton or local authorities as they fund projects through their calls for projects that are focused on the development of the entity, canton or local authority in question and will not fund activities in other entities, cantons or municipalities.

In the *Strategy of Cultural Policy of Bosnia and Herzegovina* from 2008, it had been stated that this situation should be changed and 'institutions of culture of common interest' should be defined in order for them to develop and receive funds from the state. However, this activity was never concretized in the *Action Plan for Implementing the Strategy of Cultural Policy* and was, therefore, never realized.

Association "akustikUm – Muzička omladina JMBH" is now struggling in positioning between a nonprofit organization based in Tuzla Canton and the label of Jeunesses Musicales Bosnia and Herzegovina which should be on state level, and cannot find a suitable alternative in the political system.

3.3. Diagnosis of the organization's capacities

The process of diagnosis of the organization's capacity includes the analysis of its functioning, which is demonstrated through studied stages of development, organizational lifecycle, self-analysis of managerial abilities, organizational structure, decision-making processes and information flow. Organizational diagnosis is a prerequisite for the capacity building of an organization (Dragičević & Dragojević, 2005).

3.3.1. Stages of development

Association akustikUm was founded in 2010, but that was not the start of its activity. The beginnings can be traced to 2003, when Nedim Tinjić, today's secretary general of akustikUm, as a young professor of guitar working in Musical school in Tuzla, gathered a group of young musicians to play for a project organized by Tuzla Municipality. The group

was innovative in their arrangements of different compositions, mostly relying on music of Astor Piazzolla. In 2006, Nedim Tinjić met Perrette Ourisson, president of Association Ballade and Jean-Claude Chojcan chief of Papyros'N orchestra and organized a concert for them in Tuzla. As they wanted to return the favor, Nedim again formed a group of young musicians to play in Strasbourg, France. At that time, the group was called *Tuzlanski ornamenti* (Tuzla ornaments) which will later be known as BalsiKa. In 2009, Nedim Tinjić and Perrette Ourisson came to an idea of combining these two groups, Bosnian and French musicians, and formed the orchestra BalsiKa, Balkan-Alsatian orchestra, which started a perennial cooperation based on youth exchanges. AkustikUm gained its formal structure in October of 2010, and was founded by a group of musicians from Tuzla, who were already working together in another organization, but were not able to develop it to their satisfaction. Interested in promoting musical culture inside and outside of borders of Bosnia and Herzegovina, Nedim Tinjić, Haris Rustemović, Sanela Kadrić, Dario Stevanović and Edin Imširović founded akustikUm.

At the very beginning the group set very clear goals for the organization. Even though the founders were, at that time, not familiar with the principles of strategic management and planning, and could not formulate their ideas explicitly as their mission, vision and goals, these statements are actually present in their original statute but in other formulations. In their statute, they formulated main principles of akustikUm to be tolerance, democracy, diversity, volunteerism and openness. It was also clearly expressed that the organization would engage in promoting and improving musical culture and arts, encouraging creativity and education in these fields, organizing concerts, cultural manifestations and festivals, production of journalistic, video and audio works, collaboration with other associations and affirmation of cultural values in Bosnia and Herzegovina.

In order to achieve this, apart from orchestra BalsiKa, akustikUm started working on local projects based on non-formal music education of children and young people, providing individual musical lessons of guitar, bass guitar, violin, drums and clarinet. These lessons resulted in numerous concerts, not only of classical but of rock and popular music as well, which promoted these young musicians in the local community.

Another project of akustikUm, “Silent rock”, provided a space for young bands to rehearse without being loud, as electrical guitar, bass, keyboards and drums were connected to the mixer with headphones provided for the entire band. All equipment was free to use and all projects were free to join for the members of the organization, while in order to become a

member, one would simply need to express a desire to do so. AkustikUm's openness is coherent with the goals stated in the Statute and attests to the noncommercial attitude of the organization toward promoting musical culture. Another value akustikUm is promoting, volunteerism, has also been a constant principle as none of the founders or managers have ever been employed in the organization, nor have they ever received a salary. Only motivation that guided them through the production of programs is their personal content when contributing to social progress and musical culture.

Based on this principle, akustikUm continued to develop. With the help of a close friend, music producer Edin Imširović, who agreed to open a music production studio in the offices akustikUm is renting, the door to music production have opened for the organization. Even though the studio sometimes works commercially, akustikUm can use it for its projects and members.

With music production added to its activities, akustikUm was indisputably achieving goals of education and promotion of young musicians while supporting different genres of music.

Throughout the years 2011 and 2012, akustikUm included more people from Tuzla and young people from Stolac and Ugljevik (Republic of Srpska) in the orchestra BalsiKa. In 2011, BalsiKa also started to spread over Balkans, gathering young people from Croatia (in 2011), Serbia (in 2012) and Montenegro (in 2013). The financing was coming mostly from the partner Association Ballade, which received funds through Youth In Action programs, while akustikUm gathered some funds from Tuzla Municipality.

Hence, at the very beginning, target range of akustikUm's activity was not only local through producing programs in the local community, but also national through involvement of children from both entities in its project BalsiKa and international through cooperation with international partners.

First results of music production activities originated in 2011, when first CD of orchestra BalsiKa was published. This CD of traditional tunes from all over the world was recorded by young musicians during several meetings of orchestra BalsiKa in 2009 and 2010. These activities were funded by Association Ballade as well.

In the period until 2012 the organization saw steady growth, building reputation locally, nationally and internationally.

In 2012, the organization aspired working toward a more significant change and discovered an opportunity through acquiring a license from Jeunesses Musicales International to be the

representative of Bosnia and Herzegovina. As the representative, akustikUm intended to, now officially and even more significantly, promote young people and young musicians in the entire Bosnia and Herzegovina, regardless of their cultural or ethnic background, while achieving democracy in musical expression.

While production and entrepreneurship aspects were raising, akustikUm was gaining new partners. Together with Association Ballade, a partnership with Organization SOYOP from Istanbul, Turkey was developed in 2013. This partnership provided participation of several musicians from Bosnia and Herzegovina in the project “Istanbul: the puzzle of cultures” organized by SOYOP. Through this partnership, akustikUm was further developing the idea of musicians across borders and promoting Bosnian musicians internationally.

Also in 2013, akustikUm started implementing projects of JMI and organized its first Ethno festival. Festival of traditional music based on sharing traditions seemed suitable for a diversified country such as Bosnia and Herzegovina while it was also suitable for akustikUm with its 5-year experience managing the international orchestra BalsiKa, also playing traditional music. First Ethno festival in Tuzla gathered 63 young people from Bosnia and Herzegovina, Serbia, Croatia, Montenegro, France, Germany and Turkey. Festival was mostly financed through akustikUm’s partner association, while small funds were gathered from Tuzla Municipality and in-kind donations as a result of akustikUm’s fundraising activities. It is obvious that self-sustainability was still not on a high level at this point, as akustikUm avoided commercial fundraising.

After the first festival, three significant changes emerged. The official founders were showing no interest in further development of the organization and have decided to abdicate their positions in the managing board. Haris Rustemović, first president of akustikUm, decided to leave as well, leaving Nedim Tinjić as the only managing and executive member of the organization. As the board members and the president were not active in production or entrepreneurship, the situation has not drastically changed with this management issue. However, as Haris Rustemović was also the drum teacher in akustikUm, the organization was impoverished in its scope of musical lessons.

Second change was related to the perceived need for a more concrete organizational and administrative structure while the third change is reflected in modification of the name from akustikUm to “akustikUm – Muzička omladina JMBH” in order for the organization to position itself as a formal representative. At the end of 2013, president and managing board

were replaced by young new members, who were former participants of BalsiKa project and volunteers at akustikUm, while the problem of lacking organizational and administrative structure was partially solved by hiring an intern producer in January 2014. Integrative factor had risen through these activities as new and diversified human resources were introduced.

In 2013, akustikUm also issued a decision on amendments to the Statute, adding new goals as representative of Jeunesses Musicales, which are based on promoting access to music as a basic human right, working with and for all young people, regardless of their social, cultural and ethnic origin, gender, language, nationality, race, and not working for personal, political and financial benefits. With these amendments, akustikUm established its importance for social and musical development in Bosnia and Herzegovina.

Guided by these principles, akustikUm started a project with the Home for children without parental care at the end of 2013, which lasted until the end of 2014. Project consisted of musical workshops for children without parental care through which they would learn to play an instrument of their choice and play concerts with orchestra BalsiKa. Apart from this, the organization started a project with Association “Korak po korak” which works with children with special needs, providing them with concerts of orchestra BalsiKa, and socialization with the children from the orchestra.

During the same year, akustikUm joined the “Music against child labour” campaign by International Labour Organization and performed a concert for the cause in December of 2013.

In 2014, several changes occurred mostly related to the financial aspect as diversification of resources was evident in this year. Apart from continuously promoting orchestra BalsiKa and non-formal music education in Tuzla, akustikUm organized its second Ethno festival which was supported by the Embassy of the United States of America in Sarajevo through its fund for inter-ethnic reconciliation. With these resources, akustikUm’s self-sustainability ratio grew as the festival grew in participants, enabling over 30 young people from both entities of Bosnia and Herzegovina to gather in Tuzla to promote intercultural dialogue. Ethno Bosnia and Herzegovina 2014, therefore, gathered over 100 participants from Bosnia and Herzegovina, Croatia, Serbia, Montenegro, Slovenia, Albania, Turkey, France, Germany, Sweden, Venezuela and Canada.

Year 2014 is also characterized by enhanced awareness about the need for extended knowledge in strategic management and acquiring managerial skills, as secretary general

together with the producer intern, join a seminar called “ASEE / Adizes SEE”, organized by ASEE publishing company, based on Isak Adizes’ theoretical work.

With production and entrepreneurship on a high level and with the help of the workshop, akustikUm continued to work toward achieving a more concrete administrative aspect in order to become more systematic in its work. Administrative factor had already risen as the producer intern was actively working on emphasizing the need for organized work. In this systematic spirit, akustikUm reformed its webpage (www.akustikum.org) and provided crucial information about the organization, its projects which were now promptly updated and added a database of musical notes of songs performed by orchestra BalsiKa which will enable new members to quickly progress within the orchestra.

Production was still experiencing a steady development as second CD of orchestra BalsiKa had been published.

During that time, akustikUm was still establishing a strong local presence, while its international cooperation also diversified. The organization joined Jeunesses Musicales Norway’s project “Loud” and participated with sending two volunteers to help organize a camp for young girls’ bands held in Lista, Norway. Concurrently akustikUm acquired recognition in JMI network by hosting an African band called “WERE”, from Zimbabwe. “WERE” were winners of JMI’s international band competition “Imagine” and were on their world tour. As a result of akustikUm’s involvement in the project, Tuzla received a concert and an opportunity to get acquainted with African culture, while akustikUm was fulfilling its mission to promote different genres of music and different musical expressions.

Year 2014 was also the year a new project, “BalkanZug”, was born, attesting to its vigorous production development. With their partners, Ballade, akustikUm created a project which would take orchestra BalsiKa through the rails of Orient Express, resulting in a tour from France to Turkey for over 30 young musicians from Bosnia and Herzegovina, France, Germany and Turkey. The project was funded through European funds that Association Ballade had gathered.

In 2015 the organization continues to expand its activities and collaboration with other cultural organizations on local and international level. New international partners arise, as akustikUm starts a cooperation with the Ricciotti ensemble from the Netherlands by organizing the concert for their 45-year anniversary in Tuzla in August 2015.

A new cooperation was started with Portugal as akustikUm created a project based on musical workshops for elementary schools in Tuzla with the artistic director of Setubal music festival, Ian Ritchie, advocating the importance of non-formal music education.

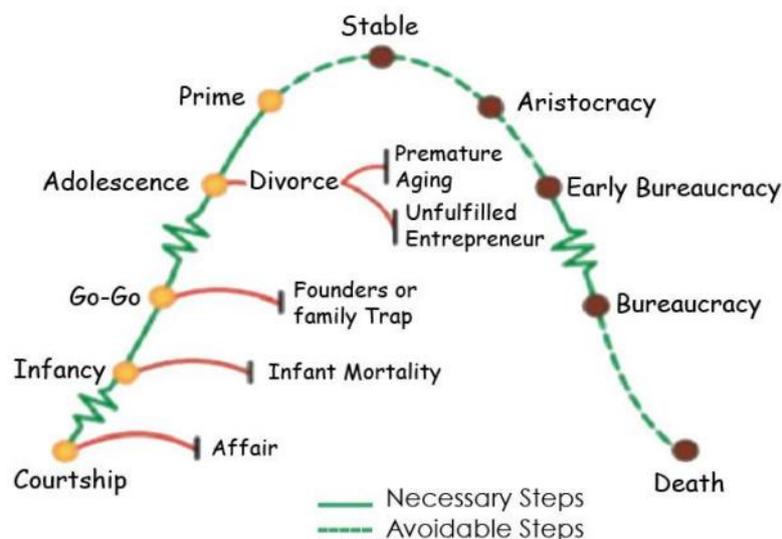
Through 2015, numerous concerts of classical music were organized, starting with the concert of worldly renowned guitarist, Sanel Redžić, in March. AkustikUm continuously fosters its partnership with the International Gallery of Portraits in Tuzla, whose space is used as an auditorium for concerts. The results of this partnership are more concerts of classical music organized by akustikUm in order to promote its young members.

Administrative factor suffers a reduction in 2015 as the internship period of organization's producer has expired. However, the producer still works voluntarily for the organization, but with lot less engagement.

AkustikUm's plan for the following period is creating a database of all musical stakeholders and advocating different benefits for the members of the organization based on cultural cooperation with other institutions.

3.3.2. Organizational lifecycle

ADIŽES METHODOLOGY – THE CORPORATE LIFECYCLE



Picture 3. Adizes corporate lifecycle, taken from www.adizes.com/lifecycle/

Organizations go through certain phases that can be described as predictable and repetitive. These transitions should be disclosed in order to lead the organization successfully through

the changes. All phases of the lifecycle carry a unique set of challenges and issues which come as a result of internal and external changes. Adizes' lifecycle includes following phases: courtship, infancy, go-go, adolescence, prime, stable, aristocracy, early bureaucracy, bureaucracy and death.

Stages are portrayed with Adizes' PAEI formula. This formula is used to describe four functional horizons: short-term effectiveness, short-term efficiency, long-term effectiveness and long-term efficiency.

Layered over these four functional horizons, Adizes describes four corresponding activities: Producing, Administrating, Entrepreneuring and Integrating. These activities address short-term and long-term effectiveness and efficiency. In the Adizes framework, Producing is the activity of attaining short term or immediate results, and Administrating is the activity of minimizing waste in ongoing activities. Entrepreneuring is the activity of seeking out and recognizing new opportunities or new orientations to the environment, and Integrating is the activity of coordinating shared attention and identification. Integration keeps organizations socially and functionally cohesive, preventing them from degenerating into mechanical, purely formally interrelated collections of functionally isolated individuals. [...] Adizes abbreviates his four categories of Producing, Administrating, Entrepreneuring and Integrating using just the four first letters of each word – PAEI (www.paei.wikidot.com/adizes-methodology, July 8th 2015)

	Effective	Efficient
Short-term	Producing	Administrating
Long-term	Entrepreneuring	Integrating

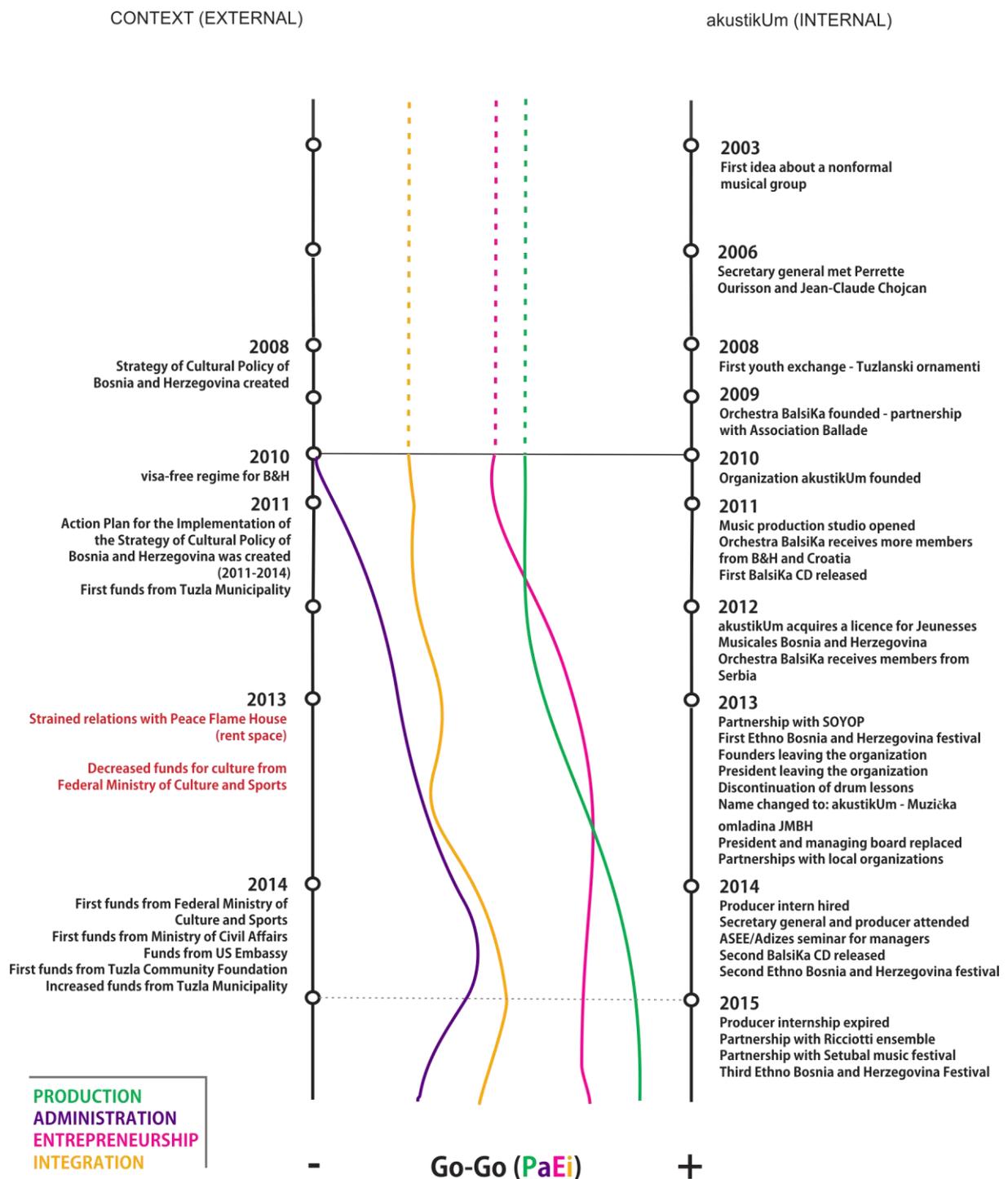
Picture 4. Four functional horizons with four corresponding activities, taken from www.paei.wikidot.com/adizes-methodology (July 8th 2015)

PAEI formula can be varied using small and large letters which imply greater or lesser presence of certain aforementioned features. Numerous combinations of these features portray characteristics of different stages of organizational development.

Courtship (paEi) is the first phase of development and is characterized by intense entrepreneurship of organization's founders. Organization is not yet born in this stage but it can easily degrade into the pathology of affair if the founders do not endure the pressure of uncertainty. Infancy (Paei) begins with undertaking first financial risks and is characterized by action rather than ideas. An established characteristic of this phase is negative cash flow. Infant mortality can occur in this phase if the founders are unable to fund negative cash flow of their new organization. Third phase of the organization's lifecycle is Go-Go (PaEi). Go-Go organization is an organization with a successful product and strong cash flow. In this stage, the company is flourishing but it is also characterized by unclear communication, ineffective management, confusion in roles and responsibilities and numerous mistakes and errors. In this phase, an organization should add structure and control but also keep the flexibility in order to make the transition to adolescence. Adolescence (pAEi) is the stage when company is reborn with enhanced administrative factor. Three principal challenges may occur in this phase: decentralization of authority, change in leadership and goal displacement. In order to reach the prime stage, organization needs to survive the conflicts, temporary loss of vision, confusion of goals and change of leadership style. If these challenges prevail, organization can suffer from premature aging, a pathology that leads to early departure of entrepreneurial leadership - divorce. Prime (PAEi) can be characterized as the golden stage of the organization. If organization is in prime, it has successfully reached the balance between control and flexibility. Characteristics of an organization in prime stage: focused, organized, priorities are clear and entrepreneurial spirit is still present. However, the major problem of prime is maintaining this stage. Aging naturally occurs as entrepreneurship slowly extinguishes. Sixth, stable (PAeI) phase implies that an organization has lost its vitality and flexibility. Stable stage can rapidly transform to aristocracy (pAeI), which is characterized by weak decision-making and focus on past achievements rather than future visions. Aristocracy is based on reducing risks while management is suspicious of any change that occurs. Early Bureaucracy (pAei) appears when problems within the organization become personal and intolerance and paranoia prevent attempts of its development, while in bureaucracy (_A_ _) organization only lives on due to the set of rules which were created in some of the previous stages. Routine is the main characteristic of this stage, leaving the organization very

vulnerable with any sudden change being a threat which can cause its transition to the last stage - death.

Death (_ _ _) occurs when there is no person who could sustain the organization any more.
 (www.adizes.com/lifecycle, July 8th 2015)



The growth of the organization has been steady and constant from the beginning, without clear intermissions. However, several phases predicted by Adizes' theory of organizational lifecycle are clearly visible.

Production and entrepreneurship have been on a very high level from the foundation, and kept their steady growth over the years, while the growth of administrative capabilities has been slightly more irregular.

The initial phase of "courtship", characterized by strong entrepreneurship, low administration, low production and low integration (paEi) is distinctively less present as such. This originates from the fact that the organization was already producing their initial programs and lightly integrated into an organization, diversifying its activities. Therefore, the combination of "courtship" and "infancy" (Paei) marked the formation of a new organization, which then started building its administrative capabilities while founders were identifying their managing roles in the organization.

Current stage: GO-GO (PaEi).

With production and entrepreneurship constantly on a very high level, the organization quickly achieved its "go-go" phase (PaEi), with administration and integration experiencing turbulence since its beginnings. Administrative tensions and subsequent crisis, along with ineffective communication and confusions in roles and responsibilities are characteristics of a "go-go" phase.

Additional obstacles came in 2013, when a change in management was made. Positive results came with hiring a producer intern in 2014, however, the organization was unable to develop due to a lack of tenacity, as the internship period finished in January 2015 and producer has, since then, worked less actively in maintaining the administrative aspect of the organization.

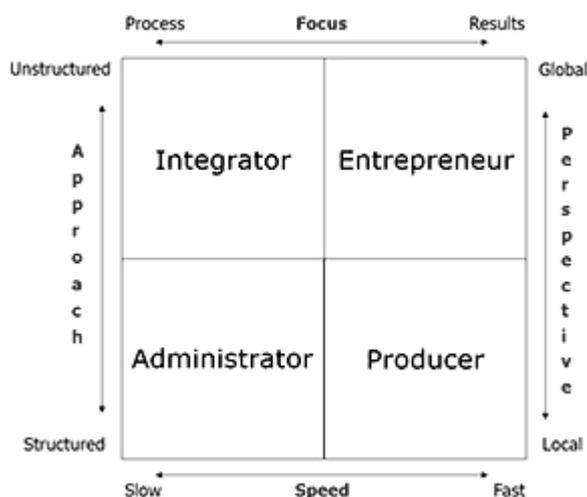
The organization is still struggling with achieving a more robust administrative factor which is the main obstacle for transition in "adolescence" phase (pAEi). It would have achieved this phase earlier if the practice of building administration from 2014 had continued.

In order to be efficient, an organization needs to be systematized and her processes standardized. When an organization is young, it enforces **P**, ignoring the **A** factor. Due to its short-term effectiveness, it satisfies the needs of clients, multiplying products, while inside of the organization a disorder is developing which will soon turn into crisis. This is when the organization needs to enhance the **A**. It is usually done by hiring an administrator to organize processes. The administrator should first set a clear budget, build an information system,

organizational scheme, and awarding system. Managers at the organization might feel discomfort with this process, however, the administrator has an obligation to redirect the focus from satisfying external clients to satisfying internal actors of the organization in order to integrate both groups in a working unity. When this is achieved, an organization can develop to the following stage of its lifecycle (Adižes, 2008).

3.3.3. Formula of managerial abilities

In describing managerial capacities of core project team of the organization, PAEI formula developed by Isak Adižes will be used again. However, in this case, the model will be used to describe management roles as Adižes has identified four different personality styles, which he labels P, A, E and I. These letters correspond to four managerial styles: Producer, Administrator, Entrepreneur and Integrator. Each of the styles has dominant characteristics which are easily described. Producers are active, energetic, busy and goal oriented. They carry an aversion towards fussy details, ambiguous situations, while being fond of tangible results. Main interest of Producers is accomplishing a task with little regards to the satisfaction of their colleagues. Administrators are quiet, cautious, systematic and organized. They prefer to construct a system of routines and conventions, and are not comfortable with uncertainty, spontaneity or improvisation. Entrepreneurs are talkative and charismatic dreamers who are proactive (future-oriented) and initiate change and innovation. “Entrepreneurs want to dramatically change the whole game an organization is playing, with no detailed sense of what the new rules will be.” (www.paei.wikidot.com/adizes-methodology, July 12th 2015) Integrators are team-builders, who manage the interpersonal, interdepartmental, relationships that allow the organization to function as one organic whole.



Picture 5. Adižes Management Styles, taken from www.adizes.com/management_styles (July 12th 2015)

Apart from management styles, whose stronger or weaker presence is presented using small or large letters, Adžes also defined several mismanagement styles characterized by the presence of only one letter indicating the existence of only one category of characteristics: The Lone Ranger (P_ _ _), Bureaucrat (_A_ _), Arsonist (_ _E_), and Super Follower (_ _ _I).

Most managers combine all personality styles with stronger or less strong presence of certain skills which characterize each of the styles. These formulas are used to identify propensity toward long and short term effectiveness and efficiency which can enable capacity building of an organization in terms that they help detect missing personalities and areas which should be improved. Even though there are questionnaires for assessment of dominant styles, core project team of akustikUm will present its own findings after the process of self-evaluation, therefore the managerial styles of three members forming the core project team of the organization will be presented.

Core project team of the organization presented following managerial styles: secretary general of aksutikUm – formula **paEI**, president of the organization – formula **PaeI**, producer volunteer at akustikUm – formula **PaeI**.

Individually, all three members of the core team express a clear idea of their strengths and weaknesses while none of them has offered a self-evaluation that would point to one of Adžes' mismanagement styles.

However, from these management styles, it is obvious that the organization team is lacking characteristics dominant in administrative style. As already detected, systematic approach and short-term efficiency are what is needed for the organization to evolve to the next phase and administrative factor is a prerequisite for further development. Either one of the managers should develop the administrative factor, or a new person should be incorporated in the team who would aspire a more rigid administration, while production should be secondary. After achieving a more systematic approach (adolescence – pAEi), and bringing production to its primary plan, the organization could reach its golden age (prime – PAEi).

3.3.4. Organizational structure

Similar to other organizations, akustikUm has a formal structure, articulated in the official Statute, which consists out of assembly, managing board, president and secretary general.

Organization's assembly is the highest organ and consists of all members of the organization. However, a specificity of akustikUm is that, formally, it has no members. As the administrative factor is low, lacking in systematic approach, organization never issued accession forms and has no database of its members. Although the Statute defined the duties of members, such as "to be involved in the activities of the Association", "to knowingly and conscientiously carry out entrusted jobs and tasks related to the work and activities of the Association", "to advertise the activities of the Association, especially the importance of its program goals", "to regularly carry out taken commitments towards the Association and implement the decisions, stands and conclusions of the Associations' organ", which concretely are executed on a regular basis, they are executed by unofficial members. These unofficial members form an Assembly of the organization, even though they do not comprehend the level of real significance it has to the organization. In the case of akustikUm this specific Assembly meets more than once a year in order to discuss further work. When members are gathered for a project, secretary general of the organization, Nedim Tinjić, exploits the opportunity to deliberate with them about further actions, which can be perceived as an Assembly meeting. This is done in order for the organization to serve its members, even though these young people formally do not realize they are part of an organ, making formal decisions, they are involved in the decision-making processes throughout the year. Therefore a conclusion can be drawn that the Assembly does not exist, however, some variety of the Assembly informally meets on regular basis, but not officially representing an organ of the organization or executing obligations from the statute.

As akustikUm is still a new and small organization, this does not cause problems in implementing programs or executing goals set out in the statute, however a more systematic approach should be utilized in order to formally resolve this issue.

The Managing board is an independent organ which counts nine members, together with the president and secretary general. Current members of the Managing board are Irina Hajdukov, Nataša Kakeš, Azir Mustafić, Edin Imširović, Eldar Zubčević, Mirza Alibegović, Riad Imamović, Vedran Savić, president and Nedim Tinjić, secretary general. More than two thirds of the members are young people from 18 to 25 years of age, attesting to the fact that the

organization is 'of', 'with' and 'for' young people. Managing board sits whenever there is a need for deciding on more important issues or agreeing on project implementation activities. During implementation of projects, the board also becomes the main volunteer body for implementing projects. Apart from this, everyday issues are in the hands of secretary general and president.

In effect, the hierarchical role of the assembly and the managing board remains largely symbolic, with the real executive power concentrated in the hands of the core management team (Nedim Tinjić and Vedran Savić). Tellingly, lines between the formally defined hierarchical levels have often been blurred in the history of the organization, with members of the core team often undertaking the functions and obligations of the assembly and the managing board, thus eliminating hierarchical relation. However, the role of the managing board is still more present than one of the assembly as it is a formally structured body.

Nevertheless, the top hierarchical level of the formal structure remains weak and its theoretical function of decision-making and overseeing is not fully translated into reality.

After defining formal roles set with the statute, it is important to mention the actual executive structure for implementing work in the organization. Nedim Tinjić, secretary general is the main executive person, however, he shares legal obligations with Vedran Savić, president, therefore, together they constitute the core management team of the organization.

New hierarchical line is introduced with a producer, graphic and web designer. When a producer is added to the core management team, the core executive team for implementing project is presented which concentrates the main functions of the organization. Collaboration with the producer is based on all year round voluntary work as the organization does not have employees. As the core project team, they delegate work between them while also delegating some assignments to other volunteers per project, who constitute the lowest hierarchical line. Similar to the producer, graphic and web designer are also volunteers, engaged per project, without the need for all year round collaboration, while accounting is outsourced when needed. The core management team sustained a relationship, lasting several years with all lower levels of hierarchy, indicating success in approach toward human resources.

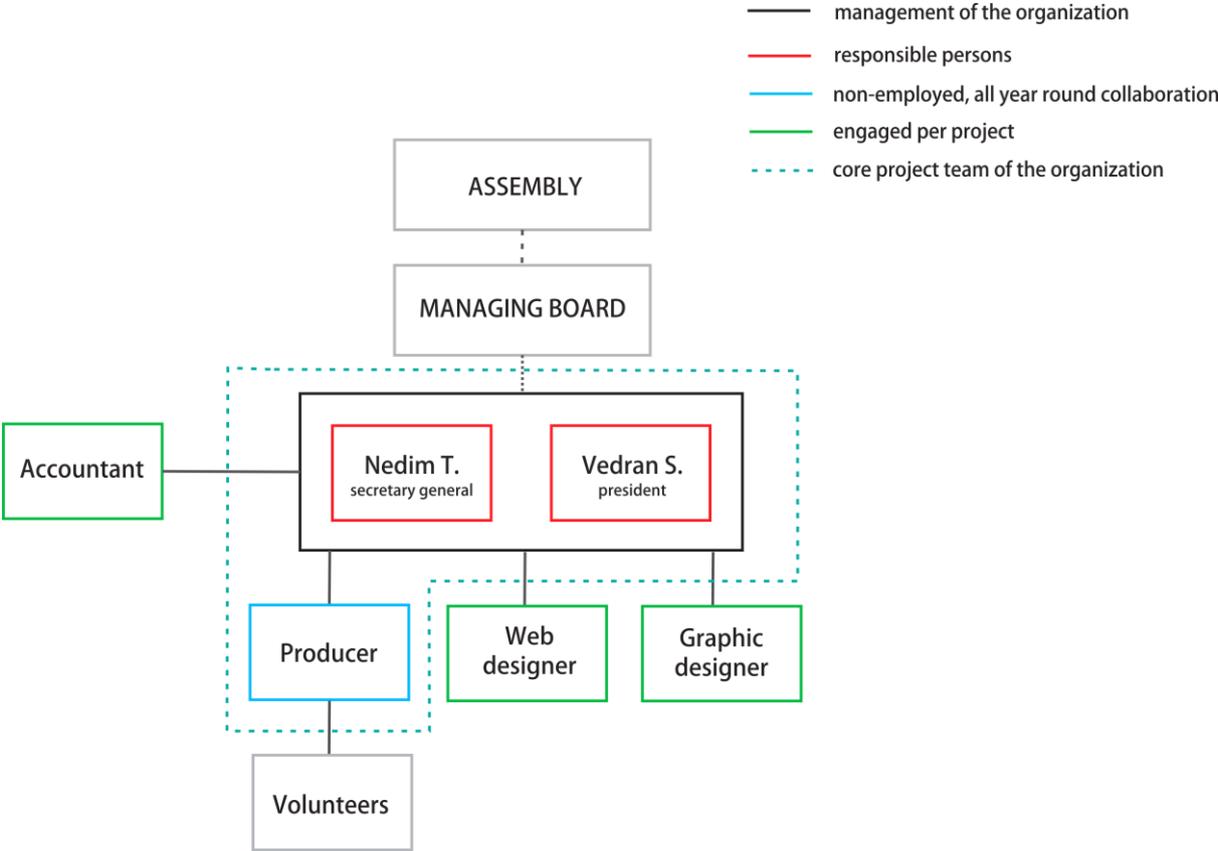
Although the presented formal organigram is vertical, the actual work of the organization is leaning toward a more horizontal structure.

Vertical relationships are mainly symbolic as there is only a formal hierarchy between members of the assembly, managing board and the secretary general and president. Core

management team of the organization respects the decisions made by the assembly and managing board, however, as they are not prompt with their roles within the organization, president and secretary general are obligated to fill the void. Even though the president and secretary general share legal responsibilities, the willingness to work for the goals organization had set and execute these roles is significantly higher with the secretary general, who was also one of the founders of the organization. This situation often places the secretary general in the position of the highest authority of the organization, communicating and delegating responsibilities to all other members, forming a horizontal organigram.

As all work is voluntary, some persons execute their obligations provided to them by their roles more, while some of them are less involved in implementing the mission, vision and goals set in the statute. Nonetheless, all decisions are made with a democratic approach, with respect toward the formal hierarchical approach in the organigram.

It can be concluded that the hierarchy of the organigram is not constant and often shifts between a vertical and horizontal line, depending on when the members decide to execute their roles in the organization.



Strong points and potential issues

This mostly horizontal year-long structure, with a repartition of functions that is mostly done on an ad-hoc basis, seems adapted to the functioning of a very small organization with no employees and a limited number of yearlong collaborators on a voluntary basis. A more robust vertical structure would certainly be much less responsive to the challenges that arise in the daily life of this organization, however the current failure to execute roles by all members of the top management causes most executive tasks to be placed in the hands of one person which can cause the organization to be less efficient in its activities. This is mostly the result of organization's inability to provide a full-time employment to its managers due to a lack of stable funds.

Nevertheless, the weakness of the formal top hierarchical levels, and the absence of an overseeing board, might appear as a missed opportunity which would enhance organization's efficiency and effectiveness as enhancing the role of those top levels might prove instrumental in preserving the organization in a long-term manner. In its current state, the organization might be overwhelmed by day to day challenges and lose sight of the overall mission.

3.3.5. Decision-making process

As already mentioned in the description of the organizational structure, the organization has a formal structure defined in the Statute which differs from the actual everyday functioning of the organization. According to the Statute, the Assembly is the highest governing body of the organization and consists of all members. Managing board gathers nine members, together with the secretary general and president of the organization, and convenes whenever there is a need for determining future actions for implementation of projects. The president and the secretary general are formally the executive body of the organization, with legal power to sign documents and represent the association, while organizing and managing operational activities.

However, in practice, that executive power is mostly used by the secretary general, Nedim Tinjić, who has full authorization to manage the organization and represents the actual executive arm in charge of all the association's activities. With other managing members' and

boards' failure to execute their roles in the organization, he decides about the program activities, and creates financial plans.

As akustikUm is a small organization, the cooperation between different roles functions more on a basis of suggestions and agreement, rather than rigid decision-making. All of the team members are respectful toward each other while clearing every decision made with the core management team, or Nedim Tinjić in particular.

Nedim Tinjić delegates jobs of applying for funds, writing reports and some administrative work to the producer of the organization, with clear instructions on what the content should be, while he engages in entrepreneurial and production segments of the organization, builds relations with other organizations of same or similar interests locally, regionally and internationally, and represents the organization in public. He is also in charge of managing and executing projects, communicating and building relations with different sponsors, donors and government bodies while working on integrating young people inside of the organization as part of his human resources management obligations and delegating some work to the volunteers. Regular communication with partners is also performed by the secretary general who then manages the artistic segment of the projects. Apart from these, Nedim is in charge of delegating responsibilities to the accountant, who is outsourced and occasionally to web and graphic designer.

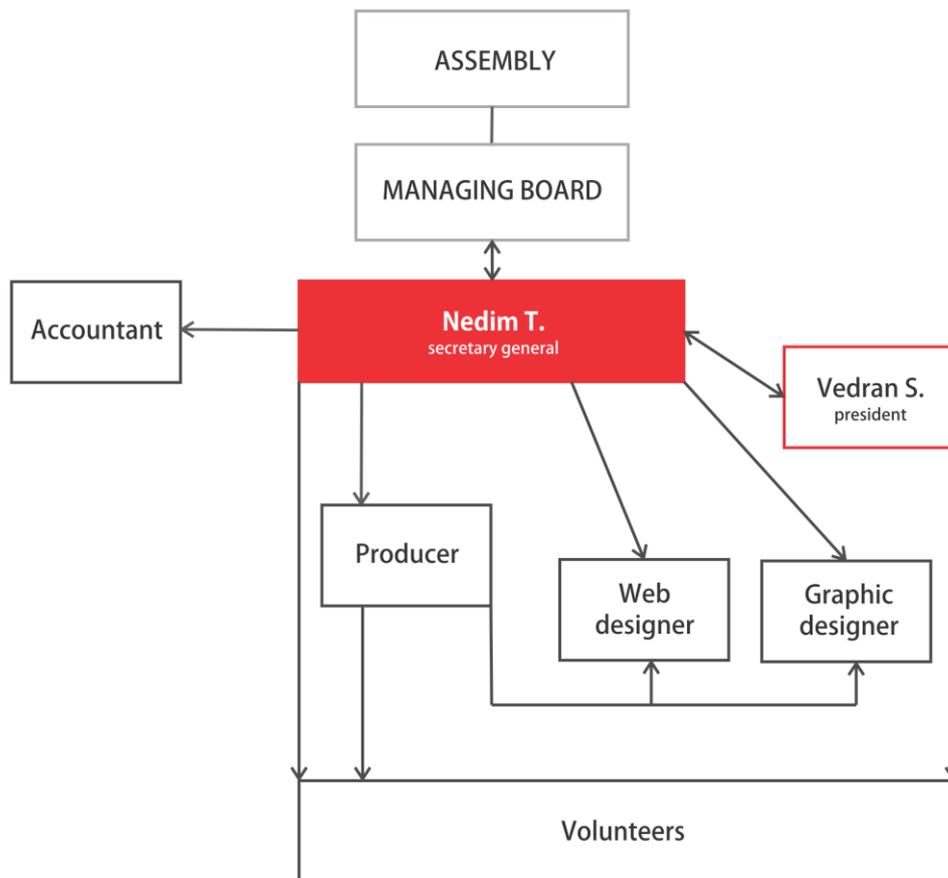
Vedran Savić, as the president, manages some parts of akustikUm's programs, mostly based on dealing with participants and volunteers of different projects, while he also communicates with several sponsors and donors. However, as a volunteer at the organization, he is less engaged in the work of the organization leaving most of the decision-making processes to Nedim Tinjić.

Producer of the organization, apart from writing project proposals and applying for funds, is mostly involved with communicating with volunteers and delegating responsibilities to them, along with graphic and web designer. As the communication with Nedim Tinjić is performed on a regular basis, in order to establish concrete actions that need to be performed in a particular moment, obligations are then delegated from the producer to other volunteers at the organization. Producer's obligations are also related with communicating with wider audiences through small and year-long updates on the webpage and akustikUm's social networks and sending information to the media.

It is important to mention that the division of responsibilities is not in any way absolute, while overlapping of responsibilities is an activity that happens on a regular basis. Whenever the activities allow, the core team functions on the principles of flexibility and adoptability, delegating obligations among themselves, and taking into account one another's inclinations and interests.

As volunteerism is the main characteristic describing akustikUm's organization, decisions are not based on exclusivity as all members are granted with the possibility to be more or less involved with certain activities. However, in contradiction to the formal organigram, it is obvious that there is no actual independent decision-making and all decisions are always verified with Nedim Tinjić. This situation is the result of less involvement of other members in their managerial roles, leaving the secretary general to be the only person fully involved in organization's business. However this leads to possible problems of effectiveness and efficiency with cluttering obligations to one manager which slows the development of the organization, while also providing an explanation to a detected problem of the main manager lacking trust in fast decisions made without his approval. Even though this problem is caused by other members' failure to execute their roles, it can still cause numerous issues during project implementation.

It would be useful to relieve some stress from one person, share responsibilities within different hierarchical levels of the organization and preserve this structure in order for other managers to get accustomed with taking on responsibilities of decision-making and the secretary general to entrust them with this action without interference.



3.3.6. Information flow

Information flow of akustikUm is characterized by inside and outside organization communication, as well as regular and occasional communication based on different project requirements.

During the year, regular communication is bilateral and involves three persons that form the core project team of the organization, Nedim Tinjić, Vedran Savić and the producer. Communication within the basic team of the organization is done on a daily basis, through e-mails, phone, and in person. As the work for akustikUm is voluntary, they do not share an office therefore mostly rely on e-mail and phone communication, however, they have several meeting during the week in order to discuss current issues and further development.

Communication with the Assembly and Managing board is also done through phone, e-mails and in person, however, these bodies mostly communicate with Nedim Tinjić as the main

executive person of the organization, leaving the president to be informed through him, or during board meetings.

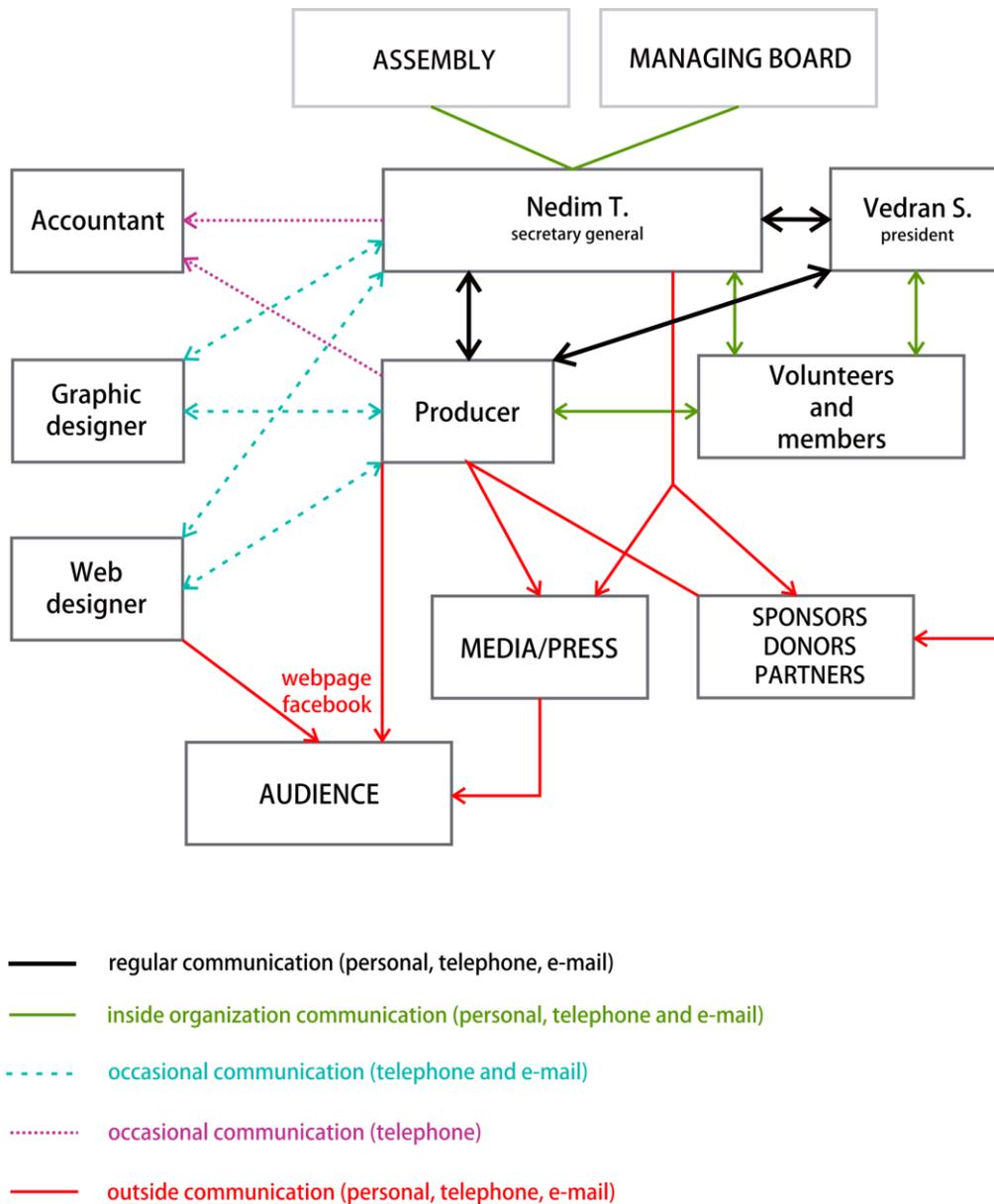
Nedim Tinjić also communicates with the accountant when there is a need regarding project or organizational accounting, characterizing this communication as occasional, while certain information are transferred from the producer to the accountant as a result of a decision-making directed from Nedim.

Sharing information to volunteers and members is done by all three members of the core project team. This bilateral communication can be defined as regular and is done through telephone, e-mail, or in person. Even though it is not an everyday communication similar to that of the core members, akustikUm implements numerous programs, therefore this inside communication can be described as regular, as it accumulates to several times in one week.

In terms of occasional communication, information flow between Nedim Tinjić, producer and web and graphic designer can be identified. Both Nedim and the producer communicate with these persons in order to transfer decisions, obligations, check the progress, as well as to report and resolve issues, as the communication is bilateral. Vedran Savić does not get engaged in this section of the information flow, while he bases his communication on potential sponsors and donors, providing akustikUm with additional funds through outside communication. His relation to the sponsors and donors is mostly fostered through phone and in person, while the producer bases outside communication with sponsors, donors and partners on e-mails, rarely realizing meetings in person. Meetings are reserved for Nedim, as the central person of the organization, who communicates with sponsors, donors and partners through phone, e-mail and in person, arranging numerous gatherings in order to promote the organization and raise additional funds.

When it comes to other external communication, it concerns communicating with media and wider audiences. Communication with audiences is done by the producer who sends press releases to media/press by e-mail which then transfer relevant information to the audiences. Communicating with audiences is also done by the producer through the Facebook page and the official webpage of akustikUm (www.akustikum.org). Posts on webpage are occasionally regulated by the web designer as well, therefore he also performs indirect communication with the audiences. Nedim Tinjić restrains from directly communicating with the audiences, basing the direction of his information flow toward personal and telephone communication with the press.

Therefore, communication with the wider audience is made not only from the organization but also through media and press while information is disseminated through organization's official web page, social networks and press (TV, radio, newspaper, Internet portals etc.).



Information flow in akustikUm can be considered as active and logically distributed among team members. There is an obvious communication course arranged according to individual responsibilities taken by basic team members, volunteers and outsourced members and it functions properly in this order. However, it should be noted that some irregularities do occur during the period of implementing projects, mostly due to issues already emphasized in terms of delegation of responsibilities which stem from the main manager clinging to some

responsibilities that should be delegated to other team members due to their detected less involvement in the organization. During implementation of projects it is not time-efficient to reaffirm every information with the secretary general when fast decisions should be made, while sometimes the information given by lower management levels contradict those given by secretary general, which indicates insufficient communication between the core team during project implementation.

It is also obvious that the organization is lacking a communication team or person (PR) whose only responsibility would be sharing information with the media and the audience. Transferring this obligation on persons who are already involved with production segments of numerous projects can and does leave promotional activities insufficiently present.

Aforementioned communication irregularities, although occasional, constitute an issue which should be addressed by increasing communication between core project members during period of project implementation and working towards their more vigorous integration in the organization.

3.4. Functional strategic analysis

3.4.1. SWOT analysis

Through the analysis of internal and external factors that influence an organization, a model appointed by the acronym SWOT is encountered. The name originates from first letters of four significant factors based on which the analysis is made (S – strength, W – weaknesses, I – opportunities and T – threats). This analysis is a useful approach which enables an organization to concretize facts regarding its internal organization, resources, products and management, and clearly direct the analysis toward required conclusions (Lukić, 2006, p.178).

In order to position an organization on the market and determine its internal strengths and weaknesses, as well as opportunities and threats from the environment, internal and external factors need to be defined. External factors are traditional cultural environment, cultural market, production and business relations within cultural institutions, and natural and other environmental resources, while internal factors can be subjective and objective encompassing

different potentials or challenges, from technical, financial, spatial to human resources, programs and values (Dragičević-Šešić & Stojković, 2003, p.73-74).

Therefore, the four categories of factors based upon which a basic situational analysis is conducted are following:

Internal:

- positive: Strengths
- negative: Weaknesses

External:

- positive: Opportunities
- negative: Threats

Determining the balance between strengths and opportunities versus weaknesses and threats is a crucial step in providing the organization with possible strategies for development. SWOT analysis detects resources which can be relied upon in order to address potential issues and vulnerabilities.

Strengths	Weaknesses
<p>Human resources</p> <ul style="list-style-type: none"> - Flexibility and diverse capabilities of organization's volunteers - Democratic leader with good skills of integrating people - High level of musical expertise shared by all members of the core project team - High level of managerial capabilities with a producer volunteering within the core project team of the organization <p>Partnerships</p> <ul style="list-style-type: none"> - Good local, national and international cooperation with various cultural organizations - Good perennial cooperation with partner Association Ballade - Good relations with other organizations within the Jeunesses Musicales International network <p>Program</p> <ul style="list-style-type: none"> - Organization covers several groups of activities from the socio-cultural cycle: education, production, promotion and 	<p>Human resources and organizational diagnosis</p> <ul style="list-style-type: none"> - Lack of managerial capabilities within the core project team - Lack of engagement in taking over responsibilities among the volunteers within the organization - Dependency of programming and activities realization on the small number of core team members - Risk of discontinuation upon leaving of the leader and founder Nedim Tinjić - Concentration of decision-making process in only one person - Confusing internal communication during project implementation - No formal Assembly and no formal members - Lack of administration and systematic approach - Lack of commitment toward in-depth evaluation - Renting space in order to operate (no

animation

- Diversified program: covering different genres of music
- Potential and possibilities for development and diversifying programs, based on owning a musical production studio
- Potential for expanding international programs (implementing other JMI licensed projects, apart from Ethno)
- Developing programs that support different causes (campaign against child labour, promoting intercultural and interethnic dialogue)
- Commitment to non-formal music education
- Active work with different marginalized groups in Tuzla Canton

Marketing

- Only formal representative of Jeunesses Musicales for Bosnia and Herzegovina
- Good visibility and positioning in the local community

Finances

- Not dependent on government contributions
- Overall positive cash flow

spatial resources)

Partnerships

- Lack of cooperation with musical institutions (musical schools, academies)
- Dependency on partner organization (Association Ballade) for developing programs

Marketing

- Lack of sustained year-long communication with the audience
- Poor visibility on a national level
- Poor positioning as Jeunesses Musicales Bosnia and Herzegovina
- Unexplored potential for development as Jeunesses Musicales Bosnia and Herzegovina
- Unexplored potential of reaching non-audiences

Finances

- Not self-sustainable
- Insufficient financial support from different levels of government (canton, entity, state)
- Low yearly incomes (insufficient for covering implemented projects)
- Low to non-existent market income
- No exploration of market potential (no sponsorship or business support)
- Insufficient funds for employing persons to formally engage building administration and fundraising

Opportunities

Threats

Partnership

- More concrete networking with JMI member states
- Cooperation with different cultural and musical institutions and organizations

Fundraising

- Diminishing public subsidies for cultural sector
- Lower subsidies for projects involving musical culture
- No certainty of interest from the

Fundraising

- Applying for funds with different JMI member states as co-producers
- Applying for EU grants (Erasmus+, Creative Europe program)
- Financial support from different levels of government (canton, entity, state)
- Opportunity for receiving funds for developing a network through an open call of Federal Ministry of Culture and Sport which will be opened in 2015
- Funding opportunities through grants for intercultural dialogue, gender issues and social development
- Stronger diversification of funding resources
- Symbolic support from government authorities of different levels of government (canton, entity, state)

Gaps

- Lack of organizations providing free non-formal music education
- Lack of promotion of different genres of music by formal musical institutions
- Dominance of classical music within programs of cultural and educational institutions

Marketing

- Networking within Bosnia and Herzegovina – potential for positioning as JM BIH, as well as raising market income
- Possibility of exploring new market trends for audience development
- Increased interest in non-formal music education

business sector

- Tendency of sponsors and donors to only support organizations and festivals that will prove cost-effective for them
- Public subsidies operate on one-year planning scheme
- Ongoing economic crisis

Partnership

- No certainty of interest to cooperate from cultural and music educational institutions and organizations
- Uncertainty regarding current office location

Political system

- Political system of Bosnia and Herzegovina does not allow the existence of an organization or institution on a national level
- *Strategy of Cultural Policy of Bosnia and Herzegovina* does not provide concrete steps for musical culture
- *Action Plan for Implementation of Strategy of Cultural Policy of Bosnia and Herzegovina* does not plan actions for development of musical culture
- Actions from the *Action Plan for Implementation of Strategy of Cultural Policy of Bosnia and Herzegovina* toward development of civil society organizations are insufficiently implemented

3.4.2. Mapping and positioning: Art field map and map of institutional positioning

Art field map

Art field map investigates the field in which the organization implements its programs with a focus on artistic and cultural activities closing the cycle of education, production, promotion and animation. This map detects all relevant organizations in public, private and nonprofit sector, activities of individuals and media which operate in a given field of interest in order to disclose possible gaps within activities, as well as poor and high quality programs.

Art field map results in a socio-cultural cycle in the field of musical culture, geographically covering Bosnia and Herzegovina, and mapping all relevant organizations, institutions, individuals and media in the scope of formal and non-formal education, production, promotion and animation, that may have an impact for the development of the local community and akustikUm. AkustikUm's programs cover several fields of activity within musical culture as it covers fields of non-formal education, production, promotion and animation.

	EDUCATION	PRODUCTION	PROMOTION	ANIMATION
Public institutions	<ul style="list-style-type: none"> - Primary, secondary musical schools across the country - Musical academies across the country 	<ul style="list-style-type: none"> - National Theatre Sarajevo (Drama, Opera, Ballet) - Youth House, Tuzla - International centre for children and youth, Sarajevo - Kosača, Mostar - Cultural centre "Banski dvor" Banja Luka 	<ul style="list-style-type: none"> - National Theatre Sarajevo (Drama, Opera, Ballet) - Philharmonic orchestra Sarajevo - Bosnian Cultural Centre Sarajevo and Tuzla - Youth House, Tuzla - Primary and secondary musical schools across the country - Musical academies across the country - Community Cultural Centres across the country 	<ul style="list-style-type: none"> - Primary, secondary musical schools across the country - Musical academies across the country
NGO	<ul style="list-style-type: none"> - Youth Art Centre Tuzla - Aka_demija Pink Partner (Pink Partner Academy) Sarajevo - Musical centre 	<ul style="list-style-type: none"> - Gud Lege Artis Tuzla - Organization "Mladi Tuzle" Tuzla – singing studio - Aka_demija Pink Partner (Pink Partner 	<ul style="list-style-type: none"> - Aka_demija Pink Partner (Pink Partner Academy) Sarajevo - Jazz Fest, Sarajevo - Banja Luka Philharmonic orchestra - Musical centre Pavarotti, 	<ul style="list-style-type: none"> - Organization "Mladi Tuzle" Tuzla – singing studio - Aka_demija Pink Partner (Pink Partner Academy)

	<ul style="list-style-type: none"> Pavarotti, Mostar - School of music "Istok –Orijent" Zenica - IVA PIANO School of Music, Sarajevo - Jazz Fest, Sarajevo - Organization "Mladi Tuzle" Tuzla – singing studio - HKD Napredak, Bihać - Musical Youth, Bihać 	<ul style="list-style-type: none"> Academy) Sarajevo - Youth House Banja Luka 	<ul style="list-style-type: none"> Mostar - Mostar blues and rock festival - Tuzlanski tamburaši - KUD (folk ensembles) across the country - Gud Lege Artis Tuzla - Festival ArtZ, Tuzla - Association of musical and ballet pedagogues of the Federation BIH - International musical and dance festival "Dukatfest", Banja Luka - Demofest, Banja Luka 	<ul style="list-style-type: none"> Sarajevo - Musical Youth Bihać
Private sector and individuals	<ul style="list-style-type: none"> - Slobomir P University - Music Academy Kreševo - Private primary musical and ballet school "Amadeus" Sarajevo - Opus conmusica, Banja Luka - Basics studio, East Sarajevo - Jasna Glinac - Lejla Teskeredžić 	<ul style="list-style-type: none"> - Mirsad Abdagić - Sarajevo Sonic Studio - Magaza, Sarajevo - Basics studio, East Sarajevo - Studio 13, Banja Luka 	<ul style="list-style-type: none"> - Čestmir Mirko Dušek - Mirsad Abdagić - Magaza, Sarajevo - Basics studio, East Sarajevo 	
Media		<ul style="list-style-type: none"> - BHRT, FTV, Hayat, RTRS 	<ul style="list-style-type: none"> - BHRT, FTV, Hayat, RTRS, Face TV, RTV7, RTVZE, TV1, TV Slobomir 	

Map of institutional positioning

As the art field map engages in mapping all relevant interest groups in musical culture, positioning determines akustikUm's place in its environment. The positioning takes into consideration the current and potential position of the organization, in regards to its mission and vision, while answering the following questions: "Where are we?" and "Where would we like to be?" This map does not exclusively focus on competitive organizations and institutions, but investigates potential for cooperation and partnership (Dragičević-Šešić & Dragojević, 2005).

Jeunesses Musicales International

JM Armenia	JM Kenya	A.A.P.G.
JM Austria	JM Macedonia	AOLF
JM Azerbaijan	JM Malawi	Ballade
JM Belgium	JM Montenegro	BEMAC
JM Cameroon	JM Norway	DUNK
JM Canada	JM Poland	EFNYO
JM China	JM Portugal	TC Estonia
JM Croatia	JM Romania	ISME
JM Cyprus	JM Serbia	Konserttikeskus
JM Czech R.	JM Slovenia	LAO
JM Denmark	JM Spain	Live Music in Schools
JM Estonia	JM Sweden	Music Basti
JM France	JM Switzerland	NEOJIBA
JM Germany	JM Turkey	Orford Arts Centre
JM Greece	JM Uganda	Pedexumbo
JM Guatemala	JM Ukraine	S.A.A.C.
JM Holland	JM Uruguay	Teatro del Lago
JM Hungary	JM Venezuela	The Music Tree
JM Italy	A.P.M	Voice Giving
		Tanzania

association
akustikUm

INTERNATIONAL SOURCES

Creative Europe
Erasmus +
US Embassy in Sarajevo
The Royal Norwegian Embassy
in Sarajevo
Embassy of Sweden, Sarajevo
Embassy of Czech Republic,
Sarajevo
Netherlands Embassy, Sarajevo
British Council
Austrian Embassy, Sarajevo
USAID
Anna Lindh Foundation

City of Tuzla, City of Sarajevo,
City of Banja Luka, Local
governments, Federal Ministry
of Culture and Sports, Federal
Ministry of Education and Science,
Ministry of Education and Culture
RS, Department of Economic
Development Sport and Culture
Brcko District, Ministry
of Civil Affairs BIH

SPONSORS

BH Telecom
UniCredit Bank d.d.
Raiffeisen Bank d.d.
Hypo Alpe Adria Bank
Fondacija Tuzlanske zajednice
Omladinska banka
Turkish Airlines
YAMAHA

EUROPE AND WORLD

Association Ballade
CNELL Albania
AKKS Norway
SOYOP - Society of
Young Pioneers,
Istanbul, Turkey
Ricciotti Ensemble
Netherlands
Festival de Musica
de Setubal,
Portugal
Institut Francais
Romanian Music
Information Centre
Music Crossroads
Malawi
Music Crossroads
Zimbabwe
IG World Music Austria
Vienna Music Centre
Music Together Vienna
Czech Radio
International Youth Music
Festival Ansbach
Germany
Youth Music London
OpportUNITY Newcastle

REGIONAL PROJECT PARTNERS

Croatian Music
Information Centre Zagreb,
Polyvalent Cultural
Centre Groznanj,
Kulturtreger Zagreb,
Muzicki biennale Zagreb,
Musical Centre Zagreb,
Zagreb Music
Academy, Faculty of Music,
Belgrade, Kolarac Belgrade,
Mikser House Belgrade,
Youth House Belgrade,
Student Cultural Centre
Belgrade, Musicon School
of Music Belgrade,
Cantabile Musical Centre
Novi Sad, Montenegrin
Music Centre Podgorica,
Musical Academy Cetinje,
Slovene Music Information
Centre, EPeKa Slovenia,
Musical Academy Skopje,
Youth Activism Centre -
YAC Kosovo

NATIONAL PROJECT PARTNERS

Association Korak po
Korak Tuzla, Association
of Blind and Visually
Impaired Tuzla, Association
Vive Zene Tuzla, Home
for Children without
Parental Care, Association
Amica, Peace Flame House
Tuzla, International Gallery
of Portraits Tuzla, Brass
Band Jajce, Brass band
Stolac, Youth choir Livno,
Youth Cultural Centre
Abrasevic Mostar,
Association Artist Ugljevik,
Association od students
of music Sarajevo, Kids
Festival Sarajevo,
Volontiram.ba network,
Primary and
secondary Musical schools
in BIH, Musical academies
in BIH, Bosnian Cultural
Centre Tuzla, Bosnian
Cultural Centre Sarajevo,
Sarajevo Philharmonic
Orchestra, Banja Luka
Philharmonic orchestra,
National Theatre Tuzla and
Sarajevo, Jazz Fest Sarajevo,
Festival of Sevdalinka Tuzla,
ArtZ Festival, Demofest
Banja Luka, Folk ensembles
across the country

3.5. Preparation of strategic plan

3.5.1. Mission, vision and goals of the organization

In order to formulate a strategic plan for the organization, it is necessary to engage in more precisely defining its current values, significance and reasons for existence as well as aspirations the organization strives to achieve, in long and short term. In other words, a prerequisite for development is formulating the mission and vision of the organization, reflected in its current goals and program. Therefore, an examination of how the organization describes its mission and vision will be performed, but also the investigation of implicit content that transpires through its activities.

Although the mission and vision of the organization are not concretely defined in any of their internal documents, the organization has nonetheless developed its activities in an organic and very consistent manner, underlying strong values, which have been progressively more openly expressed.

Mission of the organization is to provide young people with an opportunity and conditions for creative development in music, by providing them with a place for non-formal music education and expression, and creating and promoting young musicians locally, nationally and internationally (N. Tinjić, personal communication, July 13th 2015).

These words reflect a concrete mission akustikUm is already achieving through its programs while firmly answering the question “why do we exist”.

Nevertheless, the organization would not have endured and thrived to this day without a broader horizon of underlying values, which constitute a strong vision present from the very beginning. This vision can be detected in the general aim which akustikUm offers as a description of its activity:

Association “akustikUm – Muzička omladina JMBH” is a nongovernmental organization with its aim to encourage young people to develop their music and social skills through engagement in public performances, group and individual workshops, working together in organizing cultural events, international youth exchanges, regardless of their cultural or ethnic background (www.akustikum.org/index.php/en/about-us, July 14th 2015).

The idea spelled out in this statement offers a vision of youth development through music, as well as building self-esteem and esteem for others through musical culture, while carrying a broader notion of multiculturalism and multi-ethnic relation. These notions are ambitious, rather than pretentious, as akustikUm set clear and concrete goals in achieving them through its programs, while unconsciously answering the question “what do we want to be”.

Ambitious attitude can also be found in the Statute of the organization, through program goals of the organization which include: “encouraging development and improvement of culture and musical art in general” and “affirmation of cultural values of Bosnia and Herzegovina”.

Stated aims are also important when developing programs, and are also achieved through the activities, but on a local scale, rather than national. AkustikUm’s new aim is to bring this activity to a national level through the institution of Jeunesses Musicales Bosnia and Herzegovina (N. Tinjić, personal communication, July 13th 2015).

These strategic statements are crucial for the development of a strategic plan that would correspond to akustikUm’s general aims.

It is obvious that non-formal music education and production of young musicians is very important at this point, while their local, national and international promotion, and the promotion of democratic values through music, together with developing and improving musical culture in general, are what they strive to achieve.

Both mission and vision of the organization are articulated around strong values present from its foundation, however, it can be concluded that the current attitude of the organization is vision-oriented as it is trying to develop the organization of Jeunesses Musicales in Bosnia and Herzegovina and position itself in that manner.

3.5.2. Program definition

The programs of akustikUm are produced in coherence with the main mission of providing young people with an opportunity for creative development in music, and a place for non-formal music education and expression on a local, national and international level.

The main activities of the organization that comply to this mission are divided into several projects including individual musical workshops, Silent rock, orchestra BalsiKa, Ethno festival and BalkanZug.

Individual musical workshops encompass a wide range of activities. Musical lessons in guitar, bass guitar, violin and clarinet are not only provided to members of akustikUm, but they are implemented with children without parental care, children with special needs and blind and visually impaired children, attesting to the goals set in the Statute that music is one of the basic human rights and should be accessible to all young people. This project represents a continuous activity akustikUm has implemented since 2010.

Silent rock was one of the first projects of akustikUm. It was implemented in 2011 with the aim to motivate young people to socialize through music and through alternative music genres. “This project was the first of this character in the region and can be described as playing instruments in alternative musical genres without making any noise. The duration of the project was 9 months and it gathered 12 groups with 4-5 members.” (www.akustikum.org/index.php/en/projects/silent-rock, July 14th 2015)

Orchestra BalsiKa is an orchestra that plays traditional music from all over the world, with an aim to bring young people from different social, religious cultural backgrounds together through music. This orchestra works as a youth exchange program gathering over 100 young musicians from Bosnia and Herzegovina, Serbia, Croatia, Montenegro, Macedonia, Slovenia, Albania, Kosovo, Greece, France, Germany and Turkey.

Ethno is a festival of traditional music and a program of Jeunesses Musicales International intended for traditional or folk musicians aged 15-30. JMI member states can implement it and change it according to different conditions in their own environments. The festival includes a series of summer music camps held annually in Australia, Belgium, Bosnia and Herzegovina, Croatia, Cyprus, Czech Republic, Denmark, England, Estonia, Macedonia, Slovenia, Sweden and Uganda. At Ethno, young musicians meet to teach each other, by ear, traditional folk songs from their cultures while all participants form an orchestra called Ethno orchestra which performs during the festival period. Through bringing together participants from a variety of cultural backgrounds, Ethno becomes a space for intercultural learning, dialogue, friendship and exchange. First Ethno Bosnia and Herzegovina festival was organized in 2013.

BalkanZug is one of the latest projects of akustikUm, which started in 2014. It is a youth exchange program which includes musical workshops and concerts of traditional music organized as a tour through rails of former Orient Express train. It contains the German noun ‘Zug’ (English: train) as it goes from town to town, country to country bringing together

different cultures and traditions and promoting cultural heritage while basing its activities on non-formal music education.

Apart from the aforementioned formal projects akustikUm is organizing, akustikUm engages in organizing concerts, while promoting democracy in musical expressions. Hence, classical music is promoted, as well as different alternative genres of music, up to traditional music. The organization also engages in musical production, through producing CDs of orchestra BalsiKa and offering first demo recordings for numerous young bands.

Music education, production and promotion present basic activities akustikUm empowers through its social engagements.

3.6. Human resources management analysis

“Human resources are the core of every arts organization, irrespective of its size, type, objectives or outcomes.” (Varbanova, 2013)

However, these resources need to be managed as well. Selecting the most suitable persons for required positions and tasks, continuously motivating them in order to have an opportunity to utilize their full capacity for achieving organization’s goals, as well as their personal satisfaction, is an ongoing process of human resources management.

When it comes to akustikUm, personal motivation and satisfaction are grounds based on which the organization even exists. As it has no employees, the organization is dependent on the main leader and founder to engage other volunteers to invest their potential, time and work into the mission and vision the organization is struggling to promote. This jostling can be tiring, especially in the hands of one person.

Even though the formal organizational structure is hierarchical, practice shows that, owing to the external factors regarding inability to employ personnel to work in the organization full-time, the organigram leans toward a flat one. Even though the core project team, consisting of secretary general (founder), president and producer, functions as the main working body, still there is an obvious decision-making top which is incarnated by Nedim Tinjić, secretary general, who can be referred to as a main leader.

When it comes to structures presented in Lidia Varbanova’s book *Strategic Management in the Arts*, it can be concluded that akustikUm is somewhere between linear and matrix

structure. Linear structure is a simple structure with tight hierarchical connections and strongly centralised. It is suitable for smaller cultural organisations, while matrix is suitable for projects or project-driven organisations in which team members have certain roles and responsibilities in the general management structure and key people take on various tasks while project costs are minimized.

In akustikUm, the structure switches between linear, which is present during the year when projects activities are not prevailing, and matrix, during a concrete project implementation. This sudden change of scales can cause irregularities in decision-making processes and information flow, already mentioned in previous chapters. However, from a human resources management standpoint, these irregularities can cause frustrations among the team members during implementation of projects such as Ethno festival, when there is a large group of volunteers and participants which should be managed. In this case, volunteers could feel insufficiently integrated in the organizational structure which would lower their motivation for further engagement in organization's projects.

Through a more concrete analysis of leadership style and the integration of volunteers, issues can be disclosed, as well as their possible solutions.

As is often the case with cultural organizations, which are mostly people-based, a sound human resources strategy, and a proper management of the employees, acknowledging the whole range of their capabilities, is a key to the improvement of the overall functioning of the organization.

3.6.1. Leadership style

Leadership of an organization must be analyzed in terms of structure (who is taking the lead and over whom) and styles. Analysis of leadership styles is provided by many human resources management specialists and psychologists, however, classification done by Daniel Goleman seems most relevant in this particular context. Daniel Goleman's research found that leaders use six styles and each springs from different components of emotional intelligence.

The Six Leadership Styles (Goleman)

	Commanding	Visionary	Affiliative	Democratic	Pacesetter	Coaching
The leader's modus operandi	Demands immediate compliance	Mobilizes people toward a vision	Creates harmony and builds emotional bonds	Forges consensus through participation	Sets high standards for performance	Develops people for the future
The style in a phrase	"Do what I tell you."	"Come with me."	"People come first."	"What do you think?"	"Do as I do, now"	"Try this."
Underlying emotional intelligence competencies	Drive to achieve, initiative, self-control	Self-confidence, empathy, change catalyst	Empathy, building relationships, communication	Collaboration, team leadership, communication	Conscientiousness, drive to achieve, initiative	Developing others, empathy, self-awareness
When the style works best	In a crisis, to kick start a turnaround, or with problem employees	When changes require a new vision, or when a clear direction is needed	To heal rifts in a team or to motivate people during stressful circumstances	To build buy-in or consensus, or to get input from valuable employees	To get quick results from a highly motivated and competent team	To help an employee improve performance or develop long-term strengths
Overall impact on climate	Negative	Most strongly positive	Positive	Positive	Negative	Positive

Goleman, Daniel, "Leadership that Gets Results" Harvard Business Review. March-April 2000 p. 82-83.

Picture 6. Daniel Goleman's Six Leadership Styles from the article *Leadership that Gets Results* (2000)

Leadership in akustikUm is a responsibility taken over by Nedim Tinjić. One-person based leadership is not a characteristic ascribed only to akustikUm, but also to other nonprofit organizations which have not yet established a formal administration.

When it comes to regarding the managing board as a leadership body, it is important to, once again, mention their reluctance to more concretely engage in the work of the organization. Through a structured interview conducted among managing board members it can be concluded that none of them are completely aware of all the obligations this title carries. Out of 4 interviewed members, only one member would like to engage more in organization's operating tasks, while other 3 members find that they are engaged as much as they possibly can, considering the voluntary aspect of their work and their own obligations such as school, jobs and personal life. On the other hand, 3 members find that the meetings between board members should be more frequent and they should engage more in the decision-making process, while one member is satisfied with the current situation in which akustikUm is operating. However, they are all interested in a more concrete engagement in the work of the

organization. This shows a general interest and willingness to participate and implement tasks within the organization, therefore, what is most needed is a team building and capacity building strategy in order to turn their capabilities and competences into concrete action. Until this strategy is implemented, Nedim Tinjić remains the sole leading body of the organization.

As Nedim's self-assessment confirms, he is strongly oriented toward entrepreneurship and integration. This depicts an organization with a strongly present vision during the year and his style of leadership could therefore be described as visionary in Goleman's classification, with a clear goal of "mobilizing people towards a vision". With integration as one of his merits, mobilizing is exactly what Nedim does. The ability to gather young volunteers for a cause and sustain a team of same volunteers working on a, more or less, regular basis for the last two years attests to his integrative capabilities, and his positive leadership attitude and influence toward human resources. Apart from being a visionary leader, Nedim incarnates other types of leadership styles in parallel. Affiliative and democratic leadership belong to this category, as he builds relationships and allows democratic communication within the organization. Democratic approach is reflected in volunteers' opportunity to develop and take more significant roles in the organization through a process of internal communication and deliberation. However, this aspect is less present with volunteers, leaving Nedim to execute decision-making on his own, which at times brings irregularities when volunteers do decide to be actors in a decision-making process. Through the interview with the leader, it was clear that he does not consider himself as someone who practices relying on staff and delegating jobs due to their inconstant involvement. This segment can be solved with a more systematic approach, by agreeing on concrete roles and obligations among volunteers and by motivating them to take concrete responsibilities in the organization. A clearer line should be drawn between personal and professional relationships and leadership should be expressed through the proper and predetermined channels.

Administration and systematic approach are derelict majority of the time. Short-term effectiveness is accomplished by day-to-day production work, however, infatuated by the general idea of the organization, and what it can accomplish, systematization is thrust in the background, preventing the development of the organization and further exploitation of volunteers' capabilities.

Even though coaching is one of the aspects of Nedim's leadership styles, in order to create a concrete human resources force, he needs to reinforce his integrative characteristic and strive

to help volunteers improve their performance and develop long-term strengths that would foster the work of the organization.

Therefore, in order to improve administration, the leader needs to work toward integration in a more significant and firm manner. Useful example for this was given by Isak Adizes in his book *Mastering Change* (2008), when he explained the interdependency between administrative and integrative factors using Japan and USA as examples. Japan is a country with least lawyers per capita, while USA counts the highest number by the same criteria. Adizes explains that in Japan, the need for administration and lawyers is low because they are highly integrated and there is a high degree of loyalty within their culture. In USA, on the other hand, people rely more on legal institutions (A), as their integration function is very low.

Therefore, in order to create a more systematic approach to organizational management, a more vigorous integration should be implemented on the core project team, after which they can work together toward integrating other volunteers but simultaneously creating a formal structure of their responsibilities, obligations and position in the decision-making process. This will not only facilitate work during the year, but will make project implementation periods more functional and the organization efficient in long (I) and short-term (A). In addition to this, it will relieve the stress from the leader, by creating a hierarchy of responsibilities and obligations.

3.6.2. Volunteer integration

As already mentioned, the most significant issue is team cohesion and the integration of the organizational team. Insufficiently integrated core team causes main problems for the organizational development with the inability to create a standardized administrative system. When volunteers, working during project implementation, are adjoined to the core team, human resources dimension becomes a management obstacle causing issues to the effectiveness and efficiency. The volunteers, in particular, sometimes feel alienated from the organization during the process of implementing a particular project.

Volunteers involved in the core project team are also confused about the roles they are taking during project implementation, therefore issues with decision-making and information flow arise. These issues directly transfer to other volunteers working on smaller organizational

activities. Assessment of the team functioning detected this concrete problem, which is most visible during implementation of festival Ethno Bosnia and Herzegovina, as one of the volunteers, Irina Hajdukov, gave her comments on this topic regarding Ethno in 2014:

I think one of the keys to success was that there were enough volunteers, so everyone could be dedicated to what they are supposed to do. However, the communication between organizers and volunteers wasn't so good; sometimes we got different instructions from the coordinator and different from the organizer of the festival so we weren't sure whose to follow. Besides that, everything was good and everyone was more than willing to cooperate.

The coordinator of the Ethno festival was the leader, Nedim Tinjić, while the role of the organizer was taken by the producer, as one of the core project team members.

Besides pointing to the richness of human resources and the capability of the leader to motivate volunteers to undertake assignments during project implementation, this comment also attests to issues already mentioned.

However, further analysis also describes a general content of the volunteers as 100% of volunteers involved in organizing Ethno festival in 2013, returned in 2014, along with more than 10 new volunteers willing to participate. Ethno 2015 again recruits all of the volunteers from 2014, bringing 5 new volunteers interested in contributing to the organization. Therefore, on the positive side, a successful recruitment of like-minded volunteers is achieved and the atmosphere inside the volunteer team itself is cohesive and pleasant while strong bonds, which often endure beyond the festival, are quickly and efficiently created.

In spite of these few misunderstandings, the overall attitude towards organizational management, from the standpoint of the project team and volunteers is satisfaction. Their general communication is very satisfying, leaving the confusion in channels of communication and decision-making as the only issue.

Again, the need for a stronger integration arises. Method of achieving this could be a combination of positive leadership styles that Nedim already possesses, with a tinge of pacesetter style (see Picture 6) in order to get more results from a competent team. More staff meetings and insistence on a higher degree of involvement, delegating more obligations, while persuading the team to take more responsibilities could be a strategy for achieving a more formally structured organizational team. However, it must be noted that keeping a

democratic, affiliative and coaching approach (see Picture 6) is still a prerequisite for the development.

Additionally, akustikUm should engage in formal team-building efforts in order to bring more cohesion to the organization and to better integrate volunteers while the leadership should also be brought closer to the team.

3.7. Marketing analysis

When faced with a nonprofit cultural organization, which tenaciously avoids commercialization, the purpose of marketing in the arts should be revisited. Concern about commercialization leaves the arts managers and artists doubtful about using marketing methods in arts and cultural sector arguing that marketing tools will decrease the quality of art, while their only aim is to generate sales and revenues (Varbanova, 2013).

The traditional meaning of marketing indicates a process by which individuals satisfy their need through an exchange of products or values. Starting from this definition used in the business sector, during 1960s and 1970s, marketing has expanded its tools and strategies to the nonprofit, cultural and arts sector.

It has become clearer that marketing tools are not applicable only to ‘selling-buying’ transactions but are about the whole palette of ongoing communications between an organization and its external environment. Therefore, marketing as a concept became equally useful in non-commercial areas such as education, health care and other branches of the public and nonprofit sectors (Varbanova, 2013).

While commercial marketing represents a fully constructed system, marketing in arts tends to develop a specific approach, based on values regarded as equivalents to commercial products.

However, many nonprofit organizations do not experience their work as offering products to customers and fail to consider the benefits of quality positioning and targeting, therefore restraining from the use of numerous marketing tools and basing their market existence on simple and easy promotional tools (flyers, posters, web page and social networks). This can also be conveyed to akustikUm’s marketing activities.

The problem might be related to terminology used in the business sector. 'Product' and 'customer' can be replaced with 'program' and 'public' making it more applicable to cultural organizations. In regards to this, Kotler and Levy (1969) say that 'public' can refer to a wide range of customers such as supporters, employees, suppliers, agents, consumers (buyers), government, competitors, special publics and general publics. This gathers a great span of stakeholders which are influenced by a certain program (p. 10-15).

Therefore, there are numerous arguments as to why marketing tools are appropriate for organizational development of akustikUm, from attracting audiences, leaving a more significant influence in the society, communicating the identity (mission, vision, goals) to external audiences, positioning from local toward national level as Jeunesses Musicales Bosnia and Herzegovina, being more visible, increasing support and attracting partners, as well as increasing and diversifying funds.

3.7.1. Marketing in the organization

Analysis of marketing within Association "akustikUm – Muzička omladina JMBH" should start with addressing the fact that it is a small nonprofit organization with no employees, but with a satisfying number of volunteers working on different segments and rearranging their roles when needed. These volunteers share the function of marketing and PR among themselves, however, the function is mostly executed by the producer. During most of the year, these activities are related to the organization and its regular activities (musical lessons), while during more significant projects (Ethno festival, orchestra BalsiKa youth exchange), the focus shifts to promoting the project.

The issue related to the absence of a marketing department and a PR person is that these functions are continuously out of organization's focus. As volunteers engage in implementing project activities, and have obligations related to the concrete functioning of the project, marketing and PR are neglected. However, it is very important to keep this aspect operating as it is crucial for the organization's mission that the right values be transmitted to both the media and the general audience.

As Milena Dragičević-Šešić and Sanjin Dragojević stated in their book *Arts Management in Turbulent Times, Adaptable Quality Management* "the mission and vision of the organisation

and its organisational culture determine the concept of public relations and the target groups, as well as priorities in communication” (2005, p. 120).

AkustikUm opposes commercialization, and takes pride in not engaging in any commercial activities. One of the main values is openness while their main product is related to being accessible to young musicians, to offer space and opportunity to learn and engage in music. This product will not be sold on the market as the major idea behind the product is musical and social development.

However, in order to reach their audiences, organizations need to implement specific mechanisms of activity that are designed for different target groups (Dragičević – Šešić & Dragojević, 2005). Direct target group of akustikUm are young musicians, or young people who want to become musicians, on a local and national level. Reaching target groups has been hitherto successfully implemented on a local level, however, akustikUm has yet to position itself as a Jeunesses Musicales organization working on a national level. Although such projects have been implemented, marketing tools have not been used properly to address this issue.

It is very important to mention that the assesment of the marketing impact demands a thorough audience research, and since there have been no similar surveys, it is difficult to extract concrete information while some conclusions can be drawn from akustikUm's approach to marketing activities.

3.7.2. Visual identity

Visual identity of akustikUm is clear, however it cannot be described as strongly present over the years. The organization changed its primary logo in 2011, while in 2012, they received a new logo form Jeunesses Musicales International. However, this logo is not in use, as the organization was trying to develop continuity with the second logo which is applied to all elements of the organization's visual representation (printed materials, website, and social media). After changing the name from Association akustikUm to Association “akustikUm – Muzička omladina JMBH”, the organization has not engaged in changing the logo once again, and therefore kept the logo from 2011. This detail often brings confusion about the name of the organization in public, often disregarding the ‘Jeunesses Musicales’ segment of their existence. The official name is often confused by organization’s members as well.

In addition to this, several projects (BalsiKa and Ethno festival) have their own logos, which are often disassociated with the organization as presence of akustikUm’s visual identity is low while organization’s name is often confused with the name of its first project, BalsiKa.

Name and logo

Logo of Association “akustikUm – Muzička omladina JMBH” is based on lettering with black letters engraving the name “Association akustikUm” on a white background. It is clear, minimalistic, and present since 2011.



Picture 7. First logo of akustikUm

Picture 8. Current logo of akustikUm

AkustikUm’s logo is not a part of the total design of akustikUm’s projects, nor does the elegant black and white structure function as a part of their visual identity as different projects



have their own visual identity.

Picture 9. Logo of BalsiKa project



Picture 10. Logo of Ethno festival

Being an organization that promotes various musical expressions, without basing its activity on only one genre of music, the simplicity of organization’s logo is suitable for different projects of the organization and should not stem to associate them with only one expression. Black letters with no tendency toward a particular genre can be applied to promotional

material of a festival of traditional music, concert of an alternative band or concert of classical music.

However, these black and white letters do not articulate the current mission behind Jeunesses Musicales as they do not express the importance of the organization for musical development.



Picture 11. Logo of Jeunesses Musicales Bosnia and Herzegovina

The organization should either strengthen its presence within the society, keeping a continuity of its logo, but working on promoting the segment of Jeunesses Musicales through different marketing tools, or apply the logo provided by JMI, implying connection to the world network and building its reputation as the national representative from the very beginning.

3.7.3. Marketing mix

In order to grasp the marketing orientation of Association “akustikUm – Muzička omladina JMBH” and how the organization communicates with its audience, it is important to analyze the four elements which generate the marketing mix: product, price, place/positioning and promotion. Marketing mix is a tool used for analyzing and creating a marketing strategy of an organization.

Product

As a cultural organization, akustikUm offers several types of intangible products. These products reflect the organization’s mission and present it through educational, production and promotional segment of its work, while animating young people to engage in music. Educational segment is covered through individual and group musical lessons, as well as education through rehearsals of orchestra BalsiKa and musical workshops during Ethno festival. Production is based on releasing BalsiKa CDs, as well as producing different musical concerts of traditional, classical and alternative music, while also promoting musical culture through these activities.

Products and services are satisfyingly suited to the needs of akustikUm's target audience, because the organization itself grew out of the need to make such content available to the interested community of young musicians. In term of its core products the organization is also unique and competitive because there are virtually no other organizations in Bosnia and Herzegovina that cover such a wide specter of offer in a noncommercial manner.

Peripheral products and services are not strongly present in the extended product structure of akustikUm. At the moment they only include Ethno festival shirts and bags which are also noncommercial, and given only to participants of the festival.

When it comes to raising revenues from products, only Ethno festival charges a participation fee for its musical workshops and attendance. However, Ethno does not charge participants from Bosnia and Herzegovina, therefore young musicians can freely attend workshops and concerts offered by Ethno.

While it is important for the organization to remain noncommercial, insufficient government subsidies with the growing risk of their complete disappearance, should force the organization to initiate contemplating about how to increase self-financing by either new ways of exploiting existing products and services or introducing new products.

For the following period, the organization is planning to develop a database of all important musical stakeholders in Bosnia and Herzegovina, institutions and organizations which will serve their positioning as Jeunesses Musicales and enable networking. The use of this database from other interested sides could carry a small fee in order to raise revenues.

Also, akustikUm is planning to advocate different benefits for the members of the organization based on cultural cooperation with other institutions, in order for them to i.e. get cheaper tickets for cultural events. If this activity is realized, akustikUm could charge a small symbolic yearly membership fee for its formal members who want to use this benefit. The membership fee would not be excessively high, in order to remain noncommercial, however could help develop an image of a serious organization of value to its members. The organization could also engage in selling CDs of orchestra BalsiKa, raising additional income.

Price

As already mentioned, akustikUm does not charge for its intangible products and only product which raises revenues is Ethno festival, but only from international participants. For young musicians from Bosnia and Herzegovina, it remains free.

Place/positioning

Place in marketing mix encompasses a span of meanings, from accessibility for the target audience, physical location where the purchase of a product or participation in an event takes place, to the position the organization takes in a wider social context as well as the position it occupies in the market according to competition.

In terms of positioning, akustikUm has developed difficulties based on its inability to target the audiences on national level. In the local community it is recognized as a quality organization that promotes musical values, while installing them to young people. By local authorities, it is characterized as important for social development, and receives small subsidies through open calls for projects.

AkustikUm also develops programs on a national level, including young musicians from different parts of Bosnia and Herzegovina to its projects BalsiKa, Ethno and BalkanZug. However, it is not fully represented as a national Jeunesses Musicales organization, partly due to the complexities of the political system, partly because the organization does not receive stable subsidies nor does it have stable income from revenues, donations or sponsors which prevents it from hiring full-time employees, and partly because it has not yet developed its presence on the national market.

This presence could be developed by networking with other musical organizations and institutions across the country which will not only establish the presence of Jeunesses Musicales, but also enable more young musicians to be influenced, educated and promoted, more projects of JMI to be implemented through different partner organizations across the country, musical culture to be promoted more significantly, more funds to be reached through different calls for projects and co-productions, as well as new sponsors to be attracted.

AkustikUm has also established a less successful relation with commercial sector, primarily commercial donors and sponsors. Its nonprofit orientation labels it as less attractive for commercial sponsors who search for visibility opportunities and wider reach in return for their investment. However, the situation might change if akustikUm could offer national visibility through its network of partner organizations.

Organization's work space and venue for implementation of projects are situated in a socio-cultural centre called Peace Flame House where the organization uses a small office for administration and the auditorium for rehearsals, workshops and concerts. Other rooms in the House can be used at times for different programs and musical lessons, however this space is shared with six other nonprofit organizations.

Promotion

Association “akustikUm – Muzička omladina JMBH” intensifies its promotion and PR activities around demanding projects, while during regular daily activities promotion is less present, as the task is mostly taken by the producer, who is involved with other organizational obligations.

These regular activities are promoted predominantly through the organization’s webpage and social media (Facebook). They rarely achieve greater visibility in other media, unless a separate press release is sent to them. Even then, not all media sources decide to transfer the information, leaving the audiences informed only through friendly and culture oriented supportive online media.

Organization’s social media accounts include only a Facebook page which is rarely updated (one to three posts a month), and accordingly has a small reach. The Facebook page has only 525 likes (on July 16th 2015) and is mostly being used not as an important mean of informing the audiences but more as a mean of reminding them of its presence. Facebook account becomes more active during Ethno festival, however, still not significantly reaching wider audiences.

Organization's communication with the audiences and promotional activities could be described as poor. Webpage and Facebook posts rarely receive updates, while other means of promotion are less exploited. During project implementation posters and flyers are printed, sometimes supported with roll-up banners and billboards. Press releases are sent to online media while some interviews and guest appearances in TV and radio shows are organized.

One of the most important promotional tools for akustikUm in the local community is word-of-mouth promotion which gathers new participants, orchestra members and volunteers almost on a weekly basis, while also gathering new sponsors and donors interested to help the work of this nonprofit organization.

Even though a good collaboration is established with a range of online and conventional media (press, TV and radio), akustikUm is insufficiently present in the community.

3.8. Financial structure and analysis

“Financial analysis is a tool of financial management intended for evaluation of project financial performances or institution/organization financial performances or government system of financing.” (Mikić, 2014, p. 3) The analysis is done in order to identify and describe the current financial situation, issue or a gap while its goal is to find applicable solutions to the unveiled gaps.

This microeconomic financial analysis is based on only one cultural organization while it can also be characterized as a dynamic financial analysis as financial performance of the organization will be evaluated over a period of three years (2012, 2013 and 2014). Their comparison will enable the analysis of financial trends with an aim to identify and explain the direction of the financial policy of the organization. Financial period of 2012, 2013 and 2014 is chosen for this analysis as akustikUm gained its license of a representative of Jeunesses Musicales for Bosnia and Herzegovina in 2012.

Analysis is created according to the financial reports which are produced by an external accountant of Association “akustikUm – Muzička omladina JMBH” while financial categories are based on different types of contracts and invoices that were used for various expenses. Therefore, it is important to have in mind that they might not always correspond with the true nature of expenses. Many nonprofit organizations use creative ways of covering various costs in order to make a more efficient use of their budgets which comes as a result of difficulties of working within the financing framework of a city, municipality, canton, entity and district in Bosnia and Herzegovina.

3.8.1. Expenses statement

Summary for years 2012, 2013 and 2014:

Year	2012		2013		2014	
	Amount (EUR)	Percentage	Amount (EUR)	Percentage	Amount (EUR)	Percentage
ITEM						

Personal expenses	-	0%	-	0%	1 476	8,7%
Capital expenses – fixed assets (1+2)	57	3,6%	344	12,2%	344	2%
1. Equipment	57	3,6%	344	12,2%	344	2%
2. Building	-	-	-	-	-	-
Running expenses (3+4)	108	6,9%	130	4,6%	1 234	7,5%
3. Operating expenses	108	6,9%	130	4,6%	1 234	7,5%
4. Marketing expenses	-	-	-	-	-	-
Program expenses	1 145	72,8%	1 552,5	55%	8 837,5	52,5%
Other expenses	262,5	16,7%	798	28,2%	4 922,5	29,3%
TOTAL EXPENSES	1 572,5	100%	2 824,5	100%	16 814	100%

According to the financial reports of Association “akustikUm – Muzička omladina JMBH”, expenses can be divided into following categories – personal expenses, capital expenses, running expenses and program expenses.

When it comes to personal expenses, as it has already been mentioned, the organization has no employees, therefore the expense is not present during 2012 and 2013. In 2014, akustikUm hired a producer to work as an intern, therefore the expense is present in the amount of 8,7% according to total expenses. However, it only includes taxes for social and pension contribution, because the intern worked voluntarily and did not receive a salary during the year.

Paid honorary work is present during the years, however, financial reports of akustikUm do not specify it and it can only be assumed that this cost is listed under ‘Services’ in the reports. There is no method of differentiating this cost from other services, however, as services are used only during project implementation, it seems suitable that this expense is categorized under ‘program expenses’.

From the table, it can be concluded that operating costs have risen since the year 2012, mostly due to the multiplication of program activities and have reached their peak in 2014, when they amounted to 7,5% compared to the total expenses. Still, this is not a high percentage compared to the total budget. Operating expenses cover day to day work of the organization and in the case of akustikUm this means: utilities, communication, office supplies, office

expenses, material and energy. When it comes to costs for rent paid to the Peace Flame House, they might also be listed under 'services' in the official financial reports leaving no method of identifying them. However, as it has been learned, akustikUm sometimes pays rent in cash, which is, at times, covered by the secretary general of the organization, due to insufficient funds. Other times, the rent is covered by the support of Tuzla Municipality, through percentage for administration costs of implementing projects.

While operating and personal costs have risen in 2014 attesting to the fact that the administrative factor was highest in this period, program costs have diminished, which does not correspond with multiplication of programs nor with diversification of resources that has been detected through organization's lifecycle. Since 2012, program expenses, which include accommodation for guests of Ethno festival, travel expenses for different projects, purchase of instruments, expenses of organizing concerts, in regard to the year 2014, have suffered a 45% decrease. This does not correspond with the true nature of the situation. The answer for this irregularity can be found in the manner of categorizing expenses. Expenses titled 'other expenses' have also risen in year 2014, allowing a conclusion that part of these expenses also can be attributed to program expenses. If they are added to program expenses both in 2012 and the year 2014, there is an actual increase of program expenses. These increased expenses also lead to a conclusion that involvement of the partner Association Ballade was on a lower level, as akustikUm was more independent in financially covering its projects.

At any rate, program expenses occupy the biggest part of the budget for every year, even with operating and personal costs increasing.

When it comes to marketing expenses, they are not mentioned in the official reports, however, as marketing is always related to particular projects with no marketing expenses besides those during project implementation, marketing is a part of program expenses, although it formally fits the category of 'services' in the reports.

Equipment expenses are spent on instruments and its amortization, as stated in the formal financial reports. It is obvious, from the table, that these expenses are low, reaching their highest percentage in 2013 while the same cost remained in 2014 but with a different percentage according to the overall budget, due to the budget increasing by 13 989,5€. Building expenses as fixed assets are non-existent due to the fact that the organization rents office space from Peace Flame House.

It should be once again mentioned that sometimes it is impossible for the reports and tables to correspond to the true nature of the situation, therefore this analysis tried to detect both formal and actual side of the current situation.

3.8.2. Income statement

The Statute of akustikUm mentions possible sources of revenues as following: membership fee, donations and gifts of a person or a legal entity, incomes from interests, dividends, capital gains, rents, fees and similar source of passive income, income gained through accomplishing goals and activities of the Association, income gained from companies founded by the Association, and income gained from other legally allowed sources.

Summary for years 2012, 2013 and 2014:

Year	2012		2013		2014	
	Amount (EUR)	Percentage	Amount (EUR)	Percentage	Amount (EUR)	Percentage
Tuzla Municipality	2 475	87,4%	1 300	41,5%	1 600	10,77%
Government contributions (subtotal)	2 475	87,4%	1 300	41,5%	1 600	10,77%
International funds and grants	-	-	-	-	-	-
Individual donations	155	5,5%	-	-	-	-
International sources	-	-	-	-	12 129	81,66%
Corporate donations	-	-	1 834,5	58,5%	1 124	7,56%
Donated contributions (subtotal)	155	5,5%	1 834,5	58,5%	13 253	89,22%
Sponsorships	-	-	-	-	-	-
Business supports	-	-	-	-	-	-
Revenues from activities and sales	200,5	7,1%	-	-	2	0,01%
Market income (subtotal)	200,5	7,1%	-	-	2	0,01%
TOTAL INCOME	2 830,5	100%	3 134,5	100%	14 855	100%

As it is evident from the table, akustikUm has a very diversified manner of funding through the years. In 2012 it is mostly funded by government contributions. This percentage is slowly declining since 2012, while in 2013, corporate donations took the hegemonic position. In 2014, however, international sources took most of the obligation of funding akustikUm's activities covering expenses in the percentage of 81,66%.

In 2014, government contributions were on their lowest percentage according to the total budget, 10,77%, mostly due to the increase of akustikUm's budget, as the amount is higher than in 2012 by 19%. However, the amount of local government contribution is still around 40% smaller than in 2012, when contribution was the highest. These contributions are based on Tuzla Municipality support, as the funds received from the Federal Ministry of Culture and Sports and Ministry of Civil Affairs in 2014 did not get transferred to akustikUm until the beginning of 2015.

However, as local government contribution is generally unstable in its amounts, akustikUm is involved in diversifying funds through corporate donations and international sources.

Year 2013 was characterized by first input from corporate donations amounting to 58,5% of the total budget while the rest was covered by Tuzla Municipality. In 2014 both corporate donations and international sources were involved in funding akustikUm's activities with small subsidies from Tuzla Municipality and small to none market income. Under funds from international sources, listed are funds from Embassy of the United States of America in Sarajevo, which granted akustikUm 12 129€ for Ethno festival 2014 through its grant for inter-ethnic reconciliation. Corporate donations were lower by 39%, however, still present in the financial structure. Individual donations have disappeared since 2012, while sponsorship, business support, were never present to begin with.

It can be concluded that, based on the reports, year 2014 was the most successful for akustikUm as diversification of funds and concrete amounts were achieved. This can be caused by the fact that during 2014, the organization hired a producer working as an intern who was involved with fundraising through sending project applications to open calls. However, this was not continued in 2015 after the internship period had expired. Within the same year, akustikUm was denied funds from the US Embassy in Sarajevo.

The biggest issue occurs when the point of market income is reached which is poorly generated and could be described as nonexistent. Similar to expenses statement, there are some irregularities with the income statement due to the indistinct manner of official financial

reports. For example, in 2012 there was 7,1% of income from revenues from activities and sales, while in 2014, this income generated an amount of 0,01% with only 2€ of funds. It is unclear what these amounts represented to the accounting codes as it remains odd in the context of this table.

AkustikUm should work more towards generating market income, diversifying resources, increasing resources from government on different levels, and towards receiving business support, sponsorships and, possibly, international grants, in order to be less dependent on one main source per year. This dependence can seriously endanger the organization and its mere existence.

It is also important to disclose that, as most of akustikUm's projects based on international youth exchange such as Ethno and BalsiKa are co-produced with Association Ballade, this partner association takes on the obligation of funding the programs through EU funds.

3.8.3. Financial ratios

Financial ratios provide different techniques for studying the financial structure of a cultural organization, based on different reference points. These financial indicators are used to evaluate financial and economic activities and can also situate a cultural organization in its economic environment. In this analysis, financial ratios are analyzed within three years of akustikUm's financial activity (2012, 2013 and 2014), and are produced from the expenses and income statements.

This analysis will cover following ratios: market income ratio, fundraising income ratio and subsidy ratio. Mentioned ratios have been chosen due to their importance for analyzing akustikUm's financial performance. It is important to measure the organization's sales performance in order to identify possible issues in regard to market penetration. Fundraising income is measured through ratio of corporate donations and international sources, as only other significant indicators of income diversification of the organization, while subsidy ratio is analyzed with a goal to clearly state how dependable organizations is on government contributions.

Analysis of financial sustainability indicators will also be compared over the period of three years and will define and describe the efficiency index, self-sustainability index I and self-sustainability index II.

Market income ratio

This ratio is used to measure market orientation and trends in akustikUm's financial policy. The value of market income ratio can be calculated by dividing market income with total income of an organization.

Year	2012	2013	2014
Market income	200,5	-	2
Total income	2 830,5	-	14 855
Value	0,07	-	0,0001
Percentage	7%	-	0,01%

Market income ratio of akustikUm shows the category of poor market orientation (<0,35). While it is low in 2012 and extremely poor in 2014, in 2013 it is completely absent. Main disadvantage of the organization is the absence of other market contributors as akustikUm bases its market income solely on some revenue through sales (concerts) while sponsorships and business support remain an unexploited field.

According to the market income ratio, financial policy of any organization can be characterized as defensive, proactive or integrative. As financial resources of akustikUm are not as static nor based on government subsidies, its policy cannot be labeled as defensive. However, although year by year, the structure of income is not similar, the organization is not market oriented therefore is not proactive either. Integrative financial policy is balanced and based on a principle 1:1 which means every euro of state contribution should be covered with one euro of market income, leading to a conclusion that this principle also does not describe akustikUm's policy.

It can be concluded that the organization is changing its policy on a yearly basis, relying mostly on government subsidies one year, while generating funds through donations during the next. However, it is not market oriented and does not work on commercial means of generating additional income. AkustikUm should improve its financial operation by choosing a strategy for financial development and implementing it over the years in order to achieve stability.

Fundraising income ratio

Fundraising income indicates the power of cultural organization in regard with fundraising and cooperation with sector chosen for the evaluation. In the case of akustikUm, fundraising power related to corporate donations and international sources will be evaluated.

Fundraising income is generated by dividing fundraising resources with total income.

Corporate donations

Year	2012	2013	2014
Corporate donations	-	1 834,5	1 124
Total income	-	3 134,5	14 855
Value	-	0,58	0,07
Percentage	-	58%	7,5%

In 2012, the principle of generating money with corporate donations was completely disregarded, while in 2013 it accounted for 58% of the total income. However, as it can be seen from the table, percentage is showing a decrease in 2014. In 2014, the organization received a significant grant from US Embassy in Sarajevo (listed as international sources in the income statement) and engaged less in raising additional income through corporate donations.

A stable strategy for generating corporate donations should be developed by akustikUm, regardless of other sources of income.

International sources

Year	2012	2013	2014
International sources	-	-	12 129
Total income	-	-	14 855
Value	-	-	0,816
Percentage	-	-	81,6%

Income generated from international sources is not stable nor is it present in 2012 and 2013, however in 2014 it generated a percentage of 81,6. These funds were received through “Inter-

ethnic camp grants” from the Embassy of the United States of America in Sarajevo. However, the organization did not continue to receive funds through the same grant in year 2015, which disabled the continuity in these funds.

It would be beneficial if the organization could develop relations with stable international sources in order to increase the amount and structure of donations. Some yearly international grants and funds could be mapped along with creating a strategy of applying to chosen calls.

Partnership with Association Ballade can also be regarded as an important international source. Even though Ballade does not transfer money to akustikUm, they act as co-producers of almost all organization’s programs, enabling them with funds from EU calls.

Subsidy ratio

Subsidy ratio measures the amount of dependence of a cultural organization to government support, and suggests its dependence, self-sufficiency or intention to diversify fundraising incomes. The lower the percentage of subsidy ratio is, the more self-sustainable the organization is in covering its costs. Subsidy ratio is calculated by dividing yearly subsidy income with total yearly income of the organization.

Year	2012	2013	2014
Subsidy income	2 475	1 300	1 600
Total income	2 830,5	3 134,5	14 855
Value	0,87	0,41	0,10
Percentage	87%	41%	10%

The structure of subsidy income has already been developed in the income statement. According to the subsidy ratio diminishing every year, akustikUm is striving toward independency. From 2012 to 2014, government contribution dropped by 64%, making only 10% of funds in total income. However, with unstable yearly funds and international partners (Ballade) covering most of costs of akustikUm’s projects, it can be concluded that the organization is still not self-sufficient.

Financial sustainability indicators

“Evaluation of financial sustainability can be made throughout three indicators: Efficiency Index, Self-Sustainability Index (I level), Self-Sustainability Index (II level).” (Mikić, 2014, p. 19)

Efficiency index

Efficiency index can be generated by dividing income with expenses on yearly basis.

Year	2012	2013	2014
Income	2 830,5	3 134,5	14 855
Expenses	1 572	2 824,5	16 814
Value	1,8	1,1	0,88

Optimal value of efficiency index is 1. Efficiency index of akustikUm indicates a positive cash flow for years 2012 and 2013. Generating additional income from these years, akustikUm might have prepared for a negative cash flow in 2014 with expenses greater than incomes. From the table, the additional income is generated in years 2012 when the organization had a surplus of 1 258,5€ and in the year 2013, when they had a surplus of 310€. Based on the non-static nature of akustikUm's incomes and expenses, these amounts can be described as small compared to their activities. In any case, generally positive cash flow shows efficiency in money spending policies.

Self-sustainability index (I level)

This index measures changes, progress and identifies trend lines in financial performances.

The value is calculated by dividing market income with yearly costs/expenses.

Year	2012	2013	2014
Market income	200,5	-	2
Expenses	1 572,5	-	16 814
Value	0,12	-	0,0001
Percentage	12%	-	0,01%

As it is evident from the table, the self-sustainability index is quite low or even nonexistent. This means that the organization would not be able to sustain itself and cover its costs without government contribution or other donated contributions. The self-sustainability index is at its highest point in 2012 when it accounted for 12% of the total expenses, however it is completely absent in 2013, while in 2014 it has noticeably diminished since 2012, covering only 0,01% of expenses.

Self-sustainability index (II level)

Second level of self-sustainability index indicates the possibility for the cultural organization to cover its operational and running costs using market income (without government or donated support). Therefore, this value is generated by dividing market income with running and program expenses.

Year	2012	2013	2014
Market income	200,5	-	2
Running and program expenses	1 253	-	10 071,5
Value	0,16	-	0,0001
Percentage	16%	-	0,01%

These values suggest conclusions about financial performances of akustikUm. As seen from the table, this organization would be able to cover a maximum of 16% of their total running and program expenses (year 2012), which is not even nearly enough for operating or producing programs. In 2013, the absence of market income articulates that it would not be able to cover any of the expenses, while in 2014, the percentage is 0,01% with market income diminishing and expenses rising. This draws a conclusion that the organization is not yet self-sustainable in covering expenses of its program and operation.

3.8.4. Financial feasibility analysis matrix

Financial matrix is a useful tool for identifying main strengths and weaknesses, which indicate the organization’s internal advantages and disadvantages for operating in external environment and providing self-sustainability, as well as opportunities and threats the organization is facing in its environment. These external factors have a direct or indirect influence on financial sustainability as well as on implementation of programs.

Financial matrix is similar to SWOT analysis, however it only describes factors that influence organization’s financial performance.

Strengths	Weaknesses
Overall positive cash flow	Inefficient in drawing funds from public subsidies Low yearly incomes (insufficient for covering

Efficiency in money spending policies	implemented projects)
Growth of sales income	Undefined financial policy
Good partnership with local and international cultural organizations	Not cost-effective (program expenses higher than what consumers could cover even if they paid)
Good partnership with local government	Low to non-existent market income
Not dependent on government contributions	No exploration of market potential (no sponsorship or business support)
Good positioning in the local community	No market research
	Dependence on partners
	No income from international funds
	Loss of individual donations
	Insufficient funds for employing persons to formally engage in fundraising
	Discontinued funds from US Embassy in Sarajevo
	Diminishing corporate donations
Opportunities	Threats
Stronger diversification of funding resources	Diminishing public subsidies for cultural sector
Applying for EU grants (Creative Europe program, Erasmus+)	Lower subsidies for projects involving musical culture
International funding bodies	No certainty of interest from the business sector
Co-productions with JMI network – application of projects to open calls	Ongoing economic crisis
Online expansion	Public subsidies operate on one-year planning scheme
Networking within Bosnia and Herzegovina – potential for raising market income	

3.9. Selecting appropriate strategies for organizational development

When selecting appropriate strategies for organizational development, standardized strategies should be adapted to the specific state in which the organization is trying to develop, therefore they should be generated according to the analysis of the organization, its identity, mission and objectives (Varbanova, 2013). Only after a profound analysis of the organization's strengths, opportunities, weaknesses and threats, it is possible to articulate applicable

strategies that would be beneficial to it while having in mind that the goal is “to make the best use of the advantages and to find solutions for the weaknesses and threats” (Dragičević-Šešić & Dragojević, 2005, p. 89).

Main problem of Association “akustikUm – Muzička omladina JMBH” is not connected to their quality achievement, but trying to develop an effective and efficient internal structure that would enable the transition of the organization from Go-Go phase to Adolescence. Apart from this, it is important to append the aspect of Jeunesses Musicales to akustikUm and gather support as well as to develop public visibility and position as such. Creating a Jeunesses Musicales organization will require a significant approach to linkage strategies, while in order to secure the existence during the period of transformations, a change in fundraising policy should be made, and a more significant marketing approach to existing programs should be considered.

S1: Networking

“Cultural and artistic networks are dynamic systems for communication, cooperation, exchange and partnership” (Varbanova, 2013). Networks have an informal nature, they are flexible, can be easily formed and they operate in a democratic and open manner. AkustikUm as a Jeunesses Musicales organization representing Bosnia and Herzegovina should operate as a network of other nongovernmental organizations covering the musical socio-cultural cycle as well as cultural institutions involved with improving and fostering musical culture in the country and all important stakeholders in this field, while it should take a position of a coordinating organization between these actors. It is very important for akustikUm to create such a network in order to realize mission, vision and goals of JMI. Therefore, the first step is creating a database of all important stakeholders and establishing a communication with them in order to achieve linkage.

So far, membership of networks has been more important in promotional work and professional service than for the development of organisations themselves. It must be recognised, however, that membership of networks has often provided broader organisational support to organisations operating in exceptionally turbulent circumstances and enabled them to respond to the challenges they face through assistance from other network members, solidarity and lobbying, etc. (Dragičević-Šešić & Dragojević, 2005, p. 94).

With this wide network of organizations, akustikUm could operate and implement projects on a national level while fostering relations between different members of the network and strengthening its position as Jeunesses Musicales.

S2: Lobbying

Through achieving networking, akustikUm is one step closer to concrete lobbying and support-gathering. “The lobbying strategy means the gathering of a broader and more specific cultural public around a clearly defined and practically achievable goal. The goal may be to secure the survival of the organisation itself or its operations.” (Dragičević-Šešić & Dragojević, 2005, p. 96)

Facing challenges of the current political system in Bosnia and Herzegovina, akustikUm needs to gather supporters in order to influence government decisions. The goal of the lobbying is for public and government officials to understand the importance of the existence of Jeunesses Musicales which will result in not only symbolic support, but also concrete financial support which will further enable the organization to firmly develop its administrative structure through a process of hiring employees. This will allow everyday activities to be implemented and will enable organizational development.

Lobbying will also enable positioning of akustikUm in Bosnia and Herzegovina while also providing visibility and recognition to the organization, therefore it can also be regarded as a required marketing strategy.

Human resources management

S1: Capacity building strategy

There is great potential for organizational development and evolution of the administrative factor if decision-makers of the organization decide to improve their managerial skills and approach to the organization. Capacity building strategies “refer to an overall transformation in an organization based on improving its own capacities and resources. This transformation results from a substantial process of training and learning, as the people in the organization need to develop a set of competences and skills to gradually transform the organization to a more efficient operational mode” (Varbanova, 2013). Through various seminars for managers and team-building workshops, the organization can achieve a more concrete engagement of

other team members in the organization, their cohesion and overtaking leadership roles, proper management of volunteers with acknowledging the whole range of their capabilities and therefore develop a systematic structure.

Marketing

S1: Commercialization of programs

Great part of marketing strategy is already covered by lobbying whose activities will ensure positioning and guarantee visibility and recognition, however, commercialization of programs should be considered as another marketing strategy which can raise sales income.

While it is important for akustikUm to remain noncommercial, insufficient government subsidies with the growing risk of their complete disappearance, force the organization to explore a more commercial approach to placing its products on the market.

It is not predetermined that commercialization would mean lowering of aesthetic and programming criteria, in fact, creating a concrete and stable business policy and pricing models for raising revenues lead to maturity and recognition of the organization in its community.

Core intangible product, individual and group musical workshops, akustikUm will continue to provide free of charge according to its policy of openness, animation and engagement of young people to develop musical skills. However, the organization could engage in charging for other activities. Organizing master courses held by renown professionals could carry a small participation fee, accessing the database which will be part of the Jeunesses Musicales network could also bring small revenues as well as a yearly membership fee for members who decide to use the benefits akustikUm will provide to them through this network, while Ethno festival already charges participation fee for international participants. Merchandising and peripheral products can still not represent a realistic income at this stage of development, until the organization gains better visibility, but they could also bring additional revenues. Selling orchestra BalsiKa CDs is also a possibility, however, considering the situation of creative industries in Bosnia and Herzegovina and poor implementation of Copyright law, it is better to use them as promotional tools, rather than products placed on the market.

This aspect of commercialization would not harm the mission and vision akustikUm is promoting, while it is also unrealistic to assume it would significantly increase the sales

income within the overall market income, however, it could bring recognition and project a more stable and professional image of the organization in its community.

Financial structure

S1: Diversification of resources

As already mentioned in the financial analysis, akustikUm should resort to different attempts of diversifying incomes. Fundraising activities should be oriented toward generating market income, increasing resources from government on different levels and toward receiving business support, sponsorships and, possibly, international grants, in order to be less dependent on one main source per year. Dependence on one source of income can endanger the existence of the organization. Also, akustikUm should strive toward an integrative financial policy, based on a principle 1:1 which means every euro of state contribution should be covered with one euro of market income. Of course, this is a utopian situation which can be very difficult to reach, but nonetheless, it should be a goal achieved within the next 3 to 5 years.

3.10. Strategic table

MISSION AND VISION	LONG-TERM OBJECTIVES	DEVELOPMENTAL STRATEGIES	MAIN PROGRAMS	EXPECTED RESULTS
<p>Mission</p> <p>Mission of the organization is to provide young people with an opportunity and conditions for creative development in music, by providing them with a place for non-formal music education and expression, and creating and promoting young musicians locally,</p>	<p>- establishing Jeunesses Musicales Bosnia and Herzegovina as a coordinating organization on a national level</p>	<p>NETWORKING</p>	<p>- research and detection of all important stakeholders in the socio-cultural cycle in the sphere of music</p> <p>- establishing communication with these organizations, institutions, private sector and individuals</p> <p>- creating a database of these actors</p> <p>- managing partnerships</p>	<p>- created network of nongovernmental organizations, institutions, private sector and individuals, who are important for the development of musical culture in Bosnia and Herzegovina</p> <p>- fostered relations and partnerships between members of the network</p> <p>- facilitated implementation of projects and programs of Jeunesses Musicales in Bosnia and Herzegovina</p> <p>- promoted vision, mission and goals of Jeunesses</p>

nationally and internationally.			between them	Musicales Bosnia and Herzegovina
<p>Vision</p> <p>Vision of the organization is to encourage young people to develop their music and social skills, build self-esteem and esteem for others through musical culture, while carrying a broader notion of multiculturalism and multi-ethnic relation as well as to encourage the development and improvement of culture and music art in general in Bosnia and Herzegovina.</p>	<ul style="list-style-type: none"> - receiving stable yearly subsidies from government on different levels for Jeunesses Musicales Bosnia and Herzegovina and positioning akustikUm as Jeunesses Musicales Bosnia and Herzegovina 	<p>LOBBYING</p>	<ul style="list-style-type: none"> - networking with other organizations, gathering support and creating an effective pressure group - addressing the media, sharing information about Jeunesses Musicales Bosnia and Herzegovina and the purpose of the network - meeting with ministers and government officials on all levels of government to promote Jeunesses Musicales Bosnia and Herzegovina with a goal to fulfill concrete and realistic demands - writing to all ministers and government officials after the meeting, reminding them of their promises - organizing and engaging in public debates about civil society and musical culture in Bosnia and Herzegovina 	<ul style="list-style-type: none"> - raised public awareness about the need for Jeunesses Musicales Bosnia and Herzegovina - gathered support from different stakeholders - promoted idea about Jeunesses Musicales Bosnia and Herzegovina to ministers and government officials - influenced decision-makers and government officials into taking concrete action to support the development of Jeunesses Musicales of Bosnia and Herzegovina
	<ul style="list-style-type: none"> - establishing a well-organized administrative structure within the organization 	<p>CAPACITY BUILDING</p>	<ul style="list-style-type: none"> - engaging the core team and managing board in self-evaluation of their contribution and work within the organization – conducting interviews and surveys - research, 	<ul style="list-style-type: none"> - completely exploited potential and capabilities of volunteers working within the organization - improved internal and external operation of the organization

			<ul style="list-style-type: none"> benchmarking and education with the members of the core team and managing board - creating a capacity building action plan - fundraising for capacity building - enrolling the core team and other members into KURGAN Sarajevo organizational and project management seminars - enrolling the core team into ASEE seminars for managers - capacity reassessment - organizing more frequent meetings with the managing board 	<ul style="list-style-type: none"> - volunteers motivated to take more concrete actions within the organization - expanded activities of the organization - decentralized decision-making process - clearly divided roles and obligations among the members of the organization - improved information flow - achieved systematic approach to work within the organization
	- establishing a professional image of the organization	COMMERCIALIZATION OF PROGRAMS	<ul style="list-style-type: none"> - charging a symbolic yearly membership fee for all the benefits provided by the organization to the members - charging a fee for accessing the database for organizations, institutions, private sectors and individuals - organizing master courses 	<ul style="list-style-type: none"> - raised sales income - raised professional standard and established quality of programs - raised visibility of the organization - established a concrete and realistic pricing model - spread of services - achieved recognition of the organization
	- establishing an integrative financial policy (principle 1:1 - every euro of	DIVERSIFICATION OF RESOURCES	<ul style="list-style-type: none"> - form partnerships with business sector - apply to all open calls for subsidies - provide stable yearly subsidies from different government levels - research and apply 	<ul style="list-style-type: none"> - increased financial independence - increased subsidies - increased sales income through new activities - established new partnerships with international organizations

	state contribution should be covered with 1€ of market income)		for international funds and grants - apply for EU grants (Erasmus+ and Creative Europe) - change pricing policy and implement new services and products that can bring profit	
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3.11. Recommendations for Association “akustikUm – Muzička omladina JMBH”

Several recommendations that would either restructure the organization or help its operation within the current political system can be given to akustikUm, apart from the strategies already described in the former section.

Development of Association “akustikUm – Muzička omladina JMBH” as Jeunesses Musicales of Bosnia and Herzegovina is important because it would operate as the only organization promoting musical culture and young artists on a national level, covering both entities and district, providing mobility while, through a diverse network of partners, it would also be encompassing all segments of the socio-cultural cycle.

Recommendations for the development of akustikUm within the current political system in Bosnia and Herzegovina come as a result of interviews with government officials on different levels in the country, from the mayor of Tuzla, through minister of education, science, culture and sports of Tuzla Canton, deputy ministers for culture and youth in Federal Ministry of Culture and Sports to the deputy minister for culture in Ministry of Civil Affairs Bosnia and Herzegovina.

According to these interviews and research of the current state of music and culture in Bosnia and Herzegovina, following recommendations for further actions of the organization can be generated:

1. It is important to gather support from all levels of government. This can be done by organizing meetings with the ministers which is part of the lobbying strategy. The goal of the meetings is to introduce the mission, vision and goals of development of

Jeunesses Musicales Bosnia and Herzegovina, which will facilitate the development of this organization as well as implementation of different projects on national level.

2. Cooperation with Ministries of Education on different government levels through gaining consent for the organization to enter schools and implement different educational projects as part of pupils' extracurricular activities. Currently, the extracurricular activities include visiting theatre and watching theatre plays. This consent will enable the organization to organize concerts and musical workshops for pupils, implement educational projects, work on audience development and promote musical culture and young artists.
3. Sending a request to the Ministry of Justice of Bosnia and Herzegovina to use "Bosnia and Herzegovina" as part of the official name of the organization. This will facilitate the positioning of Jeunesses Musicales Bosnia and Herzegovina as such. Submission of this requests costs 150€ and it should be submitted to Ministry of Justice on a national level, with a detailed explanation why the organization should carry the name of the country. Now, Association "akustikUm – Muzička omladina JMBH" expresses the national character of its work in the abbreviation BH (Bosnia-Herzegovina).
4. Sending a request to the Ministry of Justice of Bosnia and Herzegovina to proclaim Association "akustikUm – Muzička omladina JMBH" as an organization of public significance. According to the interview conducted with the deputy minister at the Ministry of Justice, Sadeta Škaljić, the only two organizations that currently carry this status are International League of Humanists and Association of Veterans. This status brings different tax reliefs, which are mostly based on procurement jobs. According to Sadeta Škaljić, the Ministry of Justice has not received a request for this status in a long period of time and even though the possibility exists in the law, it is rarely exploited. However, if the organization decides to submit this kind of request, with a detailed description of reasons for it to be approved, the Ministry will form a commission and take it under consideration.
5. Applying for funds for developing cultural networks from Federal Ministry of Culture and Sports in Bosnia and Herzegovina. According to the interview conducted with deputy minister for culture, Predrag Mitrović, and deputy minister for youth sector, Adis Salkić, it has been discovered that from 2015, Federal Ministry of Culture and Sports in Bosnia and Herzegovina will allocate funds for creating and developing

cultural networks within Bosnia and Herzegovina through a specific call for projects. These funds would enable the development of Jeunesses Musicales of Bosnia and Herzegovina and facilitate the implementation of the strategic plan.

6. Two new possibilities for akustikUm emerge based on the interview conducted with Biljana Čamur Veselinović, deputy minister for science and culture in Ministry of Civil Affairs of Bosnia and Herzegovina. Association “akustikUm – Muzička omladina JMBH” could gain recognition and facilitate the process of raising subsidies if it gathers support from all local and entity governments, proclaiming it as an organization important for social development on a national level. These supportive letters could be submitted to Ministry of Civil Affairs, which will then issue the same report. This will prove the national character of akustikUm while these letters of support could enable the organization to raise funds, not only within the country but also while applying to international funds. Second possibility is for akustikUm to create a new association which will be registered as a network with several other organizations in Bosnia and Herzegovina, in the Ministry of Justice of Bosnia and Herzegovina, based on the *Law on Organizations and Foundations*, and would be considered as an association which operates on a national level.

Based on provided research, suggested strategies and given recommendations, akustikUm should choose further steps for organizational development in order to more concretely fulfill its vision, mission and goals.

4. Analysis of research results and findings

Raised issues correspond to research questions and hypotheses set within the methodology while results of the research have been interpreted within different sections of the paper. Nonetheless, findings based on implemented research will be clearly structured within several issues.

Issue 1. Music as a tool for cultural and social development

Music is a product of society and cannot be detached from it. Practice proves that musicality is not a virtue reserved for elite but a tool used within a society in its everyday life. Therefore, musicality of human beings can no longer be limited to elitist musical tests separating the 'musical' from 'unmusical', as there are numerous examples of music achieving to channel attitudes and reactions of a general audience who understood the musical language.

While explaining the power of music in influencing our emotions and actions, Daniel J. Levitin in his book *This is Your Brain on Music: The Science of a Human Obsession* (2007) refers to a clear use of music in manipulation involving numerous case studies used as a proof of this manipulation. Forms of manipulation through music are not a passing trend but a science developed and perfected over time as many studies have shown numerous different means of influence, starting from advertising. Therefore, music can also be used as a tool to influence positive behavior and it should not just be about imparting knowledge, but also about instilling compassion and care for self and others. It should involve discarding prejudice and recognizing cultural differences, and thus lead to personal and social transformation.

As a product of society and a powerful tool for influencing change, it can facilitate human communication and interaction which can result in improving the quality of life in the community. Acting as a tool for cultural development, it can also be a powerful advocate of intercultural dialogue which can be concretely achieved by producing musical events and providing an imaginative space for the dialogue to take place.

The 'way' is therefore to release oneself from the shackles of one's own culture, to find a meeting place with other cultures free of assumptions and 'rationality'; a space where other cultures can simply be, where words flow into music, where one ceases to notice where one language begins and another ends, as if this was the most natural thing in the world; moving into a space of *Akzeptanz*, rather than existing as a representative of one culture in order to consume another. (Jim Jordan cited in McKimm-Vorderwinkler, 2010, p. 11)

By engaging in this deliberative space created through the communicative power of music, audience participating in it also becomes engaged which facilitates its liberation from diverging social and cultural constraints.

Therefore, studies have shown that music can serve as a valuable tool for social and cultural development. Music is, of course, unable to bring peace, however, it can create the conditions

for understanding without which it is impossible to even speak about peace. Statistics show that engagement in musical projects results in 25% of young people feeling satisfied with themselves which influences their social behavior as well as their life decisions (Heath & Soep, 1998). Animating people to engage into musical projects can raise social awareness and enhance their sensibility which results in a significant moral development, building self-esteem and esteem for others as well as a more positive approach among people within one society.

Issue 2. Perplexed political and legislative system in Bosnia and Herzegovina

Problems with the political system of Bosnia and Herzegovina started with the signing of Dayton agreement in 1995. The agreement created such a fragmented structure of political authorities that government bodies still suffer from many internal and external difficulties and inconsistencies when it comes to jurisdiction and responsibility between different levels.

The country is divided into several parts (Federation of Bosnia and Herzegovina with 10 cantons, Republic of Srpska and Brčko District) out of which each part is governed by own authorities and possesses a certain amount of autonomy over its territory while a governing body of Bosnia and Herzegovina is beyond them.

Complexity of the situation is visible in the fact that these government levels share different levels of responsibilities and withstand non-harmonized relations within the system. This shows to be repressive for the overall development of the country. As the political system is fragmented, the same issues follow the legislative system. Each canton and each level of government has its own set of laws, which are differently regulated and implemented among these 14 fragments of the country. Different authorities from 1990s have regulated the legislative system: Socialist Republic of Bosnia and Herzegovina (until the declaration of independence in 1992), Republic of Bosnia and Herzegovina (until the Dayton agreement in 1995), Bosnia and Herzegovina (after dividing between Federation of Bosnia and Herzegovina, Republic of Srpska and Brčko District), Federation of Bosnia and Herzegovina, Republic of Srpska and Brčko District. In the same order were existing regulations accepted and amended, while new regulations were adopted. Legal system of Bosnia and Herzegovina is filled with inconsistencies which causes numerous obstacles in its implementation.

Cultural development is in the hands of 14 ministries of culture in these 14 fragments of the country. When it comes to cultural legislation, regulations that existed before signing the

Dayton agreement are colliding with new regulations and different amendments while an absence of regulations is also present.

Two different processes have characterized the cultural legislative system. In Republic of Srpska adopted legislation has been modeled after the regulations of the Republic of Serbia, while Federation of Bosnia and Herzegovina adopted regulations already existing in Bosnia and Herzegovina. During this complex situation, Brčko District neither concretely engaged into creating its own regulations, other than the *Law on Archives* and the *Law on Implementation of Decisions of the Commission to Preserve National Monuments*, nor decided to apply regulations already existing in the Federation or the Republic of Srpska.

During this perplexity, field of music is only regulated with *Law on Copyright and Related Rights* created on the state's level in 2010, which is insufficiently administered.

Ideally, there should exist a music law which would regulate relations between authors and record labels, protect the rights of artists and performers by managing provisions of employment agreements, offer rules and possibilities for creating musical organizations and institutions, manage music commissions for theatre plays, films and videogames, offer guidelines on providing licenses for using music in community projects, movies, theatre plays, while taking into account copyright law, contract law, and other necessary regulations.

It can be concluded that the political and legislative system in Bosnia and Herzegovina are factors which are proved to be repressing towards social and cultural development of the country.

Issue 3. Vagueness of the *Strategy of Cultural Policy of Bosnia and Herzegovina*

Cultural development in Bosnia and Herzegovina faces several obstacles among which is also the issue of vagueness of the *Strategy of Cultural Policy of Bosnia and Herzegovina*. First and only draft of the *Strategy of Cultural Policy of Bosnia and Herzegovina* was published in July 2008, by the Council of Ministers while the document has little resemblance to a valid strategic work, written in order to guide the cultural development in a country. As it is formulated as a compilation of essays written by poets, writers, theatre directors, translators, critics, art historians, sociologists and professors of social and exact sciences on different topics regarding culture in Bosnia and Herzegovina, it does not devise any cultural policy instruments nor strategic actions that are and should be undertaken. However, it is important that these 15 authors of the strategic document have met the policy of national key and respect

for national minorities in Bosnia and Herzegovina, as there are 5 Bosnians, 5 Serbians, 4 Croatians and 1 representative of the Jewish community among them.

Furthermore, statistical data presented as annex to the strategy is clearly outdated, covering the period from 2001 to 2006 and taken from the research previously done by the Agency for Statistics Bosnia and Herzegovina.

Strategic goals are indicated in the tense Conditional I Simple, expressing “an action that might take place” (www.ego4u.com/en/cram-up/grammar/conditional-1-simple, August 18th 2015).

Still, *Strategy of Cultural Policy of Bosnia and Herzegovina* could be perceived as a general framework in order for lower levels of government to form their own strategic documents which will ensure practical development, however, hitherto, these attempts have been made only in Republic of Srpska (entity level) for the period 2010 – 2015, and Zenica-Doboj Canton (canton in Federation of Bosnia and Herzegovina) for the period 2014 – 2020, out of 14 different fragments of the country.

Despite the vagueness of the strategic document, some actions on state level have also been made to clearly define concrete steps towards achieving some general goals. *Action Plan for the Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina* has been created for the period from 2011 to 2014 with more concrete activities defined, however, research has shown that a number of these activities has not been implemented in the given time period, neither until August 2015. Also, the action plan was created as a result of receiving \$8 000 000 from Millennium Development Goal Achievement Fund through Improving Cultural Understanding in Bosnia and Herzegovina program.

This attests to the inertness and lack of initiative of decision-makers as the need for cultural and social development did not come as a result of aspirations toward change and improvement but as a result of European funds.

Issue 4. Unfavorable position of culture and music in Bosnia and Herzegovina

In Bosnia and Herzegovina, culture is in the hands of 14 different ministries, sharing responsibilities and representing different levels of authority regarding cultural issues. Each of these levels have different programs and means for subsidizing culture and arts without a satisfying level of coordination between them, as each level of government has its own

authority concerning this field. Cultural development in the country is facing several obstacles from this complex political system, lack of cooperation between different levels of government, small subsidies for cultural and artistic programs, to inapplicable and vague strategy of cultural policy and failure to implement activities from the *Action Plan for the Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina*. Apart from this, fourteen ministries that govern the cultural field are not strictly devoted to culture, but share the responsibilities with other fields, such as education, science, sport and economic development as they are all merged into one government body. Detailed analysis of subsidies allocated for culture on a yearly basis, shows distressing percentages from 0,10% to 0,37% of funds for cultural activities on different government levels in Bosnia and Herzegovina. Another aggravating circumstance that attest to the unfavorable situation of culture is the inability to determine correct percentages and concrete statistical data regarding the issue of subsidies as there are numerous inconsistencies and accounting mistakes in the financial statements, such as in Republic of Srpska. On the other hand, Brčko District has an issue of insufficiently detailed reports on budget execution making it impossible to separate funds allocated for culture from funds allocated for economic development and sports due to the fact that the Department of Economic Development, Sport and Culture of Brčko District does not provide these information.

Another proof of the disadvantageous position of culture can be found in the fact that, while subsidies for culture are diminishing from year to year, Republic of Srpska decides to allocate 3 487 052KM (~1 788 231€) for ethnic and religious organizations. Instead of promoting togetherness and social development through arts and culture, enormous subsidies are allocated for emphasizing ethnic and religious differences. It is difficult to speak about promoting social understanding through culture while the president of Republic of Srpska is under investigation by the Office of the Prosecutor of Bosnia and Herzegovina for inciting ethnic and religious hatred (www.otvoreno.ba/dodik-pod-istragom-zbog-izazivanja-nacionalne-i-vjerske-mrznje, August 18th 2015).

When it comes to musical culture, as stated in the *Strategy of Cultural Policy of Bosnia and Herzegovina*, it is in a considerably underprivileged condition compared to the prewar period. Bosnia and Herzegovina's strategic document listed several important activities in order for this situation to be changed: increased subsidies for co-financing musical field and creating conditions for high quality creative works in music, support for professional education in the field of music, better implementation of *Copyright Law*, allocation of funds for hosting

various musical artists and ensembles, affirmation of new artists and promotion of musical culture, education, and critique (“Strategy of Cultural Policy of Bosnia and Herzegovina”, p. 24-25). However, none of these suggestions were included in the *Action Plan for Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina*.

In its current state, according to the statistical data from Agencies for statistics in Bosnia and Herzegovina, which is not harmonized between the entities and district or sufficiently systematic, musical culture is formed through primary and secondary schools, music academies, orchestras, musical ensembles, choirs, nonprofit organizations, cultural centres and folk ensembles. Formal music educational institutions provide classical music education that mostly fosters only one genre of music, while other genres are in an unfavorable position, basing their development on nonprofit organizations and different cultural centres in which music is only one of the activities. Apart from National theatre in Sarajevo that promotes opera and ballet, only Sarajevo Philharmonic orchestra receives stable yearly subsidies, still, a lot less subsidized musical culture produces 49,3% of programs of total musical and theatrical programs in the Federation of Bosnia and Herzegovina, compared to theatre production with 8 subsidized theatres and almost two times more legal entities engaged in theatre. This shows that nonprofit sector is very important for musical culture, while it is facing different challenges concerning its mere existence in Bosnia and Herzegovina. These challenges involve already mentioned perplexity of the political system, lack of coordination, non-harmonized laws and fundraising, as their greatest challenge, while different government levels continuously fail to execute deadlines and expected timeframe of opening the calls for projects from government subsidies.

Through different calls for projects from various government levels, nonprofit organizations promoting musical culture receive from 3% to a maximum percentage of 30% of subsidies among applied nonprofit organizations covering different cultural fields. These percentages vary among different government levels and while it is sometimes difficult to calculate the correct percentage of funds allocated for culture for nonprofit organizations, due to the inconsistencies and accounting mistakes of ministries’ financial reports, there is also a question of validity of distribution of the funds, expertise and motives of decision-making committees as well as the quality of their decision-making processes.

It is obvious that this situation is not favorable for cultural workers, nonprofit organizations or institutions in the field of musical culture while there is a great need for cultural programs that would contribute to the overall development of the country. Furthermore, there is a need for

an institution or organization which would foster musical culture and promote all musical genres on a national level, providing a democratic approach to culture. However, political system of Bosnia and Herzegovina imposes another challenge with the impossibility of developing an institution or organization on a national level, due to this aspect being a jurisdiction of different fragmented lower levels of government.

Issue 5. Association “akustikUm – Muzička omladina JMBH” and potential for evolving into Jeunesses Musicales Bosnia and Herzegovina

Association “akustikUm – Muzička omladina JMBH” is a nonprofit organization which aims at encouraging young people to develop their music and social skills through engagement in musical workshops, public performances, and youth exchanges, regardless of their cultural or ethnic background. Akustikum has, even before its formal foundation, promoted togetherness and worked on achieving intercultural dialogue among young people. After gaining a formal structure in 2010, it has continued to develop programs and projects that tear down social barriers between young people regardless of many territorial, political, ethnic, gender, financial, social, religious, and cultural reasons those barriers may have occurred attesting to the importance of its work and reasons for developing into Jeunesses Musicales Bosnia and Herzegovina.

Even though clear statements of akustikUm’s mission and vision cannot be found neither on the official webpage nor within the official documents of the organization, Nedim Tinjić, secretary general of akustikUm has, through an interview, defined the mission to be “to provide young people with an opportunity and conditions for creative development in music, by providing them with a place for non-formal music education and expression, and creating and promoting young musicians locally, nationally and internationally” (N. Tinjić, personal communication, July 13th 2015).

Vision was not clearly defined either, which can become an obstacle for creating a concrete plan of future development. However, this statement can be drawn and formulated from the official description of akustikUm’s work which carries aspirations toward future development, therefore the vision is to encourage young people to develop music skills, build self-esteem and esteem for others through musical culture, while promoting the idea of openness, tolerance, multiculturalism and multi-ethnic relation as well as to encourage the development and improvement of culture and musical art in general in Bosnia and

Herzegovina. Vision, structured in this manner, carries the basis of the development of the organization into Jeunesses Musicales Bosnia and Herzegovina.

Through its continuous work on promoting various genres of music without focusing on classical musical expressions it provides another significant justification of the importance of its development into a Jeunesses Musicales organization which will operate on a national level.

AkustikUm became a formal representative of Jeunesses Musicales International for Bosnia and Herzegovina in 2012 and has since been struggling in positioning as such in order to encompass whole Bosnia and Herzegovina with its activities in the complexity of its political system. However, in order to develop this organization within the borders of Bosnia and Herzegovina, akustikUm will have to resort to implementing strategic changes oriented toward capacity building, networking, lobbying, positioning, commercialization of programs and diversification of resources.

As the organization lacks a more systematic and administrative approach with volunteers inconsistently involved with the work of the organization, leaving the secretary general, Nedim Tinjić, as the only practical leader directing the work of akustikUm, capacity building is a much needed strategy in order to incorporate new leaders which will take over responsibilities in the organization.

Networking is crucial for the evolvement of the organization into Jeunesses Musicales as the organization needs to create a network of different institutions, organizations, private sector and individuals as important stakeholders in musical field in order to more concretely implement its work and shift from local to national impact.

Lobbying will enable visibility and positioning as Jeunesses Musicales, while it can also facilitate receiving stable yearly subsidies from different levels of government in order to be able to create an effective and efficient administrative structure.

One of the basic principles of akustikUm's work is openness, which consequently disables the possibility of raising revenues with its programs. However, akustikUm should engage into a strategy of commercialization of some of its programs in order to establish a more professional image of the organization, achieve recognition and raise additional incomes.

Strategy of diversification of resources is a prerequisite for organizational development as akustikUm needs to become more self-sustainable and secure its existence.

Nonetheless, there is a great potential for evolving into Jeunesses Musicales Bosnia and Herzegovina, as the organization has already received a symbolic support from different levels of government. Through an interview with the mayor of Tuzla, Jasmin Imamović, it was clear that the work of the organization is already acknowledged on a local level and that the organization has full support for further development from local authorities. Mayor Jasmin Imamović expressed his excitement toward development of Jeunesses Musicales Bosnia and Herzegovina with its residence in Tuzla, stating that such an organization is needed for the development of musical culture in the country and calling music “the most powerful of all arts” (personal communication with the mayor, Jasmin Imamović, May 5th 2015).

Through an interview conducted in the Ministry of Education, Science, Culture and Sports in Tuzla Canton on May 7th, 2015, support was obtained for akustikUm with the promise of the former minister Mirsada Begović to open doors to all cultural institutions in Tuzla Canton for projects of akustikUm as Jeunesses Musicales Bosnia and Herzegovina. However, Mirsada Begović was removed from the position of minister of education, science, culture and sports on July 9th 2015, after working for only several months, as her mandate started in February. There will be a need to organize a new meeting presenting the idea of Jeunesses Musicales Bosnia and Herzegovina to the new minister, Izet Jagodić. This situation is a concrete example of what the cultural field and nonprofit sector are facing while operating within the political system of Bosnia and Herzegovina. Uncertainty and confusion prevail over the system as this serves as another example of the described political situation.

Nonetheless, interviews with mayor of Tuzla, former minister in Tuzla Canton, deputy ministers in Federal Ministry of Culture and Sports, deputy minister in Ministry of Civil Affairs of Bosnia and Herzegovina have shown an overall willingness to support the cause, as individuals in their own power, however the political system is still repressive toward the development of this organization.

Issue 6. Jeunesses Musicales Bosnia and Herzegovina and the development of musical culture in Bosnia and Herzegovina

Development of musical culture is undoubtedly a prerequisite for the overall cultural and social development of Bosnia and Herzegovina while the potential of music to facilitate intercultural dialogue is one that should be exploited. Here lies the basis of the need for

Jeunesses Musicales in Bosnia and Herzegovina, as it would engage in implementing the official motto of Jeunesses Musicales International: “making a difference through music”.

In order to achieve this, Jeunesses Musicales in Bosnia and Herzegovina should function as a network of institutions, nonprofit organizations, private sector and individuals working in the field of culture. It should be a coordinating body, facilitating and encouraging partnerships within the network in order to improve the quality of musical programs, promote musical culture and raise quality standards in the music field in Bosnia and Herzegovina, while promoting young musicians and improving their mobility. It should also develop concrete partnerships within the network of Jeunesses Musicales International and improve mobility of young musicians and artists across borders. In order to achieve this, akustikUm should allocate its resources to implement networking, as an action suggested in the strategic plan.

One of the goals of Jeunesses Musicales Bosnia and Herzegovina that was mentioned through meetings with Nedim Tinjić, is to help musical institutions organize various musical events. Following the same idea, Ivan Čavlović, dean of Music Academy in Sarajevo, during the interview, mentioned that the Music Academy needs Jeunesses Musicales to co-produce competitions, to work with youth, to organize and animate youth to visit opera, organize musical tours within the country and abroad, enable mobility of talented musicians across the borders and provide them with the opportunity to enroll in international competitions (Dean of Music Academy in Sarajevo, Ivan Čavlović, personal communication, May 8th 2015).

Through the interview with the dean of Music Academy in Sarajevo, he expressed support for the development of Jeunesses Musicales in Bosnia and Herzegovina and willingness to cooperate with the organization in any way possible with the statement that Music Academy in Sarajevo will become a member and part of the Jeunesses Musicales network as soon as this can be realized.

In order to develop musical culture in Bosnia and Herzegovina, there is a need for developing a coordinating institution or organization completely devoted to musical development on a national level, surpassing the fragmented political system of the country. This organization could promote all genres of music and influence a large number of young musicians by implementing its own projects or by engaging in decentralization of activities through the network.

The general idea behind Jeunesses Musicales is based on promoting access to music as a basic human right, working with and for all young people, regardless of their social, cultural and

ethnic origin, gender, language, nationality, race, and not working for personal, political and financial benefits.

5. Conclusion

In the thesis, the primary focus was to research and present current and potential challenges of development of musical culture in Bosnia and Herzegovina through the development of Jeunesses Musicales Bosnia and Herzegovina. However, specified issue needed a much wider focus and therefore included theoretical framework based on music as a tool for social development and intercultural dialogue, analysis of the state of culture and arts in Bosnia and Herzegovina, analysis of the *Strategy of Cultural Policy of Bosnia and Herzegovina*, challenges of nonprofit organizations in the field of culture, work of Jeunesses Musicales International and Jeunesses Musicales Yugoslavia, as well as a case study of Association “akustikUm – Muzička omladina JMBH” which is a formal representative of Jeunesses Musicales International for Bosnia and Herzegovina since 2012.

In order to support the hypothesis number 1: “Association ‘akustikUm – Muzička omladina JMBH’ contributes to informal music education, while promoting both artistic and democratic values in musical culture and youth development” a case study of organization’s work has been made, confirming the positive influence of akustikUm’s programs which promote young people and young musicians while fostering intercultural dialogue. Main values that organization promotes with its projects are openness and tolerance while producing programs that are based on peer to peer learning, and involve all young people regardless of their social, cultural and ethnic origin, gender, language, nationality or race, and based on the idea of music as a basic human right.

It was important to delineate the power of music to influence social behavior consequently leading to the importance of development of musical culture in a country as it can enable the overall cultural and social development of Bosnia and Herzegovina while, at the same time, facilitating intercultural dialogue. This theoretical research was conducted in order to justify the supporting hypothesis number 2: “Music is an important factor for cultural development, promoting democratic values and intercultural dialogue in Bosnia and Herzegovina”.

Hypothesis number 3: “Political and legislative system of Bosnia and Herzegovina does not support and often discourages the development of an operative national institution or organization in the field of music and youth development” was justified through a thorough analysis of the attitude of the political system toward culture, music and nonprofit sector and was confirmed with examples of this unfavorable relation. It can be concluded that cultural development faces numerous developmental obstacles within the political and legislative

system in Bosnia and Herzegovina, from fragmented government divided into 14 different levels, through lack of cooperation between these levels, inconsistencies within the political framework, non-harmonized laws, inapplicable and vague document for strategic development, insufficient subsidies for cultural and artistic programs to the impossibility of existence of an organization or institution on a national level. All mentioned issues attest to the fact that the system discourages the development of a national institution or organization operating in the field of music and youth.

It was important to analyze the *Strategy of Cultural Policy of Bosnia and Herzegovina* and the *Action Plan* for its implementation (2011 – 2014) in order to support the hypothesis number 4: “Current strategies and *Action Plan for the Implementation of the Strategy of Cultural Policy of Bosnia and Herzegovina* do not provide adequate tools and do not propose action for development of musical culture”. It was discovered that the *Strategy of Cultural Policy of Bosnia and Herzegovina* does not offer cultural policy instruments nor basic strategies that would guide the path of cultural development which also includes the disregard for musical culture. *Action Plan for the Implementation of the Strategy of Cultural Policy* does not even mention the field of music, even though the strategic document had suggested several changes in order to improve the state of musical culture in the country: increased subsidies for co-financing musical field and creating conditions for high quality creative works in music, support for professional education in the field of music, better implementation of *Copyright Law*, allocation of funds for hosting various musical artists and ensembles, affirmation of new artists and promotion of musical culture, education, and critique. Also, the overall ineffectiveness of the action plan is confirmed by the fact that several planned activities have not even been implemented.

Supporting hypothesis number 5: “There is a lack of adequate laws and public funding systems considering the development of musical culture for youth in Bosnia and Herzegovina” was justified with a thorough analysis of funding system of Bosnia and Herzegovina and secondary analysis of reports on budget execution of different government levels in order to provide information of percentage of funds allocated for culture. When it comes to jurisdictions for questions of youth, Federal Ministry of Culture and Sports is the competent authority on the level of Federation of Bosnia and Herzegovina which in 2013, distributed only 7% for musical culture of youth through its Youth transfer. Unfortunately, information about 2012 were not available. In Republic of Srpska the Ministry of Family, Youth and Sport, possesses jurisdiction over the youth sector, however the information are

even more inaccessible therefore the conclusion about programs of youth in musical culture could not be drawn. Brčko District with its Department for Professional and Administrative Affairs, which is concerned about the development of the youth sector, does not even mention this sector within the description of its jurisdiction nor does it provide any information about subsidized projects involving music and youth. When it comes to musical culture, it has been discovered that, apart from musical schools, academies and National theatre Sarajevo with its opera and ballet departments, the only exclusively musical institution that receives stable yearly subsidies is Sarajevo Philharmonic Orchestra, while the analysis of the results of calls for subsidized projects shows different percentages of allocated funds for music on different levels of government and a conclusion can be drawn which are directed toward the overall unfavorable situation of culture in Bosnia and Herzegovina. Laws on culture were researched in order to support this hypothesis as well and were based on the document *Gap Analysis of Cultural Legislation in Bosnia and Herzegovina* (2012) by Antolović Jadran which provided important information attesting to the fact of non-harmonized legislative system of Bosnia and Herzegovina.

These supportive hypotheses were drawn from the main hypothesis: “Jeunesses Musicales with its mission, vision and goals has a significant potential to contribute to development of musical culture in Bosnia and Herzegovina, but is not supported by available cultural policy instruments.” It has been delineated that the development of this organization would prove to be useful for the development of musical culture in Bosnia and Herzegovina as the implementation of its mission, vision and goals would continuously work on the evolvement of the music field. On the other hand, it has also been described how repressive the political system is with its cultural policy, for the evolvement of this organization. The hypothesis was crucial for the elaboration within the paper and the conclusions were correspondingly generated.

Research questions were used to guide the paper in order to justify hypotheses stated within the methodology and have been accordingly answered through the theoretical framework and findings and results, while hypotheses can be regarded as final conclusions to the paper as they are coherent to the findings and results of the work.

Apart from offering strategies for the development of Jeunesses Musicales in Bosnia and Herzegovina, paper offered additional recommendations for Association “akustikUm – Muzička omladina JMBH” based on implemented research which can prove to be useful for the concrete and practical development of the organization.

The paper can be concluded with recalling on the importance of Jeunesses Musicales for Bosnia and Herzegovina and numerous benefits it would bring if properly developed within the country. Jeunesses Musicales would promote all genres of music, enhance and facilitate mobility of young people and young musicians inside and outside of the borders of Bosnia and Herzegovina, promote young artists, facilitate the production and emergence of musical projects, facilitate fundraising for musical programs, offer a database of musical stakeholders, raise the level of quality of musical programs and competitions, enable social inclusion of marginalized groups, engage in audience development, provide and promote non-formal and formal music education, enable professional development in the field of music, promote musical values, enable international cultural cooperation, promote Bosnian music inside and outside of borders of Bosnia and Herzegovina and contribute to creating a positive image of Bosnia and Herzegovina to the world.

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16. Statistički bilten: Kultura i umjetnost [Statistical Bulletin: Culture and Art]. (2013). Institute of statistics, Republic of Srpska

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Institute of statistics, Republic of Srpska
18. Bilten Statistički podaci Brčko distrikta [Bulletin Statistical data of Brčko District].
(2015). Agency for statistics of Bosnia and Herzegovina

Biography

Personal information Jasna Ahmetović

📍 Mehmedalije Maka Dizdara 44, 75 000 Tuzla
Bosnia and Herzegovina

📞 +387 61 638 496

✉ ahmetovic.jasna@gmail.com

Date of birth: 17/12/1989

Profession Bachelor producer

WORK EXPERIENCE

January 2015 – September 2015 **Producer of festival Ethno Bosnia and Herzegovina 2015**

Association “akustikUm – Muzička omladina JMBH”; address: Šetalište Slana banja bb, Kuća plamena mira, 75 000 Tuzla, Bosnia and Herzegovina; www.akustikum.org

- Festival production
- Fundraising
- Organization of activities
- Coordination of resources

Business or sector NGO/ cultural sector

January 2014 – January 2015 **Producer (intern)**

Association “akustikUm – Muzička omladina JMBH”; address: Šetalište Slana banja bb, Kuća plamena mira, 75 000 Tuzla, Bosnia and Herzegovina; www.akustikum.org

- Creating projects
- Writing project proposals
- Fundraising
- Managing projects
- Organizing resources

Business or sector NGO/ cultural sector

Januar y 2014 – **Producer of festival Ethno Bosnia and Herzegovina – Inter-ethnic
Septembar 2014 camp 2014**

Association “akustikUm – Muzička omladina JMBH”; address: Šetalište
Slana banja bb, Kuća plamena mira, 75 000 Tuzla, Bosnia and
Herzegovina; www.akustikum.org

- Festival production
- Fundraising
- Organization of activities
- Coordination of resources

Business or sector NGO/ cultural sector

July 2013 – **Associate organizer of Ethno Bosnia and Herzegovina 2013**
August 2013

Association “akustikUm – Muzička omladina JMBH”; address: Šetalište
Slana banja bb, Kuća plamena mira, 75 000 Tuzla, Bosnia and
Herzegovina; www.akustikum.org

- Organization of activities
- Coordination with international partners and participants

Business or sector NGO/ cultural sector

February 2013 – **Producer of TKT Festival XI**
April 2013

Teatar Kabare Tuzla (TKT Festival); address: Muharema Fizovića 15, 75
000 Tuzla, Bosnia and Herzegovina; www.teatarkabare.ba

- Producing festival
- Fundraising
- Organizing resources

Business or sector NGO/ cultural sector/ theatre production

November 2012 – **Producer of theatre play “Odiseja”**
May 2013

Teatar Kabare Tuzla (TKT Festival); address: Muharema Fizovića 15, 75
000 Tuzla, Bosnia and Herzegovina; www.teatarkabare.ba

- Fundraising
- Organizing resources
- Organizing audiences

Business or sector NGO/ cultural sector/ theatre production

February 2013 – **Producer of theatre play “Klovnijada”**
April 2013

Teatar Kabare Tuzla (TKT Festival); address: Muharema Fizovića 15, 75 000 Tuzla, Bosnia and Herzegovina; www.teatarkabare.ba

- Fundraising
- Organizing resources
- Organizing audiences

Business or sector NGO/ cultural sector/ theatre production

February 2012 – **Organizer of TKT Festival X**
April 2012

Teatar Kabare Tuzla (TKT Festival); address: Muharema Fizovića 15, 75 000 Tuzla, Bosnia and Herzegovina; www.teatarkabare.ba

- Organizing audiences for the festival
- Organizing resources

Business or sector NGO/ cultural sector/ theatre production

February 2011 – **Organizer of TKT Festival IX**
April 2011

Teatar Kabare Tuzla (TKT Festival); address: Muharema Fizovića 15, 75 000 Tuzla, Bosnia and Herzegovina; www.teatarkabare.ba

- Organizing audiences for the festival
- Organizing resources

Business or sector NGO/ cultural sector/ theatre production

February 2010 – **Organizer of TKT Festival VIII**
April 2010

Teatar Kabare Tuzla (TKT Festival); address: Muharema Fizovića 15, 75 000 Tuzla, Bosnia and Herzegovina; www.teatarkabare.ba

- Organizing audiences for the festival
- Organizing resources

Business or sector NGO/ cultural sector/ theatre production

October 2009 – **Associate organizer of theatre play “Kad mrtvi umremo”**
January 2010 **(volunteer)**

Pozorište mladih Tuzla; address: Mije Keroševića 3,75 000 Tuzla,
Bosnia and Herzegovina; www.mladituzle.org/pmt

- Organizing audiences
- Organizing resources
- Administrative work

Business or sector NGO/ cultural sector/ theatre production

EDUCATION AND TRAINING

Currently MA course “Cultural policy and management” at University of Arts,
Belgrade, Serbia and Université Lyon 2, Lyon, France

October 2009 – **Producer**

October 2013 Academy of Dramatic Arts (theatre, movie, radio and television) in
Tuzla; University of Tuzla; Ul. ZAVNOBIH-a number 2, 75 000
Tuzla, Bosnia and Herzegovina; www.adu.untz.ba

- Project management
- Writing project proposals
- Fundraising
- Promotion
- Theatre production
- Movie production
- TV production
- Radio production
- Music production
- Publishing

September 2004 – **Musician – clarinet player**
June 2008

Music High school; 75 000 Tuzla, Bosnia and Herzegovina

- Playing clarinet
- Playing piano

September 2004 – **Gymnasium**
June 2008

Gymnasium “Meša Selimović”, 75 000 Tuzla, Bosnia and Herzegovina

- Bosnian language
- English language
- German language
- French language

PERSONAL SKILLS

Mother tongue(s) Bosnian language

Other language(s)	UNDERSTANDING		SPEAKING		WRITING
	Listening	Reading	Spoken interaction	Spoken production	
English	C1	C1	C1	C1	C1
French	A2	A2	A2	A2	A2

Communication skills

Good communication skills gained through my experience with different projects and youth exchange programs

Organisational/ managerial skills

Organizational skills are based on managing projects, people and other resources. Leadership skills gained through managing different projects.

Job-related skills

Good command of resources, good communication with different groups, leadership skills in performances with different groups

Computer skills

Excellent computer skills and knowledge of internet, social networks and Microsoft Office

Annexes

1. Table 1: Analysis of the integrity of legal framework of culture at all levels of government in Bosnia and Herzegovina

Table 1. Analysis of the integrity of legal framework of culture at all levels of government in Bosnia and Herzegovina. Taken from the research *Gap Analysis of Cultural Legislation in Bosnia and Herzegovina* (p. 79) by Antolović Jadran (2012)

Laws on culture	B&H	FB&H	Cantons										RS	D B	
			Bosnian-Podrinje Canton	Herzegovina- Neretva Canton	Canton Sarajevo	Canton 10	Posavina Canton	Central Bosnia Canton	Tuzla Canton	Una-Sana Canton	Zenica-Doboj Canton	West Herzegovina Canton			
Law on Archives						E	E					?	?		
Law on Protection of Cultural Heritage			E			E	E	E	E						
Law on Museum Activities		E	E	E		E	E	E							
Law on Libraries			E				E	E							
Law on Publishing		E	E	E	E	E	E	E			E	E			
Law on Films and Cinematography		E	E	E		E	E	E	E	E	E	E			
Law on Theatre Activities		E	E			E	E	E		E		E			
Law on Independent Artists		E	E	E		E	E	E	E			E			
Law on Culture				E	E	E	E				E	E			
Regulations on Financing Culture				E	E	E	E				E	E			
Regulations on Institutions		E		E	E	?				E	E	E			
Law on Citizen's Associations and Foundations			E	E	E	E	E		E	E	E	E			
Law on Entertainment Activities		E	E			E	E	E		E	E				
E	existing regulations			new regulations										no regulations	
X	amended with new regulations		?	unavailable regulations										regulated by other legislation	

