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Master Thesis

CLASICAL MUSIC MARKETING STRATEGIES WITH ACCENT ON MARKETING IN
SERBIA, UTILITY AND SUCCESS THEREOF

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Abstract

The subject of my study is going to be marketing strategies of classical music, success and utilities thereof. First I would like to clarify and explain my point of view about management in general. Then, I would like to focus on management in culture. I would like to collect different definitions and point of views about culture and try to find their advantages and disadvantages. Also by choosing these definitions very important is time distance (I will represent also the ones from the beginning of marketing thought) , and on that way we should be in possibility to follow the development of idea such as culture, marketing, management....

After those general definitions, I would like to focus on Serbia and Serbian cultural policy, since I consider it very important for functioning of different cultural institutions. I would also like to present advantages and some things that should be done to improve our cultural policy. Also, in this part I would like to present the chronology of different periods (dealing with the position of culture in the state) since we had a lot of political changes and different understanding of the role of culture. In this part I will also give the national definition of culture that is the official understanding of culture and its possibilities in our legal system.

The central part of my work will be case studies. I have four case studies and each of them represents one cultural institution. Every institution is dealing with classical music (artistic music in general- classic and contemporary). The main criteria for choosing these institutions were source of financing and position of the institution in the legal system (is it state institution, city, amateur, endowment....). First, I have chosen Belgrade Philharmonic orchestra our only state orchestra and it is under auspices of Serbian Ministry of culture. Next I have chosen concert agency Jugokonzert which is founded by the city of Belgrade (on local level). It is the biggest concert agency in Serbia, who also has its own projects such as festivals, BEMUS, Cello fest....

Next case study is Center for music as a part of Kolarac institution. Kolarac has a special treatment because it is an endowment. Whole their work is connected to Kolarac's last will. During the work I will often analyze the whole institution Kolarac which has five centers; because even if they are different they are all connected through budget and institutional policy and they have to be analyzed together.

LOLA is an amateur society. I have chosen it for analyzing because I wanted to explain the situation with amateur societies in Serbia, since they can also spread classical music and be a part of its diversification.

Every case study has identical sections- from analyzing every part of institution-explanation and position of the institution, SWOT, organigrams, managerial creativity, economic situation, to proposed strategies for improvement of their work.

After case studies, I would like to present their evaluation. For the aspect of evaluation I have chosen the criteria of different strategy explanations by Henry Mintzberg¹:

Blek Sem: *Odnosi s javnoscu.*, CLIO, Beograd, 1997

- plan
- vision
- procedure
- position
- perspective

And through steps of one PR and marketing campaign:

- defining aims
- identifying expected results
- making target groups
- defining messages
- planning of transferring messages
- planning and implementation of the campaign
- evaluation

I. Marketing Beginnings

By marketing was first meant “that combination of factors which had to be taken into consideration prior to the undertaking of certain selling or promotional activities.” The essence of marketing was the combination of these factors. Ignorance of that combination of factors is the reason for the absence of terms equivalent to marketing in other languages. Marketing must be regarded not merely as a business practice, but as a social institution. Marketing is essentially a means of meeting and satisfying certain needs of people. It is a highly developed and refined system of thought and practice characteristic of a period in the development of market economy. A latent presumption in the practice of marketing has been that marketing gives to society more than society gives to it. The fact is that marketing is but one of several means of accomplishing a social objective. Polyani explains that this objective is accomplished by societies in different ways:

- reciprocity
- redistribution
- economy
- trade, and
- the market.

As one of the first definitions of marketing, we can see that it was maybe too national oriented since it stresses existence of the term in English and nonexistence in other languages. Also it is very simplified as a combination of selling and promotion activities.

The development of marketing thought began early in the twentieth century with the conception of marketing. Early students of marketing were actually educated as economists. The development of marketing thought may be classified as follows¹:

1900-1910 Period of Discovery. Initial teachers of marketing sought facts about the distributive trades. Theory was borrowed from economics relating to distribution, world trade, and commodity markets. The conception of marketing occurred and a name was given to it.

1910-1920 Period of Conceptualization. Many marketing concepts were initially developed. Concepts were classified, and terms were defined.

1920-1930 Period of Integration. Principles of marketing were postulated, and the general body of thought was integrated for the first time.

1930-1940 Period of Development. Specialized areas of marketing continued to be developed, hypothetical assumptions were verified and quantified, and some new approaches to the explanation of marketing were undertaken.

¹ Bartels, Robert “The History of Marketing Thought,” 2 ed., Missouri 1976

1940-1950 Period of Reappraisal. The concept and traditional explanation of marketing was re-appraised in terms of new needs for marketing knowledge. The scientific aspects of the subject were considered.

1950-1960 Period of Reconception. Traditional approaches to the study of marketing were supplemented by increasing emphasis upon managerial decision making, the societal aspects of marketing, and quantitative marketing analysis. Many new concepts, some borrowed from the field of management and from other social sciences, were introduced into marketing.

1960-1970 Period of Differentiation. As marketing thought became expanded, new concepts took on substantial identity as significant components of the total structure of thought. Among them were such elements as managerialism, holism, environmentalism, systems, and internationalism.

1970 Period of Socialization. Social issues and marketing became much more important, as the influence not of society upon marketing, but of marketing upon society became a focus of interest.

The body of marketing thought is comprised of certain materials. It has components; it has foundation and superstructure. The dimensions, of marketing thought are at least, structural, intellectual, temporal, spatial, interdisciplinary, and personal.

1. Structural Dimension

Marketing thought is divided topically: advertising, salesmanship, sales management, credit, market research, wholesaling, retailing, general marketing, and a miscellany of unclassified subjects.

2. Intellectual Dimension.

The extent to which marketing thought embraces the elements of a scientific discipline. Rising from factual and conceptual bases to higher levels of generalization and integration. Generalizations deduced from concepts have variously been called element and principles. They have ranged from simple rules of action to interpretative generalizations of the marketing institution.

3. Temporal Dimension.

The temporal dimension of marketing thought has been discussed previously as its development. With changes in our concept of marketing, the future holds further evolution for the body of marketing thought according to this dimension.

4. The Spatial Dimension.

This comparative or cultural dimension of marketing thought has tempered our presumptions that marketing is a universal business system rather than a cultural social system.

5. The Interdisciplinary dimension.

The extent to which marketing thought embraces ideas drawn from other social disciplines.

6. The Personal Dimension.

The extent to which the character of marketing thought has been determined not only by external problems inciting study but by the subjective factors that have influenced the viewpoints of men.

I. 1 Marketing Management

From the mid 1950's the subject of marketing management grew rapidly. Notwithstanding its usefulness to those who manage, marketing precepts emphasized the marketing element in management, and not the management element in marketing. Marketing management implied integration of marketing activities and a downward delegation of authority. The following aspects were evidence of the trend of thought at that time:

A decision oriented rather than research oriented point of view.

Incorporation of recent developments in the behavioral sciences, mainly economics, psychology, and sociology.

Distinction between controllable elements of the business and the uncontrollable environment.

Adaptation, as a principal task of executives.

Uncertainty (about buyers and competitors) and probability as aspects of decision making.

The articles in Managerial Marketing constituted collectively a managerial approach by emphasizing problem solving and decision making, by expressing interdisciplinary concepts, and by focusing on management concern with survival in a dynamic economy. Related developments in marketing thought were evident in the following concepts:

- the marketing concept
- the marketing mix
- product differentiation
- market segmentation
- physical distribution
- value added
- applicability of mathematical methods to problems in marketing research and advertising
- philosophic approach to marketing thought.

I. 2 What is Culture

CARLA's Definition²

For the purposes of the Intercultural Studies Project, culture is defined as the shared patterns of behaviors and interactions, cognitive constructs, and affective understanding that are learned through a process of socialization. These shared patterns identify the members of a culture group while also distinguishing those of another group.

"Most social scientists today view culture as consisting primarily of the symbolic, ideational, and intangible aspects of human societies. The essence of a culture is not its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies; it is not material objects and other tangible aspects of human societies. People within a culture usually interpret the meaning of symbols, artifacts, and behaviors in the same or in similar ways."³

"Culture: learned and shared human patterns or models for living; day- to-day living patterns. these patterns and models pervade all aspects of human social interaction. Culture is mankind's primary adaptive mechanism"⁴

"Culture is the collective programming of the mind which distinguishes the members of one category of people from another."⁵

"By culture we mean all those historically created designs for living, explicit and implicit, rational, irrational, and non-rational, which exist at any given time as potential guides for the behavior of men."⁶

² The Culture and Language Learning initiatives sponsored by CARLA explore the connection between language and culture learning in an interdisciplinary manner. These initiatives build on the premise that neither culture nor language can be fully understood when taught separately from the other.
<http://www.carla.umn.edu/culture/definitions.html>

³ Banks, J.A., Banks, & McGee, C. A. (1989). *Multicultural education*. Needham Heights, MA: Allyn & Bacon.

⁴ Damen, L. (1987). *Culture Learning: The Fifth Dimension on the Language Classroom*. Reading, MA: Addison-Wesley. (p. 367).

⁵ Hofstede, G. (1984). National cultures and corporate cultures. In L.A. Samovar & R.E. Porter (Eds.), *Communication Between Cultures*. Belmont, CA: Wadsworth. (p. 51).

⁶ Kluckhohn, C., & Kelly, W.H. (1945). The concept of culture. In R. Linton (Ed.). *The Science of Man in the World Culture*. New York

“Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, and on the other, as conditioning elements of further action.”⁷

"Culture has been defined in a number of ways, but most simply, as the learned and shared behavior of a community of interacting human beings"⁸

However, for anthropologists and other behavioral scientists, culture is the full range of learned human behavior patterns. The term was first used in this way by the pioneer English Anthropologist Edward B. Tylor in his book, *Primitive Culture*, published in 1871. Tylor said that culture is "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society." Of course, it is not limited to men. Women possess and create it as well. Since Tylor's time, the concept of culture has become the central focus of anthropology.

Culture is a powerful human tool for survival, but it is a fragile phenomenon. It is constantly changing and easily lost because it exists only in our minds. Our written languages, governments, buildings, and other man-made things are merely the products of culture. They are not culture in themselves. For this reason, archaeologists cannot dig up culture directly in their excavations. The broken pots and other artifacts of ancient people that they uncover are only material remains that reflect cultural patterns--they are things that were made and used through cultural knowledge and skills.

⁷ Kroeber, A.L., & Kluckhohn, C. (1952). *Culture: A critical review of concepts and definitions*. Harvard University Peabody Museum of American Archeology and Ethnology Papers 47.

⁸ Useem, J., & Useem, R. (1963). *Human Organizations*, 22(3). (p. 169).

I. 3 Some more definitions⁹

Culture is the systems of knowledge shared by a relatively large group of people.

Culture is communication, communication is culture.

Culture in its broadest sense is cultivated behavior; that is the totality of a person's learned, accumulated experience which is socially transmitted, or more briefly, behavior through social learning.

A culture is a way of life of a group of people--the behaviors, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next.

Culture is symbolic communication. Some of its symbols include a group's skills, knowledge, attitudes, values, and motives. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions.

Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning influences upon further action.

Culture is the sum of total of the learned behavior of a group of people that are generally considered to be the tradition of that people and are transmitted from generation to generation.

Culture is a collective programming of the mind that distinguishes the members of one group or category of people from another.

Culture: is a shared, learned, symbolic system of values, beliefs and attitudes that shapes and influences perception and behavior -- an abstract "mental blueprint" or "mental code."¹⁰

Must be studied "indirectly" by studying behavior, customs, material culture (artifacts, tools, and technology), language, etc.

1) Learned.

Process of learning one's culture is called enculturation.

2) Shared by the members of a society.

No "culture of one."

3) Patterned.

People in a society live and think in ways that form definite patterns.

4) Mutually constructed through a constant process of social interaction.

5) Symbolic.

⁹ www.vision.org

¹⁰ <http://www2.eou.edu/~kdahl/cultdef.html>

Culture, language and thought are based on symbols and symbolic meanings.

6) Arbitrary.

Not based on "natural laws" external to humans, but created by humans according to the "whims" of the society. Example: standards of beauty.

7) Internalized.

Habitual. Taken-for-granted. Perceived as "natural."

In relevant literature there are numerous definitions and explanations of the term culture. British theoretician of culture Raymond Williams gave three definitions¹¹. First he considers that culture is general process of intellectual, spiritual and esthetic development, which is logic if we consider these factors as west European cultural development. According to him, the other definition is that culture represents the way of life either it is connected with people, period or group. As third definition Williams said that culture can be understood as work and praxis of intellectual and especially artistic activities.

¹¹ Williams Raymond, *Keywords*, London, Fontana, 1983

I. 4 Management in Culture

Management in culture should be considered as a part of contemporary management and it is based on the thought that culture is a system where people, with its own activity, can configure, accomplish, edit, manage and dictate the development and organization of the cultural life conditions and especially art creations, their classification and receipt with the audience. So cultural management should modulate people's needs, work and creations in the cultural field in the name of better and more dynamic cultural life of the community.

Cultural management issue is tuition of all organizational models in different societies and periods dealing with culture and also different cultural fields- theater, cinematography, etc.

Goals and cores of cultural management:

- 1) Making a cultural life model connected with cultural policy
- 2) Cultural development planning
- 3) Organizing relations between institutions
- 4) Creating cultural institution models
- 5) Organizing facilitating processes
- 6) Organizing cultural diffusion processes
- 7) Product management
- 8) International cultural cooperation models

I. 5 Cultural marketing

Cultural marketing is based on popularization and presentation of cultural goods and artistic pieces, and also instigation for contact between people and art. Cultural manager is obliged to know all advertising methods and techniques and he should be able to research the distance among producer and consumer.

Cultural institutions in Eastern Europe still do not have individual marketing departments for audience research and for making better connection with them. Some institutions have department for publicity, but they are not dealing with proposed marketing techniques and they don't organize quantitative and qualitative audience researches about their motives, cultural needs and behaviors.

Commercial is very important cultural activity in our country:

- To enlarge cultural goods market
- to upraise the development of cultural needs and population goes on

Using of all known marketing instruments, cultural manager could bring audience to the program. But the problem is how to attract real audience, who will regularly come to the concerts, wants to be informed about future events.... this can be solved with making institutional marketing plan. This plan should be consisted of:

- market research
- marketing conception, image
- advertising strategy
- PR program

- public commercials
- informational and commercial program

The basic marketing aim is still selling. Realizing marketing as a promotion of sale is often omitted. Marketing is realized as working on image, as a promotion, popularization which will bring audience who will try to find ways not even to buy a ticket. Still we must be focused at selling and income. That way of thinking can also stimulate variety and imagination in appliance of marketing techniques.

Cultural management in Serbia still does not represent an estimated scientific discipline that can improve cultural life and practice.

II. Serbia

The situation in countries of Central and Eastern Europe differs a lot, not only in the terms of political and economical development, but also in the terms of organization of cultural activities, cultural policy and policy of integration in the world community.

Thinking about Eastern Europe we should analyze four basic facts:

- The most of these countries are facing permanent political crisis (introducing multiparty system, new electoral laws, having elections irregularly, not clearly defined political programs of different parties...)
- The most of these countries are in terrible economic situation-trying to turn toward market economy, but without capital, gold reserves, with very old industrial equipment, unemployment, etc.
- Multiethnic countries are facing rising of nationalism, chauvinism, tendency of separation, irredentism. Re-creation of little independent European states, or creation of some completely new ones (Macedonia) has a lot of positive effects, but also left huge psychological and sociological consequences in the societies from where they have escaped. These consequences have to be analyzed, especially within the sphere of cultural life and cultural policy.
- Social crisis is also very important- high number of alcoholics, divorced families, abortions, rising criminal, young delinquents, bad living conditions, and highest rate of infant mortality-brain drain. Art and culture as well as the cultural workers and artists, played much more important role in political changes in Central Europe especially, than the professional politicians (nomenclature) or direct political opposition. During all the totalitarian period the work of arts was the only possibility to tell and to express the tendencies toward democracy, different kind of society, or even to express the differences in ethnic culture. Also, the collective memory of the people has been suppressed - some historical events had been deleted from the history books, and about them we could read exclusively in dissident fiction or document books.

It is truth that a nation's culture cannot be excluded from its social, economic and political circumstances and, in all these areas, Serbia has continued to face severe difficulties since the Democratic Opposition overthrew the Milošević regime in October 2000. According to a government report, "Serbia emerged from the ashes with the heritage of a dissolved Socialist Federal Republic of Yugoslavia (SFRY) and ten years of despotic and erratic rule, an economy in shambles and a legal and physical infrastructure badly distorted through the neglect and abuse of power."

Despite the devastation of the last decade, and the difficulties of the present, many of the surviving strengths of Serbian cultural life can be seen to be derived from a long tradition of cultural discourse shaping national identity. At the level of infrastructure and management, one can look back to the relative certainties of life under the Federal Socialist Republic of Yugoslavia, in which decentralization and institutional self-government were key characteristics of cultural policy as long ago as the 1960s. These traditional practices are still applicable today and are currently being adapted in response to the new social, economic and political conditions.

The cultural policy mission is based on the need¹² that everyone should have the access to the cultural life and to participate in it. This attitude is accepted in democratic countries and it is based on "general declaration of human rights of UN" that says "that everyone has the right to participate in cultural life of the community, to enjoy in arts and to participate in scientific progress and to use its results"¹³

The development of cultural policy in Serbia, over the past fifty years, can be examined within four main phases of political change¹⁴:

- a) Social Realism and a Repressive Cultural Model (1945 - 1953): The first phase can be characterized by social realism copied from Stalin's model of culture in the former USSR. The function of culture, in an ideological sense, was utilitarian and did not encourage the idea of culture as a field for individual freedom of any sort. Luckily, this phase was brief and was followed by a period of progressive cultural action.

- b) Democracy in Culture (1953 - 1974): Within the second phase, two parallel cultural developments can be identified; one was still under strong state and ideological control, while the other, which was more creative and vivid, slowly gained artistic freedom. By the end of the 1960s and beginning of the 1970s, many new institutions and prestigious international festivals for different art forms had been established. A large network of municipal cultural institutions, such as houses of culture, libraries and cinemas was also created. At the same time, many individual artists were sanctioned and their works (films, theatre plays and productions, books, etc.) were banned. This was not an officially proclaimed policy but was exercised through political and ideological pressure.

- c) Decentralization and Self-Governance (1974 - 1989): This third phase is particularly known for the specific policy initiatives to decentralize culture throughout the former Yugoslavia. Serbia had some additional particularities concerning its multi-ethnic and multi-cultural character. Two autonomous provinces (Vojvodina and Kosovo) were given full competence over cultural policy as a result of their multi-ethnic and cultural structure. The entire cultural system was transformed during this period. Self-governing communities of interest were introduced and "free labor exchanges" facilitated closer links among cultural institutions and local economies through, for example, theatre communities, private galleries, etc. In the mid 1980s, a strong nationalistic movement emerged among official and unofficial political and cultural institutions, which was especially stimulated by the liberalization of the media.

¹³ Dragicevic Sestic Milena, Cultural policies and cultural management, reader, CEU, Budapest 1999

¹⁴ www.culturalpolicies.net

- d) Culture of Nationalism (1990 - 2000): Serbia and Montenegro was lacking a general concept or strategy for culture as well as a clear definition of cultural policy. This ambiguity, therefore, marginalized culture as a creative impulse and process in the modernization of society and emphasized its role as a "keeper" and promoter of national identity. Self-government was abolished as a system, and cultural institutions were returned to state / municipal authority, nominating directors and controlling their activities. The role and contribution of leading cultural NGOs had been vitally important in Serbia. They first became a distinct feature of opposition to the official culture of nationalism and state control in Serbia during the Milošević years. In fact, it has been claimed that as much as 50% of the resistance to the Milošević regime, during the 1990s, was manifested through culture and the active struggle on the part of NGOs, independent publishers and artists for a different way of life. This struggle was spread throughout the country. Their actions received significant material assistance from the international community and notably from the Soros Foundation via its Open Society Fund, Serbia.
- e) Culture in Transformation (2001 -2004): A special accent was placed on reforms of the main national cultural institutions and the public sector in general, demanding the introduction of new managerial and marketing techniques. The first evaluation of national cultural policy within the Council of Europe program had been completed and was approved in November 2002. Taking into account more than 10 years of devastation, extreme centralization and manipulation, the necessary priorities for all levels of public policy-making were:
- Decentralization of culture;
 - Establishing an environment to stimulate the market orientation of cultural institutions and their efficient and effective work;
 - Setting a new legal framework for culture (harmonization with European standards);
 - Multiculturalism as one of the key characteristics of both Serbian and Montenegrin society and culture;
 - Re-establishing regional co-operation and ties; and
 - Active co-operation in pre-accession processes to the CoE, EU and WTO.
- f) Present situation (since 2004): Continuing to act through procedures (competitions and commissions) established in the previous period, the new team at the Ministry of Culture had not officially changed or introduced new priorities. However, the cultural policy debate has been stopped, and funds have mostly been oriented to the preservation of cultural heritage. Still, a few interesting initiatives can be identified, such as the first prize for private - public partnership programs, and the Cultural Infrastructural Development Plan within the National Investment Plan.

In September 2007, the new Ministry of Culture has officially expressed its own aims and priorities, approved by the Parliamentary Committee for Culture. The cultural system aims to guarantee the absolute freedom of artistic expressions, equality for all cultures in Serbia, preservation of cultural diversities and minority identities, respect for intellectual / artistic property and its European character. The main objectives have been defined as:

- harmonization of the cultural and media system with standards set by the EU and the Council of Europe - the development of a cultural system;
- establishment of a modern, efficient, rational and creative cultural management system (creation of new organizational structures such as the National Book Centre, Music Centre etc.);
- preservation of cultural heritage and its integration into contemporary cultural trends around the world;
- development of creativity and art production through support of excellence and working conditions in all art branches;
- raising the level of participation in all form of cultural practices throughout the territory of Serbia - decentralization and inclusion as tasks;
- internationalization of Serbian culture - active participation of artists and art works in different events, networking and collaborative arts projects, in the region, Europe and the world; and
- improving quality in media production and broadcasting programs, encouraging the development of self-regulation, and harmonizing media-related regulations and laws with European standards.

Due to the lack of funds and specific policies, professionals in the cultural field participate in the process of life-long learning, in retraining programs or courses to improve their professional skills, sporadically, usually under the initiative of foreign donors or NGOs.

While open competitions to fund cultural projects have been in operation since 2000, decided by commissions, the first competition for commission members was only launched in September 2006, changing the policy of nominations to the commissions to a more transparent procedure.

After the Referendum on 21 May 2006, Montenegro became an independent nation. Some authorities on the former federal level have been reorganized and some of them have been abolished.

Every country and its Ministry of culture should have definition of culture. It is the best way to understand the position of culture in the state. If we consider definition of culture of France (as a country that represents one of the best treatment of culture since it is the first state that create Ministry of culture) we can see that culture is defined in a far broader sense than the strict definition of the word would suggest. This is clearly evoked in the Ministry of Culture's brief, which states: "The Ministry of Culture shall be responsible for making the major works of humankind accessible to the maximum number of people, with particular emphasis on French works." They do, however, have fixed aims: to foster creation; protect national heritage; develop cultural industries; broaden access to cultural activities; to promote cultural diversity; and to support creation, both in the high arts and in emerging cultural expressions.¹⁵

¹⁵ www.culturalpolicies.net

On the other hand, there is no national definition of culture in Serbian cultural policy however the use of the word "culture" has several levels of meaning as it is the case everywhere else in the world. In the narrow sense, culture is used to refer to areas of competence within the Ministry of Culture, such as: cultural systems (policy making procedures & network of institutions and organizations), arts, artistic production, dissemination and participation, projects and heritage. In the broader sense, culture also covers artistic education, research in the field of art and culture, and cultural tourism - areas of responsibility found in other Ministries within the Serbian government. In the widest sense, the word culture is used to refer to life-styles, values and visions of a Serbian multi-ethnic society. Very often, the notion of culture is used in this widest sense: the public discourse of government officials, stressing the importance of value changes within the cultural system including the norms, opinions and life-styles such as the "decontamination" of culture, de-commercialization, fighting consumerism and chauvinism, etc.¹⁶

¹⁶ www.culturalpolicies.net

III. 1 Case Study: Kolarac

Kolarac endowment was founded by Ilija Milosavljević Kolarac, who willed in his testament in 1877, all his possessions to his people in order to spread the science and culture. He established Literal Fund for helping Serbian literature and a part of means was meant for construction of Kolarac foundation building. This building was conceived as place where the educated people would spread their knowledge to Serbian population.

The effect of Ilija M. Kolarac Foundation - Kolarac National University lasts almost 127 years. Today, Kolarac Foundation, its' activities develops through lecture centre, center for learning foreign languages, music center, publishing center with bookshop and also art gallery, music gallery and library.

Within the centers, 200 lectures in all fields of science, literature and art are held every year, over 250 concerts, formal celebrations and other events are organized, ten foreign languages are taught, several textbooks published, and about twenty exhibitions held. Regular activities of the Ilija M. Kolarac Foundation include literary evenings, promotions, lectures, congresses. It has the following facilities:

- Concert hall- 883 seats
- Small hall- 200 seats
- Hall Josif Pančić- 100 seats
- Music gallery- 80 seats
- Hall Milan Grol- 50 seats
- 16 classrooms (10-20 seats each)

III. 1/1 The Last Will of Ilija M. Kolarac, translation

This is the document that is still influencing the work of the Foundation and it is necessary for understanding the mission of the institution of Kolarac Foundation.

...With all my property I command further to be done like this:

I. It should be taken 10,000 ducats for my literate fund which already exists under my name "literate fund of Ilija M. Kolarac". This fund should last forever. Capital should be accumulated, and when one third grows to 20,000 ducats, the whole sum is for literature. I want this fund to meet the need of people's prerequisite demand for literature. The board has a duty and authority, according to the time, to chose which kind of literature is going to support and how it is going to support. From this fund, I want also to remunerate good literature pieces not only Serbs from our present principality but all pieces which are wrote on Cyrillic.

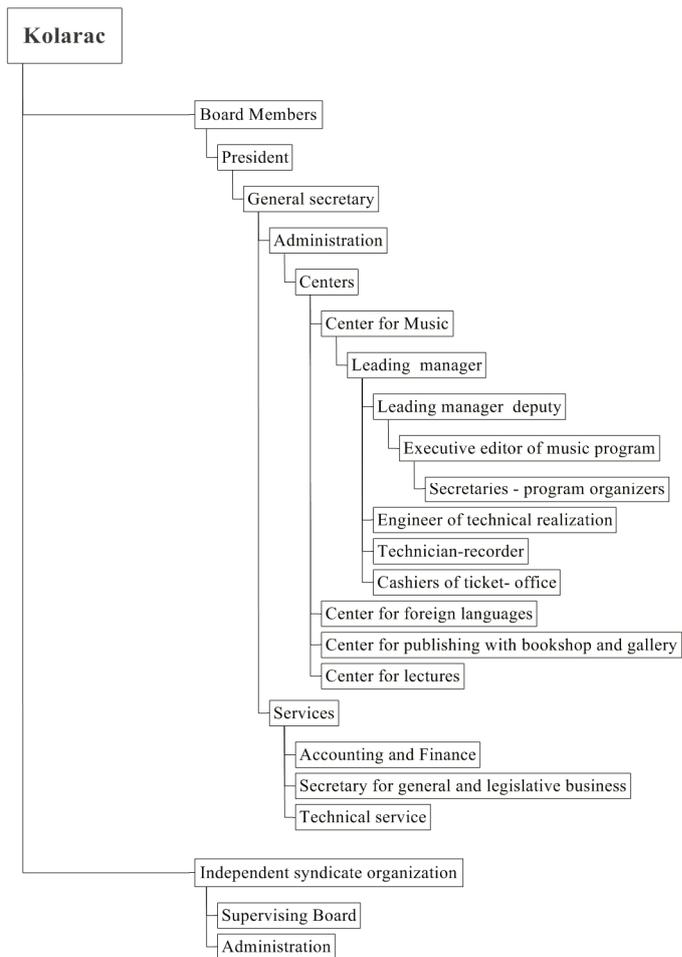
II. The rest of my properties, except a few gifts, I leave to my people to use it like this:

-To form a fund from which, during the time, it should build Serbian university. The income of this fund should be accumulated until it grows enough to build and support Serbian university. University should be built even there is already another university and it should be named: "University Ilija M. Kolarac established on his own effort for benefit of his people".

For running these two funds, I chose one board consisting six persons. These councilors are appointed for a life time, and according to their opinion they can augment the number of councilors if there is a need for that. New councilors should be voted by majority, and also for filling some vacancy. This board should meet at least once in three months. They should also take care about property and keep it up, rent it, repair everything on time, to collect money from it....

I want all these commands to stay, no law, no authorities or anybody else mustn't change them. I also leave to educated Serbian patriots who will become members of the board to enforce my commands during time, to keep funds and use it in the best way for good of Serbian people. A year profit should be announced in newspapers.

III. 1/2 Kolarac Structure



III. 1/3 Center for Music

The first concert was held on 4. February 1932, before the building opening on 19. November 1932. During 80-ies Kolarac didn't have its own music program, just lectures about music history. Nowadays center for music is one of the best developed centers in this institution. It has three main activities: Their own production is based on several types of concerts or few different concert cycles: Promenade concerts, chamber music, music gallery, workshop, cycles "The great names of music scene".

The most important and the biggest project they organize is concert cycle "The great names of music scene". This project is held every year since 2001, and it consists a few concert recitals (about 6 concerts).

Center for music has 10 employees. Some of them are employed just for one period. Every two years chief editor of music program visits one of the greatest and most respective music festivals in Verbie-Switzerland. That festival gathers the biggest artist- soloists in the world for the moment. The budget for this eight-day festival is 7,5 million CHF. During the visit, he/she makes some contacts and tries to bring some of these names to our country. Of course, the main problem for bringing some of them is limited money. The second problem is that she doesn't have the opportunity to visit festival every year and when she makes some agreements, they are for one or two seasons in advanced (making season in advance is considered as an advantage, but as disadvantage we consider the fact that visit to the festival is not every year). So we can say that center is trying the best to keep step with world "trends" and bring the greatest names.

The main program decisions they make together. Everybody has a right to propose, and after that the last word is given to the leader. They have very hard job, because they must accord the biggest names with average ticket price, so they'll have visitors and also try to earn some money for the institution.

Very often we can say that Kolarac is a synonym for cultural life in Belgrade (at least for the middle-age and older audience, and also for respective of classical music in a very "classic" way).

According to the fact that Center for Music is also dealing with Jugokonzert, Music Youth, that they are involved with all music events at Kolarac, we can say that they participate active in Cultural life in Belgrade. We would like also to underline their uniqueness because of program diversity (recitals, chamber music, orchestral and symphonic pieces, festivals....) the nature and use of institution. Center for music is the only center here (accept Jugokonzert with which they collaborate) for organizing this kind of events, so their opinion is "We don't worry about the competition, because we still don't have one".

The interesting thing is that Center for Music doesn't have Pr and Marketing department. Everybody and nobody are responsible for that. They don't make any marketing strategies and they

don't have a budget for marketing. In the past, they have tried with billboards, but that was too expensive and didn't have much influence to the audience. Since then, they always have a commercial in daily newspaper on the day of the concert. And on the building of Kolarac they always have poster with future concerts.

The other thing connected with marketing is that they have a mailing list and a system of SMS commercials. They also have their internet site. The problem is that on this way they don't extend their audience because they are sending messages just to people who left them their numbers and the same thing is with mailing list. They also have some benefits for their regular audience (they can buy tickets first, they can choose a place where they would like to sit, and sometimes they have some discounts.....). Every time, when some artist comes to our country (for the first time) they make a press-conference.

They have a lot of problems with price policy, because sometimes they can't cover their costs. The price should not be big, because average citizen or student interesting in this kind of concerts couldn't afford it. So, since they have founded general sponsor "Telekom Srbija" they succeeded to make it available to the audience and to cover their costs.

Communication with media is not very represented. They don't have Pr so if somebody calls them for some interviews some of the employees, usually chief editor of music program communicate with Medias and speak in the name of Center.

III. 1/4 Managerial Creativity

Music center - PAei

Production of the Music Center is at the very high level. Although the financial situation of the center isn't very good, the people working there had found out new ways, how to attract famous artists, but for lower engagement fee. One of the workers is visiting one Festival during the summer, where she collects all the necessary contacts with first class artists. Then she arranges the concerts, without paying an extra profit to the artist's managers.

Administration of the Music Center is at the very high level. They have all the necessary information concerning the organizational part of the concert. They have traces of all the expenses of the concerts, from day one of organizing to the last phase. Also they have lists of all the concerts and all the performers that ever had a concert in their hall.

Entrepreneurship is not on such a high level because of the lack of funds. They can only afford to take already established artists 7 times a year, which are performing during the cycle "Geniuses of the music scene".

Integration is the part we cannot evaluate, because we don't have enough information. We only saw those people two times during the interviews, so we cannot say how they are functioning among themselves.

III. 1/5 Economic aspect

Economic aspect of the institution cannot be analyzed separately from the economic situation in the country which is not encouraging. The regionalization and decentralization of cultural financing is an important issue, providing better flexibility and management of cultural institutions and activities. Economic situation in the country is on a low level due political instability and consequences of several years of isolation under the sanctions, during the nineties.

Inconsistency of cultural policies is distracting factor in developing cultural institutions, whether they are from public, private or NGO sector. Even though the culture has improved its position in the society in last few years it still seems that politicians find culture as marginal and are not enough interested in developing an effective legislation framework. Sponsorship still constitutes a very small part of overall cultural financing in Serbia. This is mainly because of the absence of effective tax incentives for sponsors by the state. At least it might be motivation for sponsoring cultural events, when there is not enough awareness and sensibility neither from organizations neither from individuals.

Foundation Kolarac 80% of its incomes earns by itself and 20% receives from the city of Belgrade, which is implemented through 30 basic salaries. The budget is incorporated for the whole institution. It is not split through individual centers; the funds transmit from one to another. Except

The information about annual income (85.000.698 dinars in 2005) and expenditures (86.130.322 dinars in 2005) of the institution, which are obliged to bring out publicly (stated by Ilija M. Kolarac in his testament), the administration of the Kolarac prefers to hide all the information concerning funds and budgeting. General Manager and other members of the administration consider budget as

a business secret and do not allow external or internal inspection. That is bad institutional policy. It would be understandable if the salaries of the employees are not known between themselves, but it is not appropriate to hide the information from the workers about their own labor output. Not single center knows at the end of the season, were their work enough to make the center self sustainable, or their income over fulfill the outcome. That is really important for the competitive atmosphere within the institution and as a motivation for the employees.

As we couldn't gain the information neither of sponsors subsidy, there is no possibility to evaluate aspect of diversification of financial resources. We have been told that the main sponsor Kolarac is Telekom Srbija and that with them they have established good cooperation during last ten years approximately. What is the amount of money Telekom has been given to them is also forbidden information. Kolarac has some other sponsors but they do not consider them important for the sustainability of the foundation.

One of the main resources for achieving self sustainability is by renting Concert Hall to the private and public organizations or individuals. On the other hand, there is one indeterminate demand which could possibly solve majority of financial problems of the foundation in the future. It concerns denationalization of the other property of Ilija Milosavljevic Kolarac. Kolarac foundation submitted request to the state authorities and they are waiting for reply.

III. 1/6 SWOT Analysis of the Kolarac

STRENGTHS

- Uniqueness of the institution in Serbia
- Diversity of services under the same roof
- Composition of different program orientations
- Ample, competent associates from different cultural fields
- Experienced and well educated staff
- Commitment of the employees to the institution
- Employees take pride in their work
- Persistence in pursuing fundamental concept and intent of the institution according to the last will of donor Ilija Kolarac Takes an active part in shaping the maturation of the cultural environment in Serbia
- Reputable image with high standard of programs
- Uniqueness of the infrastructure (e.g. the best Hall for music performance in Serbia)
- Good geographical position in the region and excellent location within the city
- Financial support from the city of Belgrade
- Loyal audience

WEAKNESSES

- Inadequate inventiveness regarding actuality of program content
- Insufficient management cover
- Lack of integrated corporate marketing strategy
- Absence of competitive strength in some sectors
- Inability to sustain itself financially
- Accessible to the limited audience
- Lack of affinity for contemporary tendencies in art and culture
- Lack of public visibility of the institution as a whole
- Lack of synchronization of the working processes between the centers
- Inadequate and irregular internal communication
- Not targeting younger audience
- Not using all the resources for realization of the last will of Ilija M. Kolarac, concerning the publishing activities and helping young writers
- Past oriented, no future goals
- No membership in any European cultural network
- No cooperation on the local, regional, and international level

SWOT

OPPORTUNITIES

- Further spreading of the network of partners and associates
- Improving cooperation with governmental and non-governmental sector dealing with similar activities in order to contribute in creating cultural policy in Serbia
- Adapting programs according to the needs of modern society and making
- Kolarac more accessible to the wider audience
- Bigger usage of their space potentials
- Denationalization of other properties owned by Kolarac

THREATS

- Politically and economically unstable situation in the country
- Maturation of culture in Serbia on a low level
- Lack of awareness about necessity for cultural goods in Serbian society
- Low purchasing power of the population
- There is no legislative reduction of taxes for those who are sponsoring culture
- Small number of sponsors supporting culture
- Inconsistency on legislation in the state

III. 1/7 Structure of Kolarac

Structure of the management of the institution is consisted of the Administrative management of Kolarac Foundation which consists of eight members, including the chief of the board of the Kolarac Foundation, and chiefs of all the centers. The Administrative management is working together with the board of the Kolarac Foundation, which counts 8 people, who are elected by the city assembly. Every member has to cover certain part of the work of the institution, meaning that every member is an expert in a certain field of the subjects which are dealt with, by Centers. The director/chief of the board is elected among the board members.

Number of people working there is 106. They are hiring people on the terms of the High Education Diploma, and sometimes they hire their future workers from the lines of the program conductors. Those are the people who work in Kolarac during their studies and are well observed and checked, and if they satisfy all the criteria, they are hired to stay working in the Kolarac Foundation. They claim that they have enough people working, but I wouldn't agree with that. They desperately need Marketing and PR department, and maybe even HRM department.

They are not hiring independent or freelance consultants.

They consider further development and education of the employees very important. They don't have defined policy of strategic management.

Administrative management and the Board are together involved in the process of decision making.

III. 1/8 Increasing the number of patrons

The profile of the target audience is highly educated elite, interested in art and broadening of their knowledge. They succeeded in making them interested in their program on the long run. They are very loyal to them.

There are certain benefits for the regular audience, like special off-prizes on the cycle of big concerts, for buying tickets for all the concerts.

Their audience has changed in the last five years, only in the sense that new younger kids from music schools and students from Faculty of Music are coming. The audience has changed for the concerts of the Belgrade Philharmonic Orchestra, by using new marketing tricks by the General Manager of the Belgrade Philharmonic orchestra.

Their methods for increasing the number of patrons are mainly focused on using a lot of leaflets and broadcasting material in general. From time to time they pay some time on the media, but they are also using alternative way of commercials. For every big concert they are sending SMS to the all people who subscribed for that service through their web-site or by filling the subscribing leaflet at one of the concerts.

The average percent of cards sold for the performances is around 95%, it depends on the artist who is performing.

III. 1/9 Marketing and PR of the institution

In the Foundation of Ilija M. Kolarac is not clearly defined who is working on their Marketing image, and positioning of the whole institution in the Cultural life of Belgrade. Every center is working on its own Marketing Strategy, some more some less successfully. They don't have a PR department, because they find it not necessary. Chief of the every department is the representative of their department in the media, and they consider an exterior person couldn't do such a good job, as they are doing it. But the truth is that they all have too many other things on their mind, so they do not have time to work so much on the visibility of their centers. They are using all kinds of marketing material, as mentioned earlier, leaflets, posters, video clippings, commercials, billboards, posters at the bus-stations, or even small posters on the most frequent bus lines. The last biggest project was promoted also by sending SMS information about the possibility of buying with great discount tickets for the whole cycle of the best concerts.

They didn't specifically know the exact percentage of the budget they are giving for the purpose of marketing.

The time dynamics of their marketing differs from center to center. For example the Center for Learning Foreign Languages is concentrating their marketing before the beginning of the first term of the school year, and at the beginning of the second. Music center is doing a lot of marketing before the beginning of the concert season, and anticipating every large concerts with the lot of TV commercials, radio broadcasting commercials, and newspaper announcements.

Their policy of the forming of prices is concerning the average salaries of people living in Serbia. The Music Center, Center for Organizing Lectures have their own mailing list, and its structure is very broad, starting from media, over the University professors, other cultural institutions, friend of the Foundation...

As I earlier stated every chief of the center communicates with media on their own.

III. 1/10 Suggested Strategies

- Commercialization of programs or spread of services
- Harmonization with the professional standards of operation
- Networking
- Orientation towards partnership/ co-productions

Commercialization of programs or spread of services considers implementing variety of marketing methods to calculate the monetary value of the organization's existing products or spectrum of new products. These are either products of the basic kind or additional products that generate new income in order to increase the level of self-funding.

In case of Kolarac Foundation, we would try to keep the level of aesthetic and programming criteria and achieved standards but to make it more commercial by using different marketing tools.

The fact, that an institution as big as Kolarac, with spread activities, doesn't have marketing and PR department leads to very small and defined circle of audience. Every center has its own usual audience and they are not doing anything to attract new ones. The other problem is that this audience consists mainly older population. They should take some steps in attracting younger audience. For example, topics for lectures should be more updated and dedicated to younger audience. Cooperation with different faculties, secondary and elementary schools, dealing with issues they are interested in would be a first step to attract them.

On the other side, they should have PR person who will impel cooperation with universities, high schools and schools by giving presentations of the institution. Also they should give discounts for these groups of interested young people. He or she should have constant presence in the media, presenting their programs, activities, announcing future big events and introducing wider audience with philosophy of institution, its position and significance for cultural and educational field in our country. PR should also have good communication with journalists of different kind of newspapers and magazines- especially those which aren't already dealing with art and culture, and also frequently organizing press conferences- not just for center for music.

The second problem is insufficient usage of their space. For example they could use bookshop, which is overcrowded with books - a lot of their publications which are connected with Center for Languages, history of Kolarac Foundation, reprints of old books-e.g. first translation of Servantes' "Don Quixote", and transform it to café-bookshop with internet connection. This café should be a place where young people from different faculties which are nearby- Philosophy, Philology, PMF, University of Arts, Megatrend, visitors of different centers in Kolarac.... can come, read some books they are interested in, search the net and spent quality time in between the lectures. It is very important that this café has affordable prices for students and maybe organize happy-hours when they have discount on certain drinks- achieving big frequency of people during the day. In this way, a lot of young people could be informed about different activities and programs at Kolarac, which should be printed on pamphlets and posed at each table, and maybe attract them to some of proposed events.

This café should be use as a service for other centers providing drinks in Kolarac hall, where people on pauses of concerts, after lectures and classes could have a drink a make social interaction.

All the income of this café should be use for marketing purposes- different kind of advertising, TV and Radio commercials, newspapers, public transportation posters, billboards....

- Networking is very useful strategy, but only after careful selection of the right network to join, with the organization clearly committed to carrying out a major part of its projects reliant upon the network or its member. It must be recognized however that membership of networks has often provided broader organizational support to organizations operating in exceptionally turbulent circumstances and enabled them to respond to the challenges they face through assistance from other network members solidarity and lobbying.

The good thing is that one of the centers - Center for Foreign Languages has already entered in international network for learning languages-EQUALS. Other centers should follow their example and try to join international networks dealing with their field of activities.

Proposed networks:

- 1) IAMA - Center for Music
- 2) AEAA - Center for Music
- 3) ECHO - Center for Music
- 4) Comitee Europeen pour le Rapprochement de l'Economie et de la culture
- 5) Erasmus Network of Arts Management Education/ training institutions
- 6) European network of cultural administration training centers

1. IAMA- The International Artist Managers' Association (IAMA) - is the only worldwide association for classical music artist managements. It is dedicated to serving all its members' needs including Affiliate and Group members and it strives to raise professional standards in the business of music.

The International Artist Managers' Association (IAMA) is the only worldwide association for classical music artist managers and concert agents. The Association was founded as the British Association of Concert Agents in 1954 until January 1996 when, due to its international membership list, it officially changed its status to an international association with membership open to any professional artist management company and to those associated with the classical music world.

2. AEAA- The Association Européene des Agents Artistiques (AEAA) was founded in Paris in December 1947 by a group of artist managers, concert agents and impresarios from five European countries. The principal reason for the meeting in Paris was to establish an official professional organization in their field which would enhance the public status of their business

3. Europ. Concert hall organization

4,5,6 - networks for the whole institution: supporting arts over Europe, sponsorship, creation of new sponsors association, workshops and trainings for employees, cooperation between educational centers.

- The strategy of harmonization with the professional standards of operation is one that precedes or determines any commitment to excellence. An institution or organization operating in a precisely defined domain must aim at standards that have been adopted by appropriate international organizations or that are part of internationally recognized practices. This is particularly important for museum and gallery activities (ICOM), librarianship (IFLA), and film and increasingly for the performing arts. The observance and implementation of standards is a necessary precondition of networking and potential partnership.

In the case of Kolarac, harmonization with professional standards of operation has already been taken by the Center for learning Foreign Languages. As a condition for joining international network EQUALS they had to redecorate their entire classroom space to achieve international standards and to improve their lectures by starting to use international books.

Publishing center should harmonize with professional standards by achieving more in percentage of books published per year, because nowadays they are just working as publishing service for Kolarac. They should start helping young artists and promote those editions with a good marketing strategy, maybe within newly formed café-bookshop. By increasing the number of editions, they could be closer to the image of professional publishing house, and maybe create afterward a good partnership with other publishing houses.

Lecture organizing center is already using internationally approved standards in organizing lectures: projectors, laptops, music devices... In order to achieve harmonization with international standards, it is important to bring as much as possible internationally approved professors, from other Universities. That is why we proposed partnership with the Universities, as the strategy for developing of the Lecture Organizing Center.

Music Center is already very well harmonized with international standards. They should just continue with the same practice.

- The orientation to partnership/ co-production is admittedly often merely “technical” in nature, implemented to facilitate financing, but also to get a better public response and for participants to gain international recognition. This strategy can also contribute to better quality work in the organization and support for the new fields of operation. We are talking here not just of any kind of partnership or co production but of the strategically chosen long-term partnerships which result in improved performance in a number of fields of operation.

Center for music should try to find a partner within international concert agencies and bigger music halls internationally recognized. Center for foreign languages should try to find a partner within different philological universities over the world- according to languages they teach in the center Center for organizing lectures should try to find partners within best international universities.

Publishing center should try to find a partner within international publishing houses

Programmes and activities	Main actors	Form and description of strategy	key element of the strategy	Expected results
Programme A	employees	Commercialization of programmes or spread services	Organizing marketing and PR department Spread of services	Audience developing, funds for marketing and advertising
Programme B	Whole institution and individual centers	Networking	Promotional work, professional services, organizational support	Improvement, sponsorships Facilitation of Institution as a whole
Programme C	Centers, international organizations dealing with same issues	Harmonization with professional standards of operation	Observance and implementation of standards	Achieving harmonization at the international level and become internationally recognized institution
Programme D	Whole Institution International institutions	The orientation to partnership/co-production	Finding relevant partners	cooperation, co-production, fundraising international visibility

III. 2 Case Study: LOLA

The beginnings of amateurism can be found in legends and distant times when people were singing, dancing and playing during different ceremonies.

In the XIXth century Serbia, they were conditions for the cultural development including amateurs whose activities are connected to the authentic sources of national culture and heritage. In the XIX and XX century amateur programs were performed in public, and their programs consisted of choirs, soloists, orchestras and actors. First choirs in Serbia started in Pančevo in 1838, and after in the other towns Vršac, Novi Sad.....

After the World war II, in the 1948 and the establishment of Association of cultural and educational societies and also of cultural and artistic societies, amateur societies got more significance and in 1972 they establish the Association of Serbian amateurs.

Amateur activity is organized in cultural artistic societies (KUD) that are considered as citizen's society. The regulations that should define its work are in the procedure also with the whole society reform in Serbia.

Amateur societies should be a part of every successful cultural policy, goals and priorities of the public policy in the domain of cultural life and development. It is also, naturally the most appropriate formulation for organizing the society. Amateur societies' projects are still not enough considered in the year and medium term plans, normative acts and declarations of social development that are made by management body of the legislative and executive power (from municipality and county level to state level) in cooperation with cultural institutions and creators¹⁷.

Amateur societies fit in evolutive cultural strategy that should be connected with:

1. Preservation of cultural heritage
2. Professional and amateur contemporary creation affirmation
3. International cultural integration with European and world trends

Important stimulus to development of amateur societies in Serbia is the fact that EU countries support this kind of activities by organizing a lot of festivals and numerous amateur societies.

Strategic partnership of all actors of our society (Parliament, government and local municipality, political parties....) is necessary precondition for subsistence and development of amateur societies. When we speak about amateur's activities they are accesses, concerts, tours....

The biggest problem in cultural amateur sector is (beside insufficient understanding and support):

- inadequately good managing of the amateur societies

¹⁷ Mihajlo Rabrenovic, amaterizam u kuoturi, znacaj kulturno- umetnickog stvaralastva, AKUD LOLA, Beograd,2008

- Furlough of state strategy for development of cultural and artistic amateur societies
- Nonexistence appropriate legislations about amateur societies that will appoint and disconnect: leading (the responsibility for organization and finance) and responsibility for quality and standardization of artistic work.
- For solving these problems, we can also propose:
- registration of all amateur societies in Serbia
- Defining the State concern for its cultural heritage
- Engagement for the questions about amateurs in the Cultural Board.

Statistics about the activities and the results of amateur societies in Serbia ¹⁸

- Amateur societies participate in the total number of performances in Serbia with 75% according to professional institutions: theaters, choirs, orchestras...
- Amateur societies in Belgrade perform yearly more than 2500 program of different content in country and abroad
- Serbia has about 400.000 members of amateur societies
- Association of amateur societies in Belgrade organize yearly about 20 festivals in different artistic domains(ballet, choir....)
- Serbian amateurs perform about 5000 concerts abroad which has seen about 15.000.000 visitors
- About 60 ensembles yearly take part in tours and international festivals
- The biggest part of amateurs are dealing with folk dancing, about 70 choirs, over 200 theaters, about 130 painting clubs, about 90 photo clubs and over 70 literate clubs.

AKUD Lola is the successor of the tradition of the Ivo Lola Ribar Youth Cultural-Artistic Society, which was established in 1944, straight after the liberation of Belgrade.

The Society was named after Ivo Lola Ribar, the popular youth and student leader from the pre war and war era, who died in 1943 at the age of 27 in Glamoč Polje, Bosnia and Herzegovina. He was on his way to Egypt as a member of the delegation for negotiations with allied troupe representatives. Coming from an eminent Belgrade family, his father was the president of the Kingdom of Yugoslavia National Parliament; Lola enjoyed a reputation among his peers for being an excellent pupil and student as well as a skilful orator. Lola gained his nick name in early childhood because of his lively, cheerful and restless nature and it stayed with him as an adult. As a boy Lola developed a preference for Serbian folk stories and poems and his idol was Prince Marko, about whom he knew lots of poems by heart.

In the later period the Society grew from the Youth to the Academic Society since the majority of its members are future or current students. The Society uses the name Lola which is extremely apt considering that this word in Serbian language means a man who likes to dance, sing and play.

¹⁸ Slobodan Vujovic, Amaterizam je nesto prvo , Prosvetni pregled, Cigoja stampa, 2006.

The Academic Cultural and Artistic Society “Lola” has dedicated itself for over six decades to the nurturing and affirmation of the traditional educational, cultural and artistic values of Serbia and their presentation both at home and abroad, and to European Union member countries in particular.

When participating in local and international competitions and festivals, “Lola” is the frequent recipient of the highest awards and recognition for the superior quality of its work and has thus become a cultural centre, which draws together young and creative people, as well as a prestigious national institution.

Several thousands of young people have passed through “Lola’s” programs. They have held thousands of concerts on the small stages of our country as well as those of the biggest world metropolises. “Lola” is moving forward, towards new challenges and new programs and forms – towards success.

“Lola” is an unavoidable part of the educational and cultural strategy of Serbia and the promoter of our relations with the world. At the same time “Lola” contributes to the preservation of identity in a time of globalization”¹⁹.

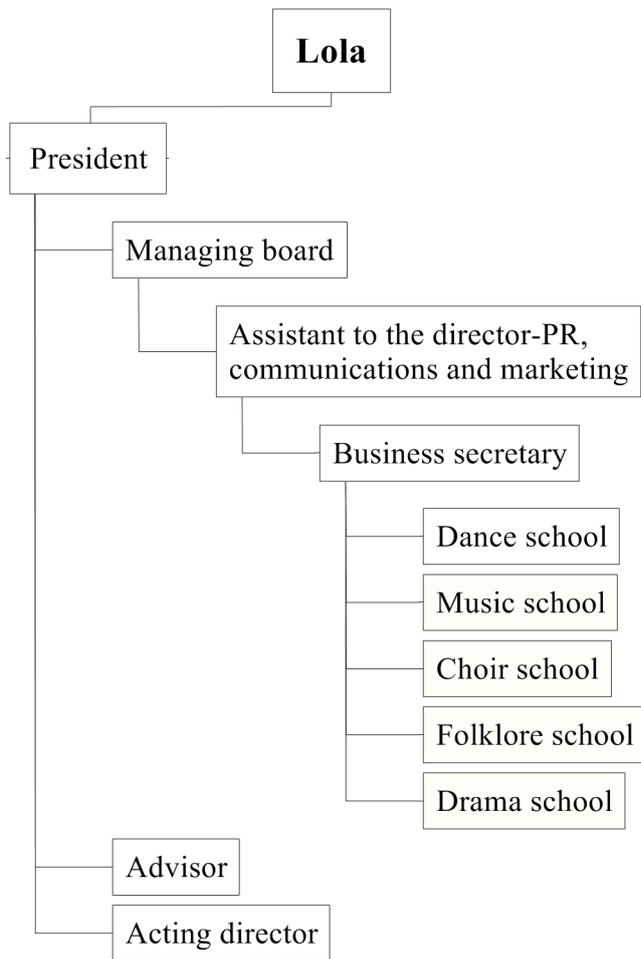
As a rule, “Lola” wins the highest awards and recognition for the high quality of its work and performances in international competitions and festivals. For instance, the “Lola” Folk Dance and Song Ensemble was the winner at the European Folklore Festival in Kiev, as well as at the meeting of all previous champions at the international festival in Dijon. The “Lola” Choir also won first place in Varna, at one of the most prestigious international competitions.

The artistic range of leading ensembles such as “Lola” opens up unimagined possibilities for various forms of presenting both national and general culture. Furthermore, the engagement of young people has a deep sociological character, because they fill their time with informative activities – education, training, rehearsals, fun and socializing.

The Lola Folklore School was established in the aim of pupils learning the basic folklore elements (leg, arm and body movement) and the basic vocabulary used to explain steps and movements. The pupils are children of school age (from eight years old) who have little or no experience of this kind of art.

¹⁹Mihajlo Rabrenović, M.Sc. the president

III. 2/1 Structure of LOLA



III. 2/2 Managerial Creativity

pAeI

Production of amateur society LOLA, if we consider whole society with all departments, is on average level. The most conspicuous departments are folklore school and choir school. The biggest problem with choir is programation. Every year, board make decision about the future program for that year, and usually they don't make any compromises. These compositions are usually not very attractive and they don't follow any contemporary trends in our country and wider.

Administration is on very high level. Since the president is MA in economy, he manages with everything dealing with organization, concert expenses, tours, competitions.... also they have every concert on DVD, and they collect critiques from all papers. Internet site is always updated.

Entrepreneurship is not on such high level because of the lack of funds. Since this is an amateur society, with different source of finance they cannot afford all they would be capable to do. Every year, they have their annual concerts, minimum one comepetition, also tour and celebrations on which they are invited.

Integration is on high level. The president has good team, and they seem to know each other very well so they function among themselves without problems.

III. 2/3 SWOT Analysis of LOLA



III. 2/4 Marketing and PR of the Institution

LOLA has one person who is responsible for pr, marketing and communications. It is not clearly defined what are LOLA's marketing strategies. They don't have any campaigns and advertising during year. Only in time when they organize auditions for new members, they inform everybody interesting, by radio and newspapers. Sometimes they take part in some shows at RTS1 and also there inform public about audition. They have good cooperation with National Broadcast. But that should not be considered as marketing strategy, because it's just a report from concert not an invitation to it. For this section we could gain more data that we could find in daily newspapers and on the internet so we can consider pr and marketing as not very developed.

III. 2/5 Suggested Strategies

- diversification of programs
- commercialization of programs and spread of services
- strategy of harmonization with professional standards
- networking

Diversification of programs is often implemented by introducing variety into the program contents thereby supporting cultural inclusiveness and pluralism in the local community. This usually has positive repercussions in other areas of the organization such as greater financial diversification. The decision to expand activities towards new branches of arts and forms of expression may have a positive effect. This strategy may sometimes require a complementary strategy of increased employment or contribute to a better use of and greater efficiency of the existing employees. Concerning amateur society LOLA, with its all activities, it would be very important to improve their program, to try to follow international trends, to change standard patriot and national program and to make it more attractive to the wider audience, not only to the members of the society and their friends.

Commercialization of program and spread of services considers implementing variety of marketing methods to calculate the monetary value of the organization's existing products or spectrum of new products. These are either products of the basic kind or additional products that generate new income in order to increase the level of self-funding.

In case of LOLA, we would try to keep the basic idea, but we would try to improve the level of aesthetic and programming criteria and achieved standards but to make it more commercial by using different marketing tools.

The fact, that LOLA, with spreaded activities, doesn't have marketing and

Pr department leads to very small and defined circle of audience. Every center has the same pr and they don't have any marketing strategies to enlarge audience number. The other problem is that this audience consists mainly from friends of the society and its old members. They should take some steps in attracting younger audience. Cooperation with different faculties, secondary and elementary schools, and on the other side, they should have Pr person who will impel cooperation with universities, high schools and schools by giving presentations of the institution. He or she should have constant presence in the media, presenting their programs, activities, announcing future big events and introducing wider audience with society.

The strategy of harmonization with the professional standards of operation is one that precedes or determines any commitment to excellence. An institution or organization operating in a precisely defined domain must aim at standards that have been adopted by appropriate international organizations or that are part of internationally recognized practices. The observance and implementation of standards is a necessary precondition of networking and potential partnership.

Networking is to make an organization a member of existing international networks. Only after a process of careful selection should the most appropriate network be joined with the organization clearly committed to carrying out a major part of its projects reliant upon the network or its members. Membership of networks has been more important in promotional work and professional service than for the development of the organization itself. Since LOLA has different activities, there is a lot of possibilities to join different networks in a lot of fields.

Programmes and activities	Main actors	Form and description of strategy	key element of the strategy	Expected results
Programme A	Whole Institution	Diversification of programs	Expand activities	Spreading the audience, more attractive program
Programme B	employees	Commercialization of programmes or spread services	Organizing marketing and Pr department Spread of services	Audience developing, funds for marketing and advertising
Programme C	Centers, international organizations dealing with same issues	Harmonization with professional standards of operation	Observance and implementation of standards	Achieving harmonization at the international level and become internationally recognized institution
Programme D	Whole institution and individual centers	Networking	Promotional work, professional services, organizational support	Improvement, sponsorships Facilitation of Institution as a whole

III. 3 Case Study: JUGOKONCERT

Jugokonzert, the Belgrade concert agency and institution specialized for performing arts, was founded in 1946. For decades Jugokonzert has had an important role creating musical life not only in Belgrade but in former Yugoslavia as well. Jugokonzert was the founder, co-founder and executive producer of numerous distinguished festivals and special projects in the country and in Belgrade. Special attention has always been devoted to the promotion of local artists and their creativity in the country and abroad but the agency has established its reputation mostly presenting the most attractive international programs in the country. Thanks to Jugokonzert, over the years, Belgrade has hosted some of the most prominent artists, both ensembles and soloists, such as: philharmonic orchestras of New York, Berlin, Vienna, Los Angeles, St. Petersburg and Munich; Ensemble Orchestral de Paris, Orchestre de Paris, Frankfurt Radio Orchestra, RAI Orchestra di Torino, famous conductors, among others Leonard Bernstein, Herbert von Karajan, Zubin Mehta, Kirill Kondrashin; chamber ensembles Cremerata Baltica, Il Giardino Armonico, Kronos Quartet, Moscow Soloists, Les Percussions de Strasbourg, Academy of St. Martin-in-the-Fields, Camerata Salzburg, as well as great international stars, such as Arthur Ribinstein, André Watts, Sviatoslav Richter, Steven Kovachevic and Martha Argerich, Jehudi Menuhin, David Oistrach, Maxim Vengerov and Julian Rachlin, Mstislav Rostropovich, Steven Isserlis and Misha Mayski...

Since the beginning Jugokonzert has been the executive producer of the Belgrade Music Festival (BEMUS), the oldest and the most prominent music festival in the country enjoying the position of a cultural event of special importance for the City of Belgrade. The Festival is a member of the European Festivals Association since 2002.

Jugokonzert works together with numerous institutions, local and foreign partner organizations and agencies and acts as their reliable partner in production of different projects, programs and events, such as – Belgrade Summer Festival (BELEF), International Review of Composers, Belgrade International Cello Fest, International Harp Festival...The Agency is renown in the public as the promoter of projects of international and intercity cooperation as well.

Besides some 50 concerts in Serbia and several dozens of projects abroad, Jugokonzert presents some 100 music programs to the Belgrade audience in a single year. These programs are conceived on the choice of authors and performers of the highest quality and express an intensive interest in modern and attractive presentation of music of different genres animating the audience of different age and interests.

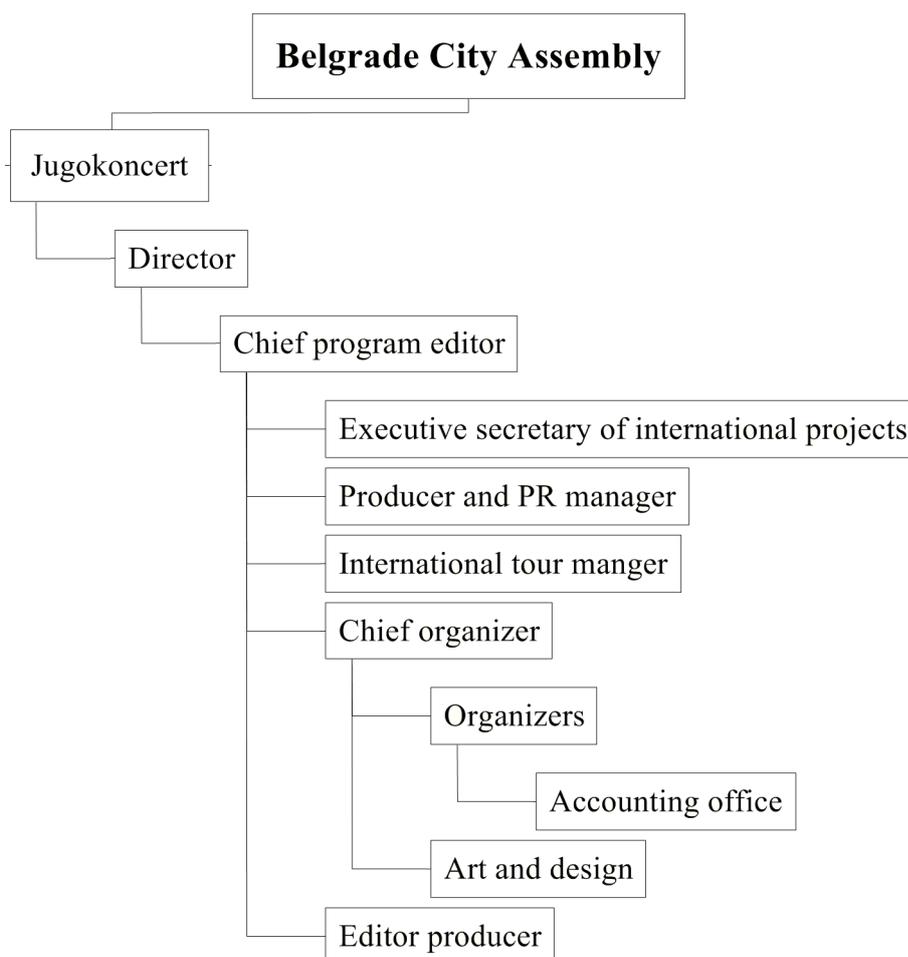
Apart from the promotion of the established performers, Jugokonzert opens its venues to young musicians who are ready to launch their professional careers. Equal attention is dedicated to exclusive stage productions (operas, ballets and multimedia projects) which often reach for alternative artistic achievements especially interesting to younger public. Doing so, Jugokonzert successfully communicates with a wide audience of different profiles.

Jugokonzert's staff today is composed of 15 highly professional people who investigate on daily basis contemporary, modern and urban forms of music presentation and encourage the creativity and quality of local musical life.

Belgrade Music Festival (Bemus) is the country's oldest and the most significant festival of classical music which always takes place in the first half of October. Under the patronage of its founder, the City Assembly of Belgrade, over the last 38 years some of the world's most prominent artists have performed at Bemus' concert venues: the philharmonic orchestras of Vienna , Los Angeles , Berlin , St. Petersburg and Munich, Academy of St Martin in-the-fields, Cremerata Baltica and Gidon Kremer, Il Giardino Armonico, Kronos Quartet, artists like Herbert von Karajan and Zubin Mehta, Mstislav Rostropovich and Misha Maysky, Sviatoslav Richter and Martha Argerich, Yehudi Menuhin and Maxim Vengerov...

In addition to the presentation of renowned artists, Bemus opens its doors to the young musicians who are starting their professional international careers. A considerable attention is given to the exclusive stage productions (operas and ballets), often marked by an alternative artistic approach, which is particularly appealing to the younger generation of artists. This break over towards other arts enables Bemus to communicate successfully with the wide audience of diverse profiles.

III. 3/1 Jugokonzert structure



III. 3/2 Managerial creativity

PAeI

Production of Jugokonzert is on high level. Every year they organize large number of events, they manage to bring in Belgrade famous international artists and attract audience. They also have good cooperation with musicians in Belgrade, so Jugokonzert also organizes their concerts (as an agency)

Administration is on high level. They have a good team, and everyone is responsible just for its own part, so there shouldn't be any failures. They have all necessary information concerning concert organization, traces of all expenses and everything considered as administration part of business.

Entrepreneurship is on average level. Every year Jugokonzert organizes same events such as concert season, festivals: BEMUS, International composer tribune, International Harp Festival, International Cello Fest, and special projects such as: days of culture of some countries in Belgrade etc.

Integration, as we had opportunity to evaluate is on high level. Employees are all very well educated and they work for Jugokonzert for a long time. They all function very good as a team because they had a lot of time to know each other. Also, what can contribute to their good communication is that everyone knows exactly its responsibilities.

III. 3/3 Economic aspect

Economic aspect of the institution cannot be analyzed separately from the economic situation in the country which is not encouraging. The regionalization and decentralization of cultural financing is an important issue, providing better flexibility and management of cultural institutions and activities. Economic situation in the country is on a low level due political instability and consequences of several years of isolation under the sanctions, during the nineties.

Inconsistency of cultural policies is distracting factor in developing cultural institutions, whether they are from public, private or NGO sector. Even though the culture has improved its position in the society in last few years it still seems that politicians find culture as marginal and are not enough interested in developing an effective legislation framework. Sponsorship still constitutes a very small part of overall cultural financing in Serbia. This is mainly because of the absence of effective tax incentives for sponsors by the state. At least it might be motivation for sponsoring cultural events, when there is not enough awareness of moral responsibility neither from organizations neither from individuals.

The founder of Jugokonzert is city of Belgrade, secretary for culture. The biggest part of budget is from the secretary, about 60 % of incomes. Ministry of culture subsidies are about 20 %, different sponsors about 10% and Jugokonzert's income is about 10%. Concerning they are on the city budget, that means that secretary for culture plan their budget in advance, for next year and that should cover salaries and all other expenses (like program ,marketing, PR...).

Usually that is not enough, so Jugokonzert has the right to apply to different kind of concurs for subsidies. One of the biggest concurs is the one of Ministry of culture, when institutions apply with their projects. The ministry of culture approves subsidies to Jugokonzert every year for projects such is Bemus and festivals organized by them. As this is not still enough, they managed to find different sponsors. Constant sponsors are: Digit (computer equipment), Lira style (audio equipment) and a few hotels and restaurants (used for guests). Also they have a few sponsors which are sponsoring only specific programs: Vujic Voda (programs organized in Sava Centar), JAT Airways, Societe Generale, Lukoil....

Their own income is made by selling tickets for concerts and it is about 10% of budget, so there is a big problem with achieving self sustainability.

As information sponsors subsidy was not available, there is no possibility to evaluate aspect of diversification of financial resources.

III. 3/4 SWOT



SWOT

III. 3/5 Marketing and PR of the institution

Jugokonzert has separate pr and marketing department. By separate I mean, that they have a person employed as a pr. Her duties are to communicate with journalists and send them information about concerts and conferences. Program editor communicate with audience. Now, they are trying to promote institutional pr through communication with other cultural and educational institutions and stakeholders.

Marketing should be more developed. They should promote selling strategies, but that is difficult because Jugokonzert does not have their hall or ticket office, and they should control ticket selling in the other institutions. By their notion the marketing strategy they are using is set of tickets for festivals and New Year's lottery. We are not sure if it is marketing strategy because it has no influence to non audience.

Forms of advertising are usual: different ads, billboards, TV and radio commercials, flyers, direct announcement, showing some of the employees, usually pr in media, bus advertising, internet portals and Jugokonzert's web site.

Their target audience is already existing audience- professionals and admirers of classical and contemporary music, mostly old generation. Usual audience has some priorities such are earlier announcement about lotteries and discounts for tickets. For possible spreading of audience, they have permanent discount for students. From the beginning of 2008, they formed new audience base that is usually informed about all activities, also they remind them to send comments and to be in active dialogue with Jugokonzert's editors. Also, they have cooperation with schools through educative programs- Cello Fest, Harp Fest, Bemus. They are trying to create multimedia programs attractive to younger audience and already existing audience for theater.....

Jugokonzert doesn't make any marketing plans in advance. Also, we don't know the percentage of spent money from the budget for the marketing and pr.

III. 3/6 Suggested strategies

- audience development and market expansion
- decentralization of activities
- internationalization

Audience development and market expansion is the strategy most frequently ignored in turbulent times. It requires a long term systematic effort to animate non-audience, to develop young audience or to introduce programming and methodological innovations targeting specific social groups. The main problem here in Serbia is audience. There is no new audience attending concerts. Interviewing we find out, that target audience are music lovers, professionals, but the main problem is to attract more audience, somebody who has never been to concert, who is not professional. More attractive programs, innovative, more aggressive and more attractive marketing and pr campaigns could be one of the solutions.

Decentralization of activities produces greater involvement and activity in wider social community and also creates good opportunity for strategic partnership within the country achieving greater strength and stability for culture. An organization can achieve a more complex structure of activity than it would normally be able to achieve on its own by relying on different partners in the local communities. Belgrade is the capitol, but that shouldn't mean that everything needs to happen in Belgrade. We need to offer to interior Serbia some cultural programs, they need to be educated and they must be familiar if not with international standards and trends, than with our standards and trends, made in Belgrade.

Internationalization includes network operation but also has a wider meaning in that most programs and contents of an organization's work lead to opening towards the rest of the world. This is especially important in the closed societies whose only possibility of access to international cultural channels depends on assistance from external agents and international cooperation schemes. It can also be considered as that local knowledge is used to represent the world. Jugokonzert is already a member of European Festival Association-www.efaaef.org, an organization representing more than 100 quality festivals and 11 national festivals associations in 38 European and non-European countries.

Programs and activities	Main actors	Form description and of strategy	Key element of the strategy	Expected results
Program A	Whole institution and employees	Audience development and market expansion	More attractive program, marketing and PR	Audience development more funds for marketing, pr and other issues
Program B	Partners, institution	Decentralisation of activities	Different concerts out of Belgrade	Audience development out of Belgrade, development of the local community
Program C	Networks, institution	internationalisation	Accessing the international cultural channels, networking of the institution	International visibility and making good image

III. 4 Case study: Belgrade Philharmonic Orchestra

The Belgrade Philharmonic was founded in 1923, at the time when almost all major European cities of the period had already had their respective Philharmonic Orchestras. Its founder, the first director and principal conductor was Stevan Hristić, one of the most important Serbian composers and conductors.

Eminent artists such as Lovro Matačić, Oskar Danon, Krešmir Baranović, Živojin Zdravković, Angel Šurev, Anton Kolar, Horst Ferster, Jovan Šajnović, Vasilij Sinajski, Emil Tabakov, Uroš Lajovic and Dorian Wilson thereon followed the tradition of the famous founder in the place of its art director. They led the Orchestra from the first unsteady steps in the days when the regular music life in Serbia had only began to shape, through first postwar years and the gradual, yet lengthy, building up to an exceptional level of musical performance reaching its peak in the 1960s. The Belgrade Philharmonic was ranked 5th best European orchestra by international experts, at the time when it was led by Živojin Zdravković, a success to which the recordings made for the renowned EMI company also contributed. The now leading national orchestra shared some brilliant moments on stage with artists such as Raphael Kubelik, Malcolm Seargent, Andre Navarra, Karl Bohm, Leopold Stokowski, Kiril Kondrasin, Genadi Rozdestvenski, Zubin Mehta, Yehudi Menuhin, David Oistrakh, Isaak Stern, Henrik Schering, Leonig Kogan, Mstislav Rostropovich, Arthur Rubinstein, Svajtoslav Richter, Emil Gilels, Rudolph Kempe, Gideon Kremer, Ivo Pogorelic, Gustav Khun, Ivan Fischer, Vladimir Krainev, Maksim Vengerov, Julian Rachlin, Valery Afanasev, Nigel Kennedy, etc. over the following years.

After the turbulent 1990s, that affected the quality of Serbian music scene, the new millennium brought hope for the return of the Belgrade Philharmonic Orchestra on to the international stage, as well as the tours in the important musical centers of Slovenia, Austria, Italy and Sweden. Serbian young musicians specialised in the world music centers arrived in the Belgrade Philharmonic creating a new image of the Orchestra and rejuvenate the ansamble with an average age of 28.

In the 2003/2004 Season, the Orchestra returned to its modernly equipped building after its reconstruction, located in the very centre of the city with a becoming music hall with 201 seats. The Belgrade Philharmonic Hall regularly hosts the concerts organized by “Jugokonzert”, students’ concerts by their music schools, then the respective Embassies of such countries as Japan, USA, Norway, the Netherlands, Spain, Slovenia, Italian cultural center in Belgrade, and numerous national and international chamber ensembles.

Most of the concerts, by tradition, take place in the Ilija M. Kolarac Endowment’s Hall, while the central Hall is used for special events or is being placed at disposal of other artists for chamber orchestra performances. A significant quality to the Orchestra’s work is being added through the Belgrade Philharmonic Foundation, established with the aim to improve financial situation of the Belgrade Philharmonic through a network of sponsors and friends. Following the incentive of one of the greatest conductors nowadays, Zubin Mehta, a special fund intended for the renewal of the instrumentarium by acquiring new instruments was established and named after him in the 2005/2006 Season.

THE BELGRADE PHILHARMONIC FOUNDATION

Vision: To encourage and nurture symphonic music and the development of the music culture in Belgrade and Serbia.

Mission: To improve the financial situation of the Belgrade Philharmonic through the network of sponsors and donors.

Aims: The Belgrade Philharmonic Foundation raises funds in order to be able to:

- purchase instruments for the BPO
- engage world figures of the classic music in the national music scene
- produce video and audio recordings and print publications
- support international tours of the BPO
- improve the working conditions of the musicians
- improve the status of the retired and vulnerable members of the PHO
- advertise the BP activities
- educate the young talents and develop the already acclaimed musicians

Eighty one years later, on the same day, namely 28th April 2004, the coming into being of the Belgrade Philharmonic Foundation was marked by an inauguration gala concert. On that occasion more than €75.000 was raised, which is an unrivaled record among the cultural institutions of our country. The aim of the Belgrade Philharmonic Foundation is to improve the financial situation of the Philharmonic through a network of sponsors and friends. Since it has been established the Belgrade Philharmonic Foundation initiated two projects: the establishment of the VIP Club and the Zubin Mehta Fund.

The founders of the Foundation:

- “HVB” BANK
- COCA-COLA HBS SERBIA and MONTENEGRO
- THE MINISTRY OF CULTURE AND MEDIA OF THE REPUBLIC OF SERBIA
- SERBIAN BUSINESS SYSTEMS
- “TELEKOM” SERBIA
- STARI GRAD MUNICIPALITY
- “ASAMER” HOLDING GMBH
- JAT AIRWAYS
- ZUBIN MEHTA FUND

On the initiative of one of the greatest conductors Zubin Mehta a special fund for instrument purchase and maintenance was established in the 2005/06 season. The fund takes its name after its great founder. Within the framework of the series “Homage to Hans Swarowski” Maestro Mehta conducted two concerts on the 26th and 27th November 2005, and donated his \$60.000 fee as the first contribution to the Fund to renew the Philharmonic’s instrumentarium.

The funds raised by the Belgrade Philharmonic served to realize the following objectives:

15 new high-quality instruments were purchased

13 high quality handmade sticks for string instruments were purchased

Donors:

- HVB BANK SERBIA AND MONTENEGRO
- POLIMARK LTD.
- STARI GRAD MUNICIPALITY
- TELEKOM SERBIA
- JUGOKONCERT
- COCA-COLA HBS SERBIA AND MONTENEGRO
- DELTA HOLDING
- SBS – SERBIAN BUSINESS SYSTEM

III. 4/1 Belgrade Philharmonic Orchestra structure



III. 4/2 Managerial Creativity

PAEI

Production of Belgrade Philharmonic orchestra is on high level. Every year since 2002, they plan the whole season in advance. First, when they rejuvenate philharmonic orchestra, with new members and chief conductor, program was mainly based on educational purpose. The main goal was to train orchestra so they chose pieces good for practice, but also attractive for audience. Every year, orchestra became better and better, so now, they can and they are follow international trends and standards without any limits with program. They manage to bring famous conductors and famous soloists every year, so their program is very attractive and concerts are interesting for audience. During the year, beside their production, they organize a few tours in country and abroad, but also play some concerts which are not in their production (Mostly organized by Jugokonzert, Artlink....)

Administration functions well, because they have educated and well organized staff. They have everything they need for concert organizing, financial traces and also good archive from their 85 years long tradition and existing.

Entrepreneurship is on the high level. Since 2003, when Belgrade Philharmonic Orchestra get new executive board, they made a lot of progress. First they became visible in country, region and also in abroad. They manage to spread audience and to make Belgrade Philharmonic Orchestra something that is a matter of prestige, that is for elite and something that can be identified with cultural life of Belgrade and Serbia. Their innovations can be seen through programs, marketing and pr campaigns, but also through their own functioning inside the institution.

Integration, as we can evaluate, is on good level. The staff is well educated, and approximately of the same age and same interests, so they can communicate very well. They work excellent as the team led with their director.

III. 4/3 Economic aspect

The founder of Belgrade Philharmonic Orchestra is Ministry of culture. That means that Ministry should cover the most of expenses. But the real situation is different. As Ministry assign amount of money that should be given for the whole season that should cover all expenses for salaries, programs, advertising, marketing.... every season it turns out not to be enough. This year Ministry of culture gave to the Philharmonic 21 million dinars, and that covers about 30% of budget. The rest 70% budget is made from sponsors and Philharmonic's own income.

Belgrade Philharmonic Orchestra doesn't have sponsors in real meaning of that word. They make contracts about strategic partnership, so every „sponsor“ is exactly a partner.

They have three financial sources:

1. Budget- Ministry of culture- salaries....
2. Own income- ticket sale, renting space, renting whole orchestra...
3. foundations- Zubin Mehta Fund- for instruments and scholarships
4. VIP club- different sort of donations....

As we can see, Belgrade Philharmonic Orchestra manages to gain by themselves 70% of needed budget, so they are on the right way to become self sustainable institution.

III. 4/4 SWOT

STRENGTHS

- Uniqueness of the institution in Serbia
- Contemporary programming based on international trends
- Capable leadership with well educated staff
- Good communication with audience
- Visibility on national and international level
- Support of Ministry of culture and City of Belgrade
- Myriad of sponsors
- Cooperation with companies outside of field of culture
- Two funds - Zubin Mehta and VIP club
- Good implementation of organizational processes team working
- Involvement of large number of partners and collaborators from different fields (through two boards, executive and artistic)
- Awareness to the need to develop and cultivate professional standards and criteria
- Positive image through marketing and PR efforts

WEAKNESSES

- inability to sustain itself financially

SWOT

OPPORTUNITIES

- Expansion of the network of partners and collaborators
- Increased staffing
- Financial support from Ministry of culture and City of Belgrade
- New sponsors
- Children's philharmonic orchestra

THREATS

- Undefined cultural policy
- Economically unstable situation in the country
- Low purchasing power of population
- Lack of awareness for cultural goods in Serbian society

III. 4/5 Marketing and PR of the institution

Belgrade Philharmonic Orchestra has separate marketing and pr department. Pr person is responsible for communication with journalists, medias, public and audience. Marketing of the institution is very unique and very attractive. Every year they have new campaign with very good effect on audience and non-audience. Since 2002, when new director came, they had several very succesfull campaigns. One of the most attractive was the one for season 2006-2007. that season should have 19 concerts. Each concert was named by one emotion: gratitude, baleful love, sex, entertainment, destiny, nostalgia, regret, hope, suffer, schizophrenia, oblation, in research for God, bacchanal, obsession, forbidden love, belief, dreaminess, ecstasy, revenge.

Posters and pictures as announcements for these concerts were artistic pictures of naked girl holding different instruments. Everybody noticed that campaign. Somebody liked it, somebody didn't but it was for sure very effective.



That year Belgrade Philharmonic Orchestra had 24 billboards gained as compensation. Usually they don't have any commercials, they don't have billboards, leaflets and other advertising material. Usually the director shows on TV and newspapers and announce new season. Then the ticket selling begins. First, the priority is regular audience who can buy tickets first, who can keep their seat in the hall and also they get discount. First two weeks of selling tickets are reserved just for regular audience. That means that nobody else can't buy your seat for these two weeks, institution reserved it just for you. After two weeks new audience is allowed to buy tickets. Tickets are usually sell for the whole season, but before the year of 2005, there was also possibility to buy tickets for just a few concerts. From the season 2005 there wasn't possibility to buy tickets for several concerts. Everyone who wants to go to the concerts was obliged to buy tickets for the whole season. That year all tickets were selling before the beginning of the season.

Last year, the season 2007/2008, Belgrade Philharmonic Orchestra had the first IT campaign in our country. The reason for that was lack of funds for marketing but with very good ideas of the team, they made excellent campaign. They didn't give any information about future season. Everybody should visit their site www.bgf.co.yu, and there can find all information about concerts, ticket selling, activities, artists who are coming, members of orchestra. They didn't have any commercials except announcements for the concert on the site. They manage to attract people, and during the time they had about 800 of visits during the day. The most interesting is that most of the visitors used links from other sites. That is excellent example how somebody, without budget for marketing can attract audience, and make even better campaign than maybe it should be with usual commercials, advertising, billboards....

This year, for season 2008/2009 they are going to have two separate campaigns: one for regular audience and one for new audience. For regular audience, director of Belgrade Philharmonic Orchestra made the presentation of future season at the last concerts from season 2007/2008. new season is named Star's boulevard, because of the program. They will have 24 concerts with very famous players and conductors from all over the world. Also, he presented new executive board consisted just of ladies (the first executive board of ladies here) and artistic board with famous and appreciate musicians from our country and abroad. From that day regular audience could buy tickets. Also one of marketing tools was that if you buy tickets for the whole season (season is divided in two parts) you will get free ticket for one special concerts that is not included in regular season.

One new project was realized last year: Children Philharmonic. This year, Belgrade Philharmonic Orchestra is planning to organize auditions in interior Serbia for new members in Children Philharmonic. This project they see as excellent for future goals. They are trying to make good musicians of some of talented children, and the other should become future audience at the concerts.

In season 2008/2009, they announced New Year's concert as an attraction: Belgrade Philharmonic Orchestra will going to play together with children, while kids are going to be placed on the first positions (group leaders). For that occasion, they are going to need special scores with simplified part for kids.

Belgrade Philharmonic Orchestra is the first orchestra in the region entered in the network of International Artistic Management from London.(<http://iamartist.com/>)

III. 4/6 Suggested strategies

- the acquisition of exclusive licensing rights
- education and transfer of knowledge

The acquisition of exclusive licensing rights is strategy relying on contractual agreements for special projects through professional licensing by appropriate ministries or other organ of public administration in domain which the organization has proved itself professionally and achieved recognizable results. The acquisition of the right to issue licenses is usually a long term strategic interest of an organization but it is a great responsibility since this bring not only welcome revenue but also a duty to stimulate the process of learning within the organization a keeping up with world standards in given domain, and an orientation of the institution towards quality of operation.

Education and transfer of knowledge as a strategy of development presupposes the general orientation of the institution towards the systematization of knowledge acquired through practice and confirmed by achieved results and by corresponding respect and reputation gained. This strategy supports the development of the organization's reputation and position in its environment. At the same time it opens new field of action for the stuff of the organization that need new challenges and fresh motivation. It is commonly believed that the transfer of knowledge is a step higher up the ladder of professional involvement, regardless it is done through specific educational programs in the organization or through partnership consultancies, decentralized activities is assisting other organizations preparing for the acquisition of appropriate professional licenses.

Programs and activities	Main actors	Form and description of strategy	Key element of strategy	Expected results
Program A	Whole institution	the acquisition of exclusive licensing rights	Learning within the institution and keeping up with world standards	agreements for special projects through professional licensing
Program B	Employees	Education and transfer of knowledge	Institution's orientation towards the systematization of knowledge through practice	Acquisition of appropriate professional licenses

IV. Case study evaluation

Average person in contemporary world spends the most of the day listening to the music. According to researches, one person is exposed to music for two hours during the day. Though music public is divided into several cultural systems: classical music public that is considered as elite cultural system and public of national folk music, jazz, pop, etc. which created their mass market.

Mass music audience is divided by generations (differences in music genre) and nationality (national folk music). „ Practically there is only three systems of music life, of which just the first one (elite) is considered as cultural industry and has a support of cultural policy (financing, institution founding...)“²⁰

Public relations and marketing today, together represents usual part of management in all fields. Even in non-profit establishments, like the most cultural institutions in Europe, marketing and pr activities are very important in order to improve their national and international visibility and recognition.

Even by the theory of "cultural exception" culture is not equal with other products (and cultural institutions can never exist just from selling their products in the market- especially those oriented to performing arts, such are theaters, concert agencies, museums, archives....) but that doesn't mean that they should give up their possible income. Income made from selling tickets can be invested then in program and that should be thankful because of the possibility to product more demanded and more expensive programs, which will then contribute to the visibility of some institution.

Difference between public relations and marketing is that marketing activities are oriented to selling enlargement and main goal of pr is enlarging the visibility of the institution. Pr activities can also contribute to the income, but much important role is in making image of the organization and defines its place in social life. As the example we can use definitions for public relations and marketing: "pr is planned and continuous effort to make and sustain good volition between organization and its target audience", in other words like the part of management that identifies, make and sustain relations between organization and different audience responsible for its success or lack thereof.

Definition from Mexican declaration from 1978 says: "public relation praxis is a skill and social science that analyze actions, predicting their consequences, consulting leadership of the organization and implement planned actions that will bring profit to the society and organization." Black emanate like very important thesis that pr should be also considered as mediation of private and public interests and his definition is: " public relation is art and knowledge which is based on truth and total awareness". By his opinion public relations can be described with a few words: reputation, perception, credibility, trust, cohesion, and understanding based on truth and total awareness.

²⁰ Macura Natalija, Kadrovska politika kao instrument obrazovne, kulturne I medijske politike u oblasti muzike, magistarski rad, Beograd, 2005

On the other hand, marketing can be defined in different ways, and the most simple is that marketing is the connection between producer and consumers, meaning that marketing modulate needs of consumers with the effort of trading. ” the wrong opinion is that every product can be sell if it is adequately advertised. Uninteresting product with adequate promotion can be sell once, but the organization won't make profit, because the base of every business is constant selling. Nobody buys just because of the price. There are a lot of reasons for buying something. Products can be bought because of status, image, quality, specifications, usage and need. So marketing is based on identification and satisfaction of market's needs while public relations are dealing with informing and creating needs- in the case of cultural institutions it is necessity for habituation the public to cultural programs.

Strategic management is dealing with the whole organization and the ways of its successful adaptation to the variable business conditions. According to Henry Mintzberg there are five different strategy explanations:

- as a Plan- planning of the action
- as a vision-overreaching the competition
- as a procedure- actions directed to the goal
- as a position- organization's place in its environment
- as a perspective- strategy is instrument which describes inside of the organization.

For analyzing PR and marketing campaign, its success and utility, I will evaluate through typical steps of one successful PR plan:

- defining aims
- identifying expected results
- making target groups
- defining messages
- planning of transferring messages
- planning and implementation of the campaign
- evaluation

Defining aims is the first and the most important step for every cultural institution. Institution Kolarac with an accent to Center for music (as the most appropriate for the subject of this work) seems to have the aim defined a long time ago (in last will of Ilija M. Kolarac). Since then, it hasn't been changed, just updated and adjusted for periods and times that had come.

Jugokonzert as a concert agency has a clear aim to be the biggest and the most successful agency in Serbia. Also they have their own products (festivals) which are also the leaders on their own „market“

LOLA, the amateur society does not have the clear aim (visible for us). They do not intend to became the number one amateur society in Serbia, seems like they just want to be in touch with music (and the other arts). Is that a question of lack of funds or initiative should be examined.

Belgrade Philharmonic Orchestra is the national orchestra with the aim to be one of the leading orchestras' in the region. Their aim is active participation in cultural life of Belgrade and Serbia. It is considered that the importance of one national institution can't be measured with the income (ticket selling, own production....) but it is visible with the program quality and the number of audience. Accent is on cooperation with other orchestras and institutions.

Identifying expected results bear to visibility, credibility, reputation of the institution.

Belgrade Philharmonic orchestra should be the „brand“, the name that is known and accepted and which contributes to the city, region and state reputation. From that reason, they put a lot attention on creating corporative and visual identity.

For all institutions one of the expected results are full auditoriums. A lot of audience on the different events (commercial and also for free) are the basic indices is the institutional policy successfully realized. That is the place where we can evaluate importance of PR and marketing campaign that is the strategic tool for accomplishing expected results.

-target groups that should be attracted are very wide and diversified. It shouldn't be consisted just from music professionals (as in Jugokonzert's policy) and music lovers (LOLA amateur society), but from the other people which are not involved in music, the ones who will attend concerts because of prestige, students.....

As Paten²¹ sees important question correlated with target groups is forming the prices. „ the price is the determinant factor that specify the product's place.... consumers believe that the bigger price means the better product.... the price that you make must be the highest that the market can accept: if it is too low you are resigning the profit, and if it is to high you are going to decrease the sale“²². He also warns that the value can't be equal with the price. When we are talking about live performing arts, this question is sensitive because the expenses of program production are high- and that is the reason for the necessity of subsidies for art, because it would be impossible to pay the real price for ticket. Also, institutions such Kolarac, Center for music, Belgrade Philharmonic Orchestra and Jugokonzert pay a lot of attention on discounts (for the tickets in pre-selling period, for the whole complete of tickets, for regular audience.....), while amateur society Lola are giving their shows for free.

Defining messages and planning of transferring messages. Jugokonzert is implementing the similar design for all kind of printing propaganda materials, with idea to show the continuity in the institutional program policy. They implemented „total design“²³, they always use the same, very recognizable font for their logo. Also they have one slogan „Jugokonzert the agency one listens to“that is permanent, and beside that every season they have one additional (this season 2008. The year of intercultural dialogue).

²¹ Paten Dejev, Uspesna marketing za mala preduzeca, Clio, 1997

²² Ibid.

²³ Milena Dragicevic Sesic, Branimir Stojkovic, Kultura: menadzment, marketing, animacija, Clio, 2003



Kolarac institution also implements the „total design“ even more strictly than it is the case with Jugokocert. Since the beginning they are using the same logo and the same colours: black, red and white. The printing materials are always printed on the white background. On this way Kolarac achieve cognizable visual identity.



Belgrade Philharmonic orchestra also has their cognizable logo, using always the same font and same colors.



Lola the amateur society has its logo and the colors are always the same blue and white. Interesting is that their logo is written in Cyrillic letters.



When is the matter about the visual identity of the message and about transferring it, it should pay attention to:

persuasion

mass media

new media and the other information facilities

<http://www.kolarac.co.yu>

<http://www.jugokonzert.co.yu/>

<http://www.bgf.co.yu/>

<http://www.kudlola.org.yu/>

Message transferring (the way the message is going to be sent).

Planning and the implementation of the campaign is usually done by the institution itself (Jugokonzert) or it is done by agency (Belgrade Philharmonic orchestra). Kolarac and Center for music usually don't make any campaign accept announcement in daily newspaper and in the Kolarac building. Amateur society Lola doesn't have campaign.

Evaluation should be done in all institutions at the end of the season before beginning of the new one. They should evaluate every parameter that can influent to the success or unsuccess (from the stuff to the program):

Target audience (List the characteristics of your target audience)²⁴

Method of contact (Describe how you contacted your potential customers)

Message (Describe the value proposition that you offer. What message do you want to convey to your target audience?)

Responses (List how the target audience responded to your marketing campaign.)

Cost (List the costs involved in the marketing campaign. Break down the costs by marketing method, including brochures, mailings, newspaper ads, and any other methods used. Include the number of pieces for each campaign method)

Response (List the total number of responses, the types of responses, and the number of each type of response. Identify how many responses need follow-up. For example, did you experience an increase in hits on your company Web site, or did you receive more inquiries about your product or service?)

Value of the sale (Evaluate if your marketing message is the right message. If not, identify where it went wrong. For example, did your message target the wrong audience, or was it the wrong message to the right audience?)

²⁴ Microsoft campaign evaluation, <http://office.microsoft.com/en-us/templates>

Describe the improvements that you can make to the product or service and to the campaign itself

Analyze the cost of the campaign. Was the campaign too expensive? If so, what made it too expensive?

Review (Review all of the steps. Describe what worked well. Identify any improvements that you can make. For example, do you want to create a better message, add a new target audience, or determine how or where to cut costs?).

Abstract

Le thème de mon master porte sur les stratégies de la musique classique en donnant l'accent bien particulier sur le marketing en Serbie, son succès et avant tout son utilité. Ma thèse sera répartie en trois volets ; l'introduction, la grande unité centrale ainsi que la conclusion. Dans la partie introductive, les notions vont être traitées, comme par exemple : ce que c'est que le management, le marketing et la culture.

Chacune de ces notions mentionnées sera présentée de façon à ce qu'elles aient plusieurs définitions données par des culturalistes et sociologues américains. Après l'élucidation des notions, une focalisation sur le management culturel et sa diffusion sera faite notamment en Serbie.

La situation en Serbie, expliquée et présentée dans la périodisation des le début du XX siècle / dans un contexte des changements de régimes et de systèmes politiques/ conditionnera la place de la culture. Après les changements de l'année 2000, la définition de la culture reflète la position de la culture serbe et celle de ses salariés. L'unité centrale du thème master fera référence à l'étude des cas. Pour cette tâche, j'ai choisi quatre institutions culturelles. Le paramètre primordial, lors du choix de l'institution, a été la ressource du financement ainsi que la nature même de l'institution en question.

Chaque étude du cas isole contient des paramètres identiques d'analyse :

- Faire connaissance de l'institution
- Faire connaissance de sa structure de son organigramme.
- De la créativité du management.
- Du SWOT.
- De l'aspect économique.
- Des relations publiques.
- Du marketing.

Cette étude donne une proposition de stratégie qui puisse améliorer le fonctionnement de l'institution avec des explications précises la concernant.

La première institution étant analysée dans l'étude, c'est le cas de « Kolarac ».

« Kolarac » est une institution unique dans notre pays, étant donné qu'il s'agit d'une Fondation financée par de différentes ressources / Le ministère de la Culture, la mairie de Belgrade/ et qui bénéficie d'un statut bien particulier et avantageux.

La spécificité du traitement de la Fondation « Kolarac » est basée sur un fonctionnement installé d'après le testament de son fondateur Ilija Kolarac.

Toute la politique institutionnelle fait appel aux articles du testament qui, jusqu'à l'heure actuelle, sont respectés sans la possibilité de faire des changements éventuels.

La Fondation est gérée par le Conseil d'Administration qui nomme le président de l'institution.

Kolarac dispose de quatre centres ; un centre des langues étrangères, un centre éditorial avec une librairie, une galerie d'art et un centre de musique classique. Chaque centre est indépendant bien qu'il soit lié à une ressource commune de financement pour toute l'institution « Kolarac ».

Puisque mon thème master est le marketing de la musique classique, nous nous focaliserons sur le centre de musique classique de la Fondation. Vu que cette Institution est composée de différents centres, il serait impossible dans certains aspects d'observer séparément le centre de musique.

Le centre de musique est un des mieux développés au sein de la Fondation « Kolarac ».

Sa production est basée sur plusieurs types de concerts et de cycles;

Les récitals, la musique de chambre, la galerie musicale, des ateliers, le cycle intitulé « Les colosses de la scène musicale » qui représente le plus grand et le plus important projet ayant lieu chaque année et qui consiste de plusieurs concerts. Les décisions portant sur le programme du centre de musique classique sont prises collectivement. Tous les salariés ont droit aux suggestions et la décision définitive est accordée au rédacteur en chef.

La tâche est d'autant plus difficile à cause du fait qu'il faut coordonner et harmoniser les plus grands noms de la scène musicale avec le prix moyen des places pour pouvoir sauvegarder le public mais aussi connaître un profit financier.

Ce qui est très intéressant, c'est que le centre de musique n'a ni marketing ni département des relations publiques ni stratégie marketing.

Dans le passé, on essayait de faire la promotion du programme en faisant de l'affichage sur des banderoles mais cela a été trop coûteux et sans résultats concrets. Depuis, le seul moyen d'affichage et de présentation de programme se fait par des annonces de presse collées au sein du bâtiment de la Fondation. Une nouveauté est remarquée concernant le marketing et c'est la présence d'une liste d'adresses électroniques ainsi qu'une liste de diffusion des SMS.

L'inconvénient de cette stratégie, c'est qu'aucun changement de nombres d'auditeurs n'a été remarqué. Malheureusement le nombre s'avère être inchangé/ des SMS sont envoyés aux personnes étant favorables à donner leurs numéros de téléphone portable/

Pour les visiteurs assidus, des bénéfices existent ; comme par exemple, la priorité d'achat des places, le choix même des places dans la salle de concerts.

Des stratégies proposées sont:

Chaque stratégie en soi est expliquée et présentée dans le tableau.

La deuxième étude de cas porte sur l'Ensemble amateur « Lola ».

Les processus d'amateurisme, peuvent être trouvés dans les légendes et la tradition à l'époque où ça se faisait de génération en génération.

Depuis toujours les gens dansaient et chantaient, accompagnant de cette manière les rites populaires et les fêtes de Saints-Patrons de familles. Les activités amateurs se déroulaient selon les règles, dans les cercles culturels, artistiques en forme d'association de citoyens. Les règlements définissant le cadre législatif des activités se mettent en procédure parlementaire tout en faisant part des réformes de la société en Serbie.

L'amateurisme fait partie intégrale de chaque politique culturelle aux objectifs à succès mais les priorités de la politique publique sont également importantes dans le domaine de la vie culturelle et du développement culturel.

Les projets des ensembles d'amateurs ne font toujours pas suffisamment partie des plans annuels et de déclarations du développement associatif octroyés par les organes du pouvoir législatif et exécutif depuis le niveau municipal et régional jusqu'au niveau de la République mais en consultations bien sûr avec les institutions culturelles et ses artistes.

Parmi les problèmes clés d'amateurisme en Serbie, nous avons entre autre l'absence de stratégie étatique du développement culturel de l'amateurisme artistique ainsi qu'une mauvaise gestion dans les structures des conseils d'Administration artistique.

L'ensemble « Lola » est cosaque plus de six décennies au sein et aux autres types d'affirmations de valeurs éducatives, traditionnelles, culturelles et artistiques en Serbie mais également a sa propre promotion dans le pays et à l'étranger notamment dans les pays de la Communauté européenne.

L'ensemble « Lola » dispose de plusieurs sections; la chorale, le folklore, l'orchestre et le théâtre gères par un directeur assiste d'un conseil d'Administration et des directeurs représentant chaque section.

Vu que tous les données ne nous ont pas été disponibles/ l'aspect économique et le marketing des relations publiques/ la créativité du management ainsi que l'analyse SWOT

Ont été effectuées avec des paramètres nous étant mis en disposition. En ce qui concerne le marketing et les relations publiques, l'ensemble « Lola » ne dispose pas d'un département correspondant les domaines.

Il existe un charge de presse auprès de l'ensemble mais qui ne se manifeste jamais publiquement histoire de s'occuper des affaires opérationnelles et administratives.

L'unique mode d'affichages fait lors des auditions d'admissions de nouveaux membres surtout dans les émissions de la chaîne Nationale de Serbie /RTS/ auxquelles le président de l'ensemble «Lolo » prend la participation.

Les stratégies proposées sont :

- Diversification des programmes
- Commercialisation des programmes
- Stratégie d'harmonisation avec des standards professionnels
- Utilisation du réseau (Networking)

Chaque stratégie est présentée et expliquée dans le tableau.

La troisième étude de cas, c'est l'Agence de concerts/ Jugokonzert/.

Jugokonzert est une institution ayant pour activité l'organisation des spectacles musicaux et qui est fondée en 1946. En 1976 la mairie de Belgrade reprend la part du fondateur. Durant des décennies « Jugokonzert » avait un rôle très important dans la création de la vie musicale et pas seulement à Belgrade mais aussi sur tout le territoire de l'ex-Yougoslavie. Jugokonzert a été le fondateur, le cofondateur ou le producteur exécutif de toute une série de festivals musicaux, de réalisations de projets notamment dans le pays et sa capitale. Or, Jugokonzert prêtait le plus d'attention, ce qui fait même aujourd'hui, à la présentation et promotion d'artistes serbes et de leurs œuvres tant en Serbie qu'à l'étranger.

Il est à reconnaître aussi, que l'Agence s'est créée une réputation dans notre pays en présentant des programmes étrangers les plus attractifs. Jugokonzert est depuis longtemps producteur exécutif du Festival de musique classique BEMUS qui est le plus ancien festival et le plus réputé dans notre pays.

Ce festival bénéficie d'un statut d'événement culturel d'une grande importance pour la ville de Belgrade. Depuis l'année 2002, BEMUS est devenu membre de l'association des Festivals européens. Après la présentation de la partie concernant la créativité de management et l'analyse SWOT, une partie a été consacrée au marketing et aux relations publiques de l'institution.

Jugokonzert possède un département de marketing et de relations publiques où le rôle de la charge de presse est de communiquer avec les journalistes et de leur donner des informations sur les concerts et les conférences.

Le rédacteur en chef du programme musical communique avec le public. Une promotion de charge de presse de l'institution même est en cours par le biais de communication avec les autres institutions éducatives et culturelles ainsi qu'avec tous ceux ayant intérêt à une participation aux projets (les stakeholders).

Les modes d'affichage sont en forme d'annonces, de banderoles, des publicités télévisées et radiophonique, des tracts, des publicités dans les transports publics, des sites internet etc.

Le groupe cible est le public existant, c'est à dire le public de professionnels et d'amateurs de la musique classique. Le public assidu bénéficie d'une réduction de prix. Il existe aussi des tarifs réduits. Depuis l'année 2008 une nouvelle base de public a été créée et qui peut se prononcer sur les activités et les programmes. Le public a la possibilité de donner des suggestions aux rédacteurs en chef de l'institution.

Les stratégies proposées sont :

- Accroissement du public et de la marche
- Décentralisation des activités
- Internalisation

Chaque stratégie est présentée et expliquée séparément dans le tableau qui suit.

Le quatrième cas d'études, c'est l'orchestre philharmonique de Belgrade. L'orchestre philharmonique de Belgrade est fondé en 1923 à l'époque où les autres capitales européennes bénéficiaient bien avant leurs propres orchestres.

Le fondateur de l'orchestre philharmonique de Belgrade, le premier directeur fut Stevan Hristic, un des compositeurs et des chefs d'orchestre serbes les plus connus de la scène musicale locale.

Après les années quatre-vingt-dix qui d'ailleurs ont été très mouvementées et qui ont eu un grand impact sur la qualité de la scène musicale serbe, le nouveau millénaire apporte un nouveau espoir en ce qui concerne le grand retour de l'orchestre philharmonique de Belgrade sur la scène internationale. Sa participation dans des centres musicaux/ des concerts en Slovénie, en Autriche, en Suède, en Italie/ a connu un succès inouï.

Les jeunes artistes étaient du même âge (28 ans environ). Durant la saison 2003/2004, l'orchestre a obtenu un espace nouveau, reconstruit et bien aménagé, disposant d'une grande salle de concerts ayant 201 places.

Le bâtiment de l'orchestre philharmonique est situé au centre ville de la capitale.

La plupart des concerts, selon la tradition, a lieu dans la Fondation « Kolarac » alors que la salle de la philharmonie de Belgrade est prévue parfois pour des locations prévues pour les concerts de musique de chambre.

Il existe une contribution remarquable du Fond de la philharmonie de Belgrade à la qualité du travail de l'orchestre. Ce fond a été créé afin d'améliorer la situation financière de la philharmonie par un système de sponsors et d'amis.

Sur l'initiative de Mr. Zubin Mexta, un des plus grands chefs d'orchestre du monde, dans le cadre de la Fondation de la philharmonie de Belgrade, un Fond a été créé dans la saison 2005/2006 dont le but était le renouvellement de la fourniture des instruments musicaux. Donc, le Fond est nommé Zubin Mexta.

Vu que la Philharmonie de Belgrade représente l'unique philharmonie de L'Etat La cotisation se fait par le budget du ministère de la Culture.

Le ministère de la Culture est l'unique institution dans le pays à avoir le droit de nommer le directeur de la Philharmonie mais qui prend aussi la décision sur le mode de travail avec les artistes et le conseil d'Administration.

L'autorisation obtenue, nous avons bénéficié d'accès direct aux plans budgétaires de la Philharmonie de Belgrade. Nous avons identifié quatre sources de financement.

1. Le budget du ministère de la Culture
2. Les propres sources- la vente des places, la location de l'espace, la location des instruments
3. La Fondation Zubin Mexta- Le Fond pour les instruments et la formation en continue
4. Le club VIP avec de différents types de donation

La Philharmonie de Belgrade possède deux services séparés ; le service-marketing et celui des relations publiques. Les services des relations publiques est chargé de communication avec les médias, les journalistes et le public. Le service –Marketing est par son genre de travail très attractif et même unique.

Chaque année une nouvelle campagne publicitaire est montée dont l'effet sur le public existant s'avère être excellent.

En 2002, à l'époque où un nouveau Directeur était nommé, le service-Marketing connaissait toute une série de campagnes publicitaires extrêmement réussies.

Une de ces campagnes publicitaires de l'année 2006/2007 était celle où 19 concerts figuraient sur le programme dont chaque concert était intitulé différemment et selon le nom d'une des émotions comme par exemple: gratitude, amour irréversible, divertissement, nostalgie, à la recherche du Dieu, obsession..... Des affiches, des posters, des photos artistiques de belles, jeunes femmes dénudées tenant des instruments de musiques en main décoraient la capitale.

Cette campagne publicitaire a connu un succès extraordinaire. Il y a eu bien sûr de différentes opinions en la concernant, étant donné que parmi le public belgradois il y a eu de ceux qui fustigeaient l'idée et d'autres qui soutenaient la nouvelle approche dans le domaine du Marketing. Hormis la saison 2006/2007, malheureusement la Philharmonie de Belgrade ne fait plus de publicités; pas de banderoles, pas de tracts, pas de matériels publicitaires de qualité, pas d'affichage. Le Directeur se manifeste un peu plus souvent dans des émissions télévisées ou dans la presse est de cette manière la nouvelle saison s'annonce au public. La priorité à l'achat des billets de concerts est attribuée à un public assidu et qui a l'avantage de garder des places habituelles dans la salle de concerts.

Les stratégies proposées sont :

-Acquisition des droits exclusifs de licences

-Formation et transfert des savoirs.

Chaque stratégie est présentée dans le tableau qui suit.

Après avoir présenté la partie consacrée à la Philharmonie de Belgrade, le corps central de mon étude est entièrement présenté et termine et je commence à faire ensuite la présentation de la partie conclusive où l'essence du Marketing et des relations publiques des institutions culturelles est expliquée.

De nos jours, les relations publiques et le Marketing représentent une sorte de fonctionnement incontournable de la gestion ainsi que du monde des affaires.

Même les institutions n'étant pas uniquement orientées vers l'obtention du profit financier et que la plupart d'institutions culturelles y est incluse notamment en Europe, il est évident qu'une grande importance doit être donnée au marketing et aux relations publiques afin d'augmenter la visibilité médiatique et la reconnaissance dans les cadres nationaux et internationaux.

Même si selon la théorie d'exceptions culturelle, la culture n'a pas de réputation d'un produit comme tous les autres / et de ce fait les institutions culturelles, d'après cette définition, ne peuvent jamais vivre uniquement grâce à la vente de leur propre produit

sur le marché notamment les institutions de Culture orientées vers les spectacles in life, comme par exemple les théâtres, les Archives, les Agences de concerts etc. cela explique qu'il faudrait automatiquement se désister du profit éventuel.

D'une part, le revenu réalisé par la vente de billets pourrait servir d'investissement ultérieur dans des programmes d'ou le déchargement du revenu public duquel les institutions culturelles sont cotisées, et de l'autre part, le revenu permet d'enrichir la production avec d'autres programmes encore plus chers qui apporterait une meilleure visibilité médiatique d'une institution.

Comme paramètres d'évaluations de cette étude des cas, j'ai mentionné quelques points d'un plan typique des relations publiques par rapport à l'analyse de chaque institution.

1. Imposer ou mettre en place un objectif
2. Identification du résultat souhaité
3. identification du public cible
4. Création des SMS
5. Planification du transfert des messages
6. Planification et application de campagne publicitaire
7. Evaluation de résultats obtenus

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