



Local cultural governance in Bosnia and Herzegovina – challenges and opportunities

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Summary

Throughout history, urban areas have been the natural centers of cultural development. Based on the assessment of three local case studies, situated in Brčko, Prijedor and Travnik, this policy paper attempts to shed light on the challenges and opportunities faced by local cultural governance in Bosnia and Herzegovina. By doing so it aims to inform discussions pertaining to cultural mainstreaming in the local development agenda and to suggest positive ways forward to support local cultural governance.

This paper will show that broader local development strategies, in their current form, as well as during the formulation processes, although representing a step forward in the overall development agenda of local communities, present an inadequate tool to address cultural issues in a meaningful, transparent, efficient, effective and inclusive manner. Additionally, we have identified a series of shortcomings that exist throughout the local cultural sector. These shortcomings contribute to a lack of timely and adequate top-down support and communication.

This paper provides a set of specific recommendations that target all relevant actors, including higher governmental tiers, local authorities, cultural institutions and international donors. The objective of these recommendations is to create vibrant local cultural communities that are capable of actively supporting and contributing to their own cultural development and to the cultural development of the country as a whole.

¹ The National Assembly of RS has proclaimed the Municipality of Prijedor a City by adopting the Law on the City of Prijedor in July 2012. Throughout this study both terms will be used in line with the referenced files.

Abbreviations

BiH	Bosnia and Herzegovina
FBiH	Federation of Bosnia and Herzegovina
RS	Republika Srpska
BD	Brčko District of Bosnia and Herzegovina
CBC	Central Bosnia Canton
MoCA	Ministry of Civil Affairs of Bosnia and Herzegovina
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNDP	United Nations Development Programme
CoE	Council of Europe
SFRJ	Socialist Federal Republic of Yugoslavia
KUD	culture and arts associations (locally known as <i>kulturno-umjetnička društva</i>)
HKD	Croatian cultural society
SPKD	Serbian cultural society
BKZ	Bosniak cultural community
SKUD	Serbian culture association
LOD	UNDP Reinforcement of Local Democracy Project
ILD	UNDP Integrated Local Development Project
MDG-F	Millennium Development Goals Achievement Fund



1. Introduction

Cultural policy is becoming an indispensable part of development policies. In general, cultural policy refers to the overall framework of public measures in the cultural field that are taken by state-level governments, regional and local authorities or their agencies (Council of Europe, 1997). Over the past few decades one can observe the shift made from public support extended to creative arts and heritage towards the development of a creative economy and cultural industries. Furthermore, there has been an expansion of the scope of the term 'culture,' to a broader interpretation of it as 'a way of life' (Thorsby, 2010).

The BiH cultural model is distinct due to its post-socialist and post-conflict legacy, and its administrative articulation. Local government is the closest layer of the BiH government to the people and is, thus, well-placed to assess and foster grassroots cultural needs. Accordingly, it has been granted a portion of culture-related powers by the current constitutions and legislation. Over recent years culture has been included in local development strategies and it is now recognized as the fourth developmental pillar (Hawkes, 2001). Ultimately, the pursuit of sustainability is a local undertaking, not only because each community is ecologically and culturally unique, but also because its citizens have specific place-based needs and requirements (Rhoades, 2006).

The key questions leading this research are as follows: What are the priorities of the local cultural agenda and how are they selected? What is the current status of the cultural realm in terms of the distribution of power, responsibility, human resources and funding? How are public subsidies in the cultural realm decided upon and distributed? What are the possible ways forward?

This paper's purpose is to raise, and contribute to discussions pertaining to local cultural governance in order to provide a better framework for empirical, evidence-based decision-making processes and, therefore, to deliver more effective solutions. It primarily targets local self-government units and local communities, taken in their integral and integrative meaning; however, given the current cultural model in BiH, it also targets relevant ministries, stressing the importance of vertical and cross-sector cooperation.

The cases examined in this paper are geographically situated in different parts of the country. The Brčko District of BiH, an administrative unit *sui generis*, has a similar complement of competencies as that of entities in the sphere of cultural policy. In July 2012, Prijedor, in Republika Srpska, obtained the status of a city. Travnik is the administrative center of the Central Bosnia Canton in the Federation of BiH.

Methodologically this study is primarily based on the qualitative approach; in particular, the collection and review of documents and data pertaining to local cultural governance, and semi-structured interviews conducted with a wide variety of interviewees. Field interviews were conducted from December 2012 to February 2013 and are listed at the end of this document.

This paper is comprised of three more sections. The second section analyzes the current cultural model in BiH, with a particular focus on the three local cases. It looks at the range of strategic planning viewpoints, considering participation and access to funding as well as analyzing the current cultural policy issues and debates. The third section, building on a frame-

work analysis as defined by the aforementioned parameters, evaluates solutions and suggests possible recommendations for the transformation of current local cultural governance models. These are outlined in the fourth section of this paper.

2. Problem Description

Cultural policy at the local level in BiH appears not to conform to standard policy analysis practice, as outlined in the six steps below:

- Specification of *objectives* of policy agendas, strategies or measures;
- Allocation of *responsibilities* to the appropriate areas of the administrative machinery;
- Policy *coordination* between areas of administration in pursuit of 'whole-of-government' or 'joined-up-government' efficiency standards;
- Choice of the policy *instrument or instruments* best fitted to achieve the desired outcomes;
- *Implementation* of policy measures; and
- *Monitoring and evaluation* of the effects of policy action, and feedback to inform future policy development" (Thorsby, 2010).

These stages are not followed through when developing cultural policy in BiH. While many of the challenges should be remedied at higher levels of government, an extensive range of opportunities exist for local authorities to address these issues. This is because they are more flexible, situated closer to citizens and they are better-positioned to maneuver, pilot, assess and evaluate measures within the limits of their territory and powers. The discussion on local cultural governance requires an introduction to the overall policy context as, often, the maladies of the overall policy context are used as an excuse for inaction.

2.1 Policy context

The first, and current, state-level strategy was developed in October 2008. It was developed drawing upon the 2002 National Cultural Policy Report² and the 2006 revised 2004-2007 Poverty Reduction Strategy Paper that included culture-related issues. The Poverty Reduction Strategy Paper is a tool that developing countries are required to produce to qualify for International Monetary Fund and World Bank support³. The state-level cultural strategy had no action plan until 2011 where it was developed with MDG-F support. It was often criticized for not being participatory, inclusive or relevant considering the coordination role that the state level has in the field of culture, however, it was the first cultural strategy developed in the country and it is, therefore, very important for this research. The BiH strategy outlines several objectives and goals and, in general, it follows the key themes and objectives recommended, *inter alia*, in the Action Plan adopted at the 1998 Intergovernmental Conference on Cultural Policies for Development, organized by UNESCO in Stockholm. These objectives are outlined below:

- Promotion of cultural identity;
- Endorsement of Europe's multicultural diversity;
- Stimulation of creativity of all kinds;
- Encouragement of participation for all in cultural life;
- Creation of cultural policies as a key component for development strategies;

² Landry, Ch. (2002), Togetherness in difference: Culture at the crossroads in Bosnia and Herzegovina. Cultural Policy in Bosnia and Herzegovina: Experts Report, Council of Europe, Retrieved on June 20, 2012 from http://www.coe.int/t/dg4/cultureheritage/culture/reviews/bosnia_EN.asp

³ Kalender, A. (2008), A different dialogue between culture and poli, Challenges from the Development of Cultural Policy in BiH, Retrieved on January 10, 2013 from <http://arhiva.pulsdemokratije.net/index.php?id=712&l=en>



- Reinforcement of measures preserving cultural heritage and promoting cultural industries;
- Promotion of cultural and linguistic diversity in the information society;
- Provision of more human and financial resources available for cultural development, and others.

The implementation model differs to those applied by other ex-SFRJ Republics despite the similar contextual circumstances, namely, transition, EU integration processes, post-conflict legacy and administrative articulation. The state-level MoCA has a Department for Science and Culture that acts as a coordination body for both entities and the BD. Its mandate is to determine basic principles, to harmonize entity plans and to define cultural strategies on an international scale.⁴ This requires a high degree of cooperation and the strengthening of mechanisms and structures to enable interaction between a whole range of actors.

⁴ Law on ministries and other administrative bodies of BiH, Art. 15, 2003

The 2010-2015 RS cultural strategy was developed in 2009 and it also reflects the aforementioned principles and key thematic topics. The strategy does not include an action plan, however it should be noted that the development process was not donor-guided and, therefore, it presents a unique, locally driven effort. No explicit 'cultural strategies' have been developed at any other government levels.⁵

⁵ MDG-F, Culture for Development, (2010), GAP analysis of administrative data in field of cultural policies in BiH, Draft version, p.22

There is a body of literature devoted to the definition of culture, public interest of culture and cultural actors. In BiH, the use of the word *culture* has several levels of meaning within ministry statutes and programme documents. In its narrow sense, culture refers to areas of competence within the ministries that are responsible for culture such as, heritage protection, museums, archives, libraries, publishing, theatres, music, fine arts, film, amateur culture, and show-business activities. In its broader sense, culture also covers arts education, arts and culture-related research, international cultural cooperation, spatial planning, protection of intellectual property, cultural tourism, and areas of so-called 'cross-sector cooperation.'

The law defines *public interest* in the field of culture and thus defines public assistance. For example, the law on culture of CBC⁶ defines the public interest in the field of culture as: 'the creation of conditions for the development of cultural activities, the provision of conditions for the creation, dissemination and access of cultural values, the safeguarding of historic-cultural and natural heritage, the promotion of cultural values in the country and abroad, support to contemporary cultural and art production, support to cultural tourism, arts education and research in culture.' The same law defines cultural activities as: 'creative work, dissemination and safeguarding of cultural values in the field of literature, music, dance, theatre, fine arts, film and video activities, the preservation of cultural and natural heritage, archives, museums, exhibitions and libraries, editorial activities, cinematography, radio, TV and other cultural activities.'⁷ *Cultural bodies* or cultural actors are defined as: 'cultural public institutions, professional cultural and arts associations, associations registered with the aim to perform culture-related activities and freelance artists.' In Appendix 1 you will find an organizational chart detailing the institutional framework in the field of culture in BiH (Čopić, 2009).

⁶ Official Gazette of Central Bosnia Canton, No 13 of 8 December 2006, Art.3

⁷ Official Gazette of Central Bosnia Canton, No 13 of 8 December 2006, Art.6

The layer of government that is closest to the people is likely to be the best-placed to assess and foster grassroots cultural needs. The current constitutions and legislation in BiH devolve a portion of culture-related jurisdiction to local government units. For the RS it is outlined in the Constitution of RS, Art.102 to local government units. For the FBiH it is outlined in the Constitution of the FBiH, Art V, 1.2. to cantons, and these in turn devolve certain powers to local

government units. The Statute of the BD of BiH states that it should regulate its own unique self-government, thus, the comparison between municipalities in the RS, the FBiH, and the BD cannot be made on an equal footing. Nevertheless, within their own right and regardless of other discerning criteria, such as population, GDP per capita, and local budgets, Prijedor and Travnik can be taken as indicative for the RS and the FBiH respectively. The BD should be treated as a separate case. The comparative overview of the cultural responsibilities, demonstrated in Appendix 2, point to this conclusion. Appendix 3 includes an overview of the cultural jurisdiction relevant for the targeted cases. It shows that the BD has almost the same competencies in culture as the RS. However, its current cultural administration is very modest. The Library, the House of Culture⁸, the Museum and the Gallery, although elsewhere organized as separate legal entities and considered to be public institutions, in the BD they are considered to be a part of the public cultural administration. A similar situation with regard to cultural administration is found in Prijedor and Travnik. Appendix 4 provides a comparative review of the cultural administrations in the examined cases. This rather modest cultural administration could be one of the challenges for the development of cultural policies at local level.

⁸ The House of Culture is literal translation of 'dom kulture'. The English corresponding term is arts center although not entirely the same.

2.2 Local development strategies

To some extent local cultural priorities have been explicitly outlined in local development strategies. Some municipalities have used ILDP criteria in the development process.⁹ Nevertheless, the strategies fail to address some important culture-related issues. This may be because of their position as part of a broader development framework, the lower priority cultural issues are afforded in general, the modest extent of cultural administration or for other reasons. Here is a brief overview of our general conclusions:

⁹ MDG-F, Culture for Development, (2010), GAP analysis of administrative data in field of cultural policies in BiH, Draft version, p.22

- Documents have either weak or no culture-relevant situation analysis, e.g., they do not include an analysis of the public, private and civic sector activity in fields relevant for cultural development or an assessment of the cultural needs of the citizens;
- Documents lack specific content pertaining to arts productions, e.g., building infrastructure is a stand-alone construction project, however in the cultural sphere, it could also be classified as a project activity;
- The integrated approach pertaining to cultural (sub) sectors is very weak or non-existent, e.g., in the field of cultural heritage;
- There are no mechanisms outlining cross-sector cooperation, e.g., in the field of cultural tourism, arts education, science, and urban development;
- Documents do not present mechanisms for strengthening the existing partnerships or building new partnerships at regional, state and international level;
- There is a total absence of support to new and innovative arts productions;
- There is an almost total absence of support to creative industries;
- Documents do not mention any explicit measures to improve human resource capacities in the identified area; and,
- No special attention is given to marginalized groups within a cultural perspective.

The comparative chart in Appendix 5 highlights the sections from the targeted cases' development strategies that relate to their cultural priorities and projects. There are numerous similarities between the cases with regard to the content of the strategies. These include: cultural infrastructure, and the explicit support to cultural events with branding potentials for



the territory and their cultural institutions. Importantly, cultural values such as arts production and consumption, cultural identity and symbolism, cultural diversity, cultural preservation and cultural continuity are mentioned and praised, although, it is not entirely clear how this is translated into work or confirmed in financing arrangements. Overall, public intervention in cultural policy seems to be related more to cultural institutions, events or activities, than to a set of clearly positioned legislative and financial goals. These may include all types of creative processes, safeguarding of the cultural heritage, audience development, free-lance artists, cultural industries, marketing and distribution. The lack of clearly set goals is reflected in the financing policies. Funding procedures are further elaborated on in the next section of this paper.

Prijedor and Brčko's strategies outline opportunities for the further development of local cultural strategy papers; however, no such paper has yet been developed. This is shown in Appendices 6 and 7. During a brief interview with a municipal official in Travnik, it was made clear to us that no plans currently exist to develop a local cultural strategy paper.¹⁰ The development strategy monitoring and evaluation tools, and their revision timelines were not the subject of this research and will not be taken into consideration. However, it should be stressed how important it is for governments to know whether their desired objectives have been achieved. This provides valuable feedback to help improve policy performance in the future.

Given the complex nature of the cultural dimension in public services, indicators should not exclusively reflect economic outcomes, such as the number of attendances at art events, visitors to museums, number of artworks sold, the price of cultural goods and services, and the income levels of creative workers. Cultural outcomes should also be considered using a set of quantitative and qualitative indicators. It is likely that qualitative indicators are more appropriate to measure cultural outcomes (Thorsby, 2010).

Policies for Culture

In 2004, the Municipality of Prijedor developed a cultural strategy paper for 2004-2009. It came as a result of the joint working of the entire relevant community. A local civil society organization, 'DON Prijedor', led this effort through the 'Policies for Culture' Programme¹¹. The paper outlines some basic cultural values such as, cultural pluralism, the development of cultural communication, and the political independence of the cultural sector, inter-sector co-operation and joint work. Some of the long-term goals explicitly put citizens at the heart of local culture. Other interesting points included in the strategy are that it attempts to influence the legislature by advocating for the proper functioning of the MA council tasked with cultural issues. Furthermore, it explicitly includes arts education as one of the cultural development pillars, it proposes the creation of a municipal database of civil society associations and the development of regular communication tools with civil society associations and individuals engaged in the field of culture. Although the Strategy was never officially adopted, some of its stated goals made their way in to annual municipal plans and a few of these goals have been realized. Despite its limited implementation, this strategy paper represents a unique combined effort of civil society and public administration, working together to jointly decide on the cultural development of their own community.

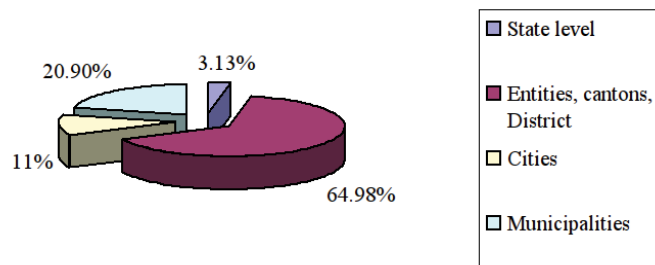
¹⁰ From the interview with the cultural administrator in the Municipality of Travnik, held on 21 December 2012.

¹¹ Policies for Culture (PFC) was developed from 2000 to 2008 as a regional framework programme for South East Europe by the European Cultural Foundation (Amsterdam) and the ECUMEST Association (Bucharest). <http://www.policiesforculture.org/>

2.3 Public financing of cultural activities at local level

Financing of the cultural sector in BiH takes place at several different tiers of government in line with their allocated constitutional powers.

Chart 1. Public funding for culture in 2008



As demonstrated in the chart above, cities and municipalities account for around 32% of the total financial expenditures in culture.¹²

¹² MDG-F, Culture for Development, (2010), GAP analysis of administrative data in the field of cultural policies in BiH, Draft version

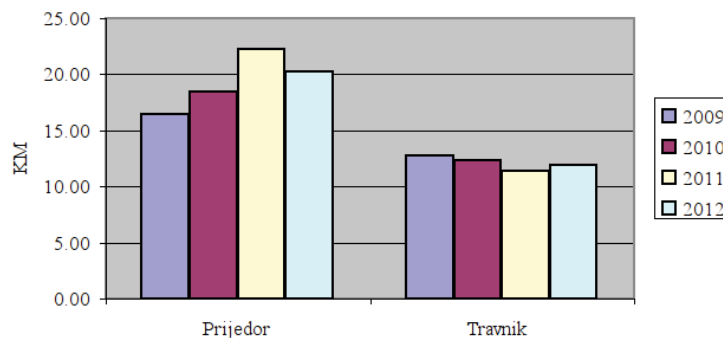
The share of cultural expenditure in the total budget of the targeted cases is demonstrated in the chart below:

Chart 2. Share of cultural expenditure in total budget



More adequate comparison can be made between Prijedor and Travnik as the cultural institutions in the BD are integrated into the public administration.

Chart 3. Cultural funding per capita





The charts above show that a noteworthy proportion of funds are earmarked for culture. The allocation of public funds is one of the selected criteria taken for the purposes of this research to identify implicit cultural policy in the targeted cases. Each case-study finances:

- Public institutions¹³ in their territory, entirely or in part;
- Cultural events; and
- Cultural organizations.

Cultural organizations for the purposes of this paper, if not explicitly stated otherwise, are culture and arts associations and both culture and arts societies predominantly involved in folklore and locally known as '*kulturno-umjetnička društva*' or '*izvorno-folklorne grupe*' (hereinafter KUD).

2.3.1 Ongoing subventions – public institutions and cultural organizations

As mentioned earlier, cultural institutions in the BD are integrated into the public administration. This does not allow for a 'like-for-like' comparison with the other two case studies. As anticipated¹⁴, the majority of funds are spent on salaries with a significantly smaller portion of funding allocated to cover overheads and programme costs. Given the responsibilities in the RS, only the salaries of the employees in the Library and the Museum are covered by the entity budget whereas in Travnik all of the costs are covered. Travnik has four cultural institutions: the Regional Museum Travnik, Cultural Center of the Travnik Municipality, Croatian Cultural Center in Nova Bila and the City Library. In Prijedor there are five cultural institutions: the Civic library 'Cirill and Method' Prijedor, Museum of Kozara 'Prijedor', Theatre 'Prijedor' Prijedor, Galerija 96 Prijedor and the City Cinema¹⁵.

In all of the three reviewed cases, some cultural associations are prioritized over others. The organizations are given grants for their ongoing work and they have an opportunity to participate in per-project funding that is open for manifestations and other cultural projects.

In the BD, the so-called 'national cultural societies', HNK Napredak, SPKD Prosvjeta and BKZ Preporod, are allocated the highest level of funding with each receiving equal amounts. In contrast, KUDs receive significantly smaller grant amounts. The subvention users defined by the BD budget for the year, are allocated the grants upon the adoption of the Programme. There is a similar trend in Travnik. Napredak and Preporod are allocated the highest level of funding with each receiving equal amounts; they are followed by other cultural organizations and KUDs each receiving significantly smaller grant amounts. Prijedor follows a different pattern, having, as they call it, 'traditional cultural manifestations' as the backbone of the Prijedor cultural life.¹⁶ These 'traditional cultural manifestations' receive a relatively higher portion of funding. Nevertheless, in Prijedor KUDs also receive a relatively significant grant through an individual budget item that is formed with the aim to secure their ongoing work.

Below is the breakdown of the civil society organizations that received public subsidies in the three cases studies during 2012:

Local government unit	National cultural societies	KUD	Cultural organizations	Total
BD ¹⁷	3	17	8	28
Prijedor	0	10	2	12
Travnik	2	8	10	20

¹³ It should be noted that while the comparison is difficult to make in financial terms, given that in BD, as mentioned earlier, cultural public institutions are integrated into public administration, this observation is de facto correct.

¹⁴ Čopič V. et al. (2009). Preparatory Action for Drafting (a) Technical Assistance Project(s) in the Field of Culture under IPA Budget, Final Report, p.9

¹⁵ Galerija 96 was proclaimed a public institution in 2007 while the City Cinema was transformed into a public institution in 2009.

¹⁶ From the interview with a representative of the Prijedor cultural administration held on 20 December 2012

¹⁷ This data is based on the information received from the Head of the Sub-department and it is relevant for 2012. It should be noted somewhat different categorization was used by BD administration dividing the associations into: culture, city-based associations, national cultural societies, cultural associations and KUDs, and other cultural societies.

¹⁸ Information on activities of KUDs in 2009, as prepared by the Prijedor public administration, 5 February 2010

¹⁹ From the interview with a representative of the Prijedor cultural administration held on 20 December 2012.

²⁰ From the Letter signed by 10 KUDs and sent to the relevant municipal bodies on 14 September 2011

The cultural administration of Prijedor monitors and reports on the KUDs that they financially support, providing recommendations for each individual KUD, and following up on these recommendations. In 2009¹⁸, these recommendations concerned the re-election of the Managing Board members with the aim to engage people who were committed to cultural amateurism and who were skilled in fundraising, encouraging new membership, giving advice on legislative harmonization related to statutory and other relevant documents, and suggestions on the development of attainable annual programmes. The advice related to the adjustment and modification of KUD's organizational structure and leadership is provided to ensure their continued existence and to justify the support extended to them.¹⁹ The overall climate, the secure budget lines and the provision of organizational advice from the public administration have contributed to the proliferation of KUDs in Prijedor, and consequently, a limitation of the subventions. KUDs are forced to compete with an increasingly large number of peers over the same funds. The more established KUDs that have highly skilled organizational capacities, larger memberships and a greater number of activities, begun to lobby the local authorities in 2011 for a budget increase and to express their opinion that the equal disbursement of funds is not fair or valid.²⁰ The competition between KUDs over limited public subventions brought about this lobbying effort and this campaign helped secure a relative increase in funds for 2012 and 2013. Whether the public administration will address the criteria for grant allocation, or if it chooses to retain its 'upon request' approach, remains to be seen.

The tendency to secure subventions in the form of grants for the ongoing work of cultural associations in these socially and economically fragile times represent a firm, continuous commitment to preserving, if not developing, the cultural life of their communities. However, judging from the number and size of the grants directed towards KUDs and national cultural societies, the public subventions are primarily directed towards the preservation and promotion of ethnic cultural identities. This would not be a bad thing should the per-project criteria allow for the possibility of support to cultural industries and contemporary and unusual ways of expression. This appears not to be the case.

2.3.2 Per-project funding

In line with modern cultural trends and the laws of the market, public calls for proposals are becoming regular practice in BiH. For cultural institutions, this shift towards the project model of working is occurring at a slower pace. However, civic organizations are flexible and skilled enough to seek and obtain funds in this way.

When analyzing the three case studies, several converging observations can be made:

- Public calls for proposals do not explicitly state the sector-related priority areas for action, for the coming year;
- Cultural organizations participate in the public call without any cultural specific criteria and they must compete over the same budget with other non-profit organizations. The exception is the BD;
- Specific criteria, no matter how detailed, cannot match the level of specific knowledge or the assessment that is provided by an expert;
- Public call procedures and timelines are not made public, clearly-determined or respected throughout the process; and,
- Monitoring, reporting and evaluation appear to be the weakest part of the entire process.



Let us take a closer look at the different experiences of public calls. In general, public calls follow these two patterns:

- They are announced before the development of the budget for the following year. This provides time for needs-based planning and for budget items that reflect prioritized programmes and projects;
- They are announced after the adoption of the budget. In this way, funds planned by cultural administration for prioritized programmes and projects are on a separate budget line and are disbursed among awarded applicants.

The basic elements of any public call for proposals are as follows: general and specific criteria or guidelines, selection committees, application and reporting forms, deadlines, monitoring, reporting and evaluation procedures.

In Travnik, the criteria for per-project funding of cultural projects presented by civil society organizations²¹ prescribe general preconditions such as: to be in the interest of the citizens of Travnik, implemented in its territory, reflecting the needs of the community, and within the limits of the requested funds expressed²². The call is issued in the year prior to the next year budget adoption. The applicant is allowed to submit a maximum of two project proposals. When it comes to specific culture-related criteria they encourage 'projects of creative expressions' in the fields of music, theatre, media, folklore, art photography, fine arts, and alike. The Board for Social Affairs of the Travnik Municipal Council selects the winning projects. This Board includes a representative from the civil sector. This is a call targeting all non-profit organizations in Travnik, and it is disbursed across seven fields of action. As the research has shown, the municipal priorities have remained the same for many years, as such, there are no updates to specific fields of public interest²³. The specific cultural criteria lists a wide range of cultural activities, leaving possibilities to broaden the paragraph *ad libitum*, presumably, within the limits of the relevant law on culture defining the field as mentioned earlier in this paper. Some of these deficiencies have also been noted by the cultural public administration. The November 2012 Information²⁴ suggested that it was necessary to develop more adequate *procedures* and *criteria* for the financing of citizen associations with the aim to ensure a more equal distribution of funds²⁵. The first set of suggestions has already been acted upon, with new application and report forms, developed in accordance with LOD methodology, made for use as of 2013.

Similarly, non-profit organizations in Prijedor all compete over the same funding pool.²⁶ The criteria for per-project funding, however, are only generic, for example, proof of registration, a brief description of the organization, projects implemented, project proposal, a certified copy of the balance sheet from the previous year. Specific criteria for the twelve fields of desired action are not mentioned in any way.²⁷

Contrastingly, in the BD there are different practices. Public subventions targeting cultural associations, with the aim to co-finance their projects, are divided into grants and per-project funding. The associations can also apply to another public call targeting projects, manifestations and awards. The criteria concerns sports, culture and tourism, which reflect the competencies of the sub-department. Other departments announce public calls for non-governmental organizations, such as youth, but not for programmes or projects related to sports, culture and tourism. The general criteria is quite detailed: enlisting the Registry Extract from the District

²¹ Public call for financing of projects through budget of the Municipality of Travnik for 2012, No 01-1486/11

²² In 2012, the upper grant limit was 5000, 00 KM.

²³ From the interview held with members of several organizations in the Municipality.

²⁴ Information on culture, sports and information services, November 2012, Department for development, economy and non profit sector, Travnik

²⁵ As above

²⁶ In 2012, this amount was 50000, 00 BAM and it was disbursed amongst 35 citizens' associations. The grants approved ranged from 500, 00 to 3000, 00 KM. In the field of culture, grants were awarded to three KUDs, three national minorities' organizations and two projects in culture. Retrieved from the website <http://www.gradprijedor.com/drustvo/spisak-nevladinih-organizacija-kojima-su-dodijeljena-sredstva-iz-opstinskog-budzeta> on 10 January 2013.

²⁷ Additionally, the cultural budget item titled 'other cultural manifestations' results to be distributed under discretion of the cultural public administration, covering a wide range of small scale actions, in rural communities of the Municipality in particular. From the Overview of the extraordinary requests for financing in field of culture for 2008, 3 January 2009

Court, proving the association has been registered for a minimum of a year prior to applying for funds, financial and program report for the previous year, a copy of the balance sheet and a program and financial plan for the year in course. Specific criteria for cultural organizations lists: membership, number of sections, number of performances at competitions, reviews, exhibitions, results achieved, title of the project, time and place of the project (manifestation) implementation, number of experts and volunteers engaged, value of the project and its effect of the target groups, expected results and the number of beneficiaries. The selection of winning projects is based on the decisions taken by a Commission appointed by the Head of the Department for Economy, Sports and Culture. The awarding criteria further enumerate 19 more articles pertaining to culture only. In summary, if general preconditions are met, the right to be financed is acquired upon request and awarded through a linear allocation of the same amount²⁸ to all associations except from those who have previously been awarded special grants for the year in course, which are as earlier mentioned, national cultural societies and some KUDs. Furthermore, the articles provide numerous explanations of the previously stated criteria as well as indications that project proposals should be in line with the Department program for that year, that proposals should clearly demonstrate the relationship between cost and public benefit, and many others.

²⁸ For 2012, this amount was 3000, 00 BAM. Decision on criteria for distribution of funds from budget items pertaining to grants to individuals and grants to non-profit organizations in 2012, in accordance with public call, in the Department for development, sports and culture, 01.11-0575SL-08/12, 17 May 2012, Brčko

These criteria, when compared with the other two, are highly developed and should provide for an equal distribution of public subsidies for cultural activities. However, when conducting interviews with the two members of the Project Selection Commission and a number of other relevant organizations²⁹, several important issues came up:

²⁹ For the list of all the interviewees, please see Appendix 7.

³⁰ For 2012, public call for sports delivered 900.000,00 BAM, for culture 240.000,00 BAM, and for projects, manifestations and awards 211.000,00 BAM.

- Given the high amount of this budget line³⁰, there is a plethora of citizens' associations (being) registered and numerous project proposals being received;
- The same Commission decides on sports as well as culture, at the same time. As they note, the criteria is not detailed enough to fully inform the commissioners when they are deciding on certain issues outside of their expertise;
- The entire selection process appears to be time-consuming without any remuneration;
- Implementation is not discussed;
- Timelines are often missed and the calls are often announced later on in the year³¹. This influences the project implementation, creating hectic schedules and cuts or delays in activities; and,
- The Associations, fund-recipients, often fail to submit the documentation justifying the relevant expenditures.

³¹ The 2012 public call for the funds to be spent during 2012 was published on 21 May 2012.

The last two remarks are actually reflected in the report on the revision of financial activities of the Department for Development, Sports and Culture for 2011. It states that the Department, in line with the adopted program, should initiate relevant actions in a timely manner so that they can carry out their planned objectives and goals. Furthermore, it should more precisely determine the purpose of the grants, and accordingly, control the expenditure of the allocated funds. It should also harmonize the deadlines for submission of documentation justifying the expenditures in the public call as well as in the contracts, while the associations, fund-recipients, should deliver the relevant documentation on the expenditures within the administratively prescribed deadlines.³²

³² Report on revision of financial activities of the Department for economy, sports and culture for 1.01-31.12.2011., No: 01-02-03-13-186/12, www.revizori-bdbih.ba



2.3.3 Manifestations

Within the scope of this research the objectives and programme content of manifestations are not targeted. Instead, attention was given to the organizational aspects of some manifestations that are of a special significance for the cases studies. What is common to all of the examined cases is that local authorities encourage and support event-based, festival culture, implicitly or even explicitly, by providing special budget lines for this particular purpose. In the case of Prijedor and Brčko their development papers recognize them as opportunities for the strengthening of local identity. Where they differ is the extent of the public administration's involvement and of the autonomy that the cultural institutions are afforded.

The City of Prijedor is the executive organizer of the three traditional cultural manifestations³³: the international choir festival, fine arts colony and literary gatherings. Local cultural organizational and education institutions carry out a number of smaller events, co-funded by the Municipality. The idea for the establishment of a choir review was formed in 2000 when the then existing city choir, within SKUD 'Dr Mladen Stojanović,' was led by an esteemed music professor from Belgrade. The professor suggested strengthening the choir membership and advised its leadership on how to enhance visiting opportunities in the region and abroad, "*by hosting an international festival, simple as that*".³⁴ Festivals and reviews represent an important means for the diffusion of culture, because they provide validation of artistic creation through the review selection of presented programs, and by awards given to the artists (Dragičević-Šešić and Stojković, 2003). Two years after this review the festival came under the direct auspices of the Municipality administration. This decision was based on an analysis conducted by the local cultural administration and the organizational board that considered the increasing interest of the public in choir singing and the needs to improve its organizational structure. In 2006 the local administration put forward the idea to establish the fine arts colony. This was because of their renowned history in the field of fine arts and because of a current generation of fine artists that were born or were working in Prijedor.

Over the following years they have developed and adopted relevant rulebooks, detailing the methodology, timelines, awards, terms of references of the events' organizational boards, and other important organizational elements. The organizational board membership ranges from representatives of relevant cultural and educational institutions, representatives of the RS Ministry of Education and Culture, sponsors and other co-funders. Membership is dependent on the event in question.³⁵ This approach, in which the public administration takes the organizational lead, appears to be satisfactory to both the cultural institutions and the public administration. During the interview for this research, the Head of Section for Social Affairs stated that the Municipality would be keen on letting go of its organizational responsibilities but the cultural institutions and organizations lacked the necessary capacities to do it on their own.³⁶

The BD also takes pride in its traditional manifestations, recognizing them as opportunities to re-affirm and further develop its regional and international identity and it organizes several events including theatrical gatherings and two fine arts colonies.³⁷ The fine arts colonies are co-organized by the relevant cultural organizations and the BD government while the theatrical gatherings are under the direct remit of the BD government, more specifically the Head of the Sub-Department for Tourism, Culture and Sports. This position also fulfills the role of the organizational director and is tasked with the development of the events programme. They report regularly to the organizational board. The director also appoints an art director, a selec-

³³ International choir festival witnessed its 12th edition in 2012, fine arts colony 8th while the literary gatherings at Kozara have been organized since 1963, with the 10-year intermittence from 1991 to 2001.

³⁴ From the interviews with the two of the members of the Initiative Board held in December 2012.

³⁵ Rulebooks are retrieved from the official website of the City of Prijedor on December 21 2012.

³⁶ From the interview held on 20 December 2012.

³⁷ The 29th edition of the theatrical gatherings, 12th edition of the 'SAVA 2012' and 9th of 'Savski cvijet'

³⁸ Official website of the theatrical gatherings <http://www.susreti.co.ba/>

tor, two programme officers, an editor, a PR manager, a designer, and other relevant staff that are required for the adequate organization of an event of such scale. The organizational board confirms all decisions.³⁸

Public institutions and cultural organizations in Travnik appear to enjoy a higher level of organizational and programme autonomy. A manifestation that stands out is the 'Days of Andrić' event. Originally established in the mid-70s, the event took place until 1990. It was re-established after the war but it lacked its former glory. In 2012, the year marking the 120th anniversary of the birth of the Nobel Laureate, an organizational board comprised of representatives from the 'Regional museum of Travnik', HKD Napredak, City Library and theatre HK Travnik Jankovići decided to organize a calendar of events and share organizational responsibility for the entire manifestation. With that aim they developed a project and received funding from various government sources. The initiative was further enriched by an international symposium on the literature and linguistics of Ivo Andrić's works, organized by the Education Faculty of University of Travnik. Following a good reception from local people and tourists for this combined effort of cultural institutions and associations, the organizational board decided to lobby the municipal authorities to plan funds for a similar 2013 manifestation.

By examining the three case studies one can observe that the fairly modest cultural administration takes upon serious organizational responsibilities pertaining to events that are deemed important. The case of Travnik is an exception to this rule. Although the aforementioned situations should be examined on a case-by-case basis, some generalizations can be made. The relative inertia of some cultural institutions can be understood as a rather slow adaptation to large-scale societal and economic transformations and their reliance on public funding as part of the paternalistic attitude of the former state.

Since public institutions started working under the treasury financial regime, they have often complained about their limited 'maneuver room' including options to generate income. However, not all institutions share this opinion. Money is available for programmes, but a lot of responsibility lies with cultural managers and funding is dependent on their skills to develop projects, raise funds, and conduct marketing. Salaries and overheads that are covered by local authorities are a positive contribution. The Director of the Travnik Museum views managerial responsibility positively and she praises the system of public calls as a tool for developing the programmatic activities of the Museum that she runs.

2.4 Current cultural policy issues and debates

During the interviews conducted for the purposes of this paper, not one of the 25 local level interviewees, representatives of public administration included, stated they met in a forum with other cultural actors to discuss cultural issues. Instead, the most commonly used method of communication is individual face-to-face contact. Rarer methods would include written correspondence and project proposal submissions. The exceptions to this rule are the organizational boards of manifestations, where it seems a lot of discussions can occur among the closed boards' membership. The local level interviewees also explained that there was a lack of vertical communication mechanisms and that there was a danger that too many decisions are made unilaterally.



As shown earlier in case of Prijedor and its KUDs, certain networking and lobbying movements do take place with a view to influence decision on potential financing and budget cuts. Currently, a cloud of uncertainty looms over local libraries in the RS due to a pre-draft law on culture that announces the transfer of funding responsibilities to the local level. The funding transfer includes salary and overhead costs. It still remains to be seen whether this law will be adopted in its current form. If so, this will make a huge impact on already feeble local budgets. The same law specifically targets cultural decentralization in the RS; the document, *inter alia*, is following up on the RS cultural strategy by outlining a framework for local level governance. It proposes the development of local level strategies in cities and municipalities as well as public institutions, the establishment of cultural councils, and the reaffirmation of the autonomy of public institutions and other cultural bodies. Judging from the discussion with the RS Ministry Assistant, the entity would not provide any additional assistance in the development of local cultural strategies. It would be under the responsibility of local authorities, as is the case for other local developmental strategies.”³⁹

During 2011 in the BD - where the cultural administration is integrated into the public administration - the three national cultural societies organized a public discussion. The discussion was directed towards the development and the adoption of a cultural strategy, as per the BD Development Strategy. Criticizing the current BD cultural model, they concluded that it was an appropriate time to adopt a law on public institutions and a law on public administration to de-bureaucratize culture, by removing cultural institutions from the BD public administration and thereby allowing the autonomy of cultural institutions. Since then, no steps have been taken towards this aim either by the public administration or by the event organizers, although the same sentiment was expressed again in December 2012.⁴⁰ Judging from the interview held with a BD official, they are aware of the obligations stemming from the Development Strategy and the cultural strategy has been prioritized for 2013. The approach they are keen to follow when developing the cultural strategy is to commission an expert agency from a neighboring country.⁴¹

The Regional Museum in Travnik, alongside its activities pursuing an integrated organizational approach to the Days of Andrić, as mentioned earlier, is preparing a feasibility study for the branding of the Municipality of Travnik. The document is to be submitted for approval to the municipal public administration in the course of the year.

2.5 What about the independent cultural scene?

Although much of the cultural scene in the targeted cases operates alongside the established or dominant system, there are niches that promote new cultural and artistic content and innovative work practices. The term 'independent' should be understood as a means to a specific social function, for example, youth cultural activities or the urban cultural pattern of leisure. They may refer to an understanding of what constitutes 'mainstream' culture and describe a culture that is not 'mainstream' but one that is in opposition to it. An 'alternative' or 'contra' culture (Višnić, E., 2008:10). In the targeted cases it was difficult to access these groups when using normal public administration communication channels. In Prijedor, there are associations that, although publicly visible, have never obtained municipal funding. This is not to say that they have not tried. One example is the Association of Visual Artists TAČ.KA⁴². They have submitted three modest requests through public calls for co-financing of a project ARS

³⁹ From the interview held with the RS Ministry Assistant held on 7 December 2012.

⁴⁰ The interviews included two out of the three organizers and two attending organizations' representatives.

⁴¹ From the interview with the Head of the Sub-department for Tourism, Culture and Sports held on 10 December 2012

⁴² Official website of the association <http://tacka.org/>

KOZARA, conceptual arts-in-nature colony. In 2012 they requested the rationale for the refusal of their submission but have not yet received any feedback. Some other actors, such as the RS Ministry, other entity ministries, and international donors, do not share this view. ARS KOZARA is an international event that has taken place for five years, thus it appears strange that it is not listed in the calendar among other cultural events taking place in the territory of Prijedor.

In Travnik there is the Association AlterArt that has been active for over a decade in a whole variety of fields including cultural production and creativity, education and social interaction. In previous years their projects and activities have been supported by European Cultural Foundation, Balkan Incentive Fund for Culture, Swiss Cultural Programme for Western Balkans, UNDP, and many other organizations.

⁴³ The data retrieved from the website <http://www.seecult.org/node/20487> on 25 December 2012.

In 2007 a concert of the Croatian band, LET 3, was cancelled by the director of the local cultural centre – where AlterArt had their premises - due to 'their vulgarity and indecent behavior.'⁴³ AlterArt's President believed that this was "*the point of no return*" and he stated that "*It was then we realized things were going backwards. Again!*" Regardless of the often 'sluggish' governmental pace in the provision of funding, associations, especially youth groups, are well positioned and often have the necessary skills to explore other avenues for their advancement. "*Going away is also an option.*"⁴⁴

⁴⁴ From the interview with a representative of the Center for creative industries Prijedor, held on 10 January 2013.

3. Policy Options - Moving Away from the Status Quo

Recent policy initiatives such as the MDG-F facilitated development of the state-level Action Plan (2011), the adoption of the 2010-2015 RS cultural strategy, the RS's call for proposals targeting underprivileged local communities and, in particular, the 2012 RS pre-draft law on culture, show a shared understanding of the need for the development of a greater local self-consciousness and a stronger local involvement in cultural development.

However the research has shown us that top-down consultation processes fail to include local communities and cultural actors in a meaningful manner. This leaves them without timely and adequate information or the necessary tools to muddle through the changing environment.

In parallel, local cultural policy is marked by severe shortcomings. The situation is even more concerning when it is considered that the cases of Prijedor and Travnik are indicative of the RS and the FBiH respectively. There is disharmony between local development strategies and the budget planning and implementation process in the field of culture. The gap between explicit policy envisaged in documents and policy identified through the allocation of public funds demonstrate that there are two parallel systems: one declarative and the other factual. There is no correlation between declared goals and the actual distribution and allocation of public funds. Instead the old pattern of funding perpetuates with local authorities paying for the salaries and overhead expenses in traditional cultural institutions and an atomized system of small grants without any common denominator or consistent policy underpinning their distribution.

Although integrated into their development strategies, culture remains to be seen simply as creative arts or the preservation of cultural identities whereas developmental possibilities are under-explored and they are not put into practice. Some of the principles embedded in the lo-



cal strategic documents continue to merely reflect globalizing trends and conventions that BiH, as a state, has already adhered to. This is surprising, given that business entities engaged in cultural activities account for 6.96% of the total GDP of Republika Srpska in 2010.⁴⁵

⁴⁵ Republika Srpska Institute of Statistics, (2012), Survey results: *Cultural industries in Republika Srpska*

Furthermore, there is a trend to view cultural diversity predominantly as a summation of ethnic cultural identities and assuming either one of the three constituent peoples' cultural heritage or those of the national minorities'. The 'other' and the 'diverse', reflected in innovative, creative, and often unusual ways of expression, seem to be of little concern to local cultural governance. This creates a high level of discontent, particularly amongst young people and is contributing to a cultural 'brain-drain' towards larger cities, so-called 'cultural centers', both in BiH and abroad. This is also true for cultural workers that are engaged in other but conventional public institutions and KUDs. Similarly the direct management of cultural manifestations by public administrations, no matter how efficient, takes place at the expense of the autonomy of cultural institutions that are legitimate pillars of local cultural life. At the same time, it drains energy out of local administrations distracting them from their primary role in strategic planning, coordination and monitoring and evaluation processes.

Participatory development of cultural strategies at the local level would provide for a more focused, efficient, inclusive and just distribution of the existing public funds. This would reflect in clear-cut and jointly agreed objectives. Local authorities could move away from the direct management and provision of *inputs* towards providing guidance, coordination, evaluation and monitoring that would ensure greater efficiency and efficacy of *outputs* from disbursed funds. This would also lead to a greater level of satisfaction for all cultural actors and the public in general. Cultural institutions would uphold their autonomy and more vigorously play an active part in organizational aspects of local cultural life. At the same time creative economies, cultural industries and innovative ways of expression would be better supported thus enriching local communities both culturally and economically.

A greater transfer of responsibilities in the field of culture to local communities would require genuine fiscal decentralization and it would require a whole variety of consultations, cross-sector interventions and legislative amendments. Most importantly such a change requires the political will for change. At this current time there is no political will for change and therefore this might be considered as a long-term goal

The suggested recommendations to reform local cultural governance are presented in the next section. These recommendations are formed considering the cultural responsibilities of different government tiers in BiH. However, the analysis of local cultural policy needs to be discussed as part of a wider public debate. (McGuigan, 2004).

Agenda 21 for Culture provides an opportunity for every city to create a long-term vision of culture as a basic pillar in its development. It suggests four specific tools: local cultural strategy, charter of cultural rights and responsibilities, culture council and cultural impact assessment (United Cities and Local Governments, 2004 and 2009).

4. Recommendations

Recommendations to cantonal, entity and state-level authorities

- a) Cultural strategies and related action plans (where missing) should be developed, paying due respect to the cultural development of local communities;
- b) Ongoing and sustainable mechanisms for the professional development of cultural administrations should be ensured. This field requires further research and consultation;
- c) Special call for proposals targeting cultural development of local, in particular, underprivileged communities should be introduced. These cultural decentralization efforts should be based on assessed needs and should be in line with local priorities, possibly with the aim to spur local cultural production.

Recommendations to local authorities

- a) A local cultural strategy, which is a document that describes the cultural priorities of the municipality/city. It should include an implementation timetable and follow-up procedures. Evaluation indicators and monitoring procedures should also be developed. The document should strive to uphold modern cultural trends, reflected by the needs and requirements of the territory. In such a cultural policy-making process, all cultural actors in a territory along with the citizenry and the public administration should be engaged. In this way, the document establishes mutual responsibilities between the stakeholders, ensuring a more effective process. The strategy should be one of the key components of the development strategy and it should be integrated with other relevant strategies within an integrated local development process. Once adopted they should be open to continuous progress assessment and periodical revision so that it can respond to persistent issues and so that it can anticipate and reflect new needs.
- b) A culture council, an arm's length public body that addresses the most relevant cultural issues of a city, should be established. Such a council should reflect the diversity of cultural actors. Its role could either be as a consultative group or it could also include the capacity to undertake executive decisions.
- c) Existing call for proposal documents and procedures should be amended to address the local cultural priorities in a more adequate, transparent, timely and results-oriented manner. The call documents should lay down all of the general and specific criteria successful proposals have to meet to qualify for funding. A mechanism of specific quotas for cultural projects should be considered. Partnership projects should be prioritized. Assessment grid and scoring mechanisms should be made public. Monitoring and reporting procedures should also be improved.
- d) Avenues for public-private partnerships in the field of cultural cooperation should be explored. This is particularly important for work pertaining to the preservation of cultural heritage or delivering traditional manifestations.
- e) *Ad hoc* and sporadic mechanisms of communication with cultural organizations, in particular citizens' associations, should be replaced with systemic and institutionalized ones, with the aim to capitalize on their knowledge, skills, experience and expertise towards improving the sustainability and effectiveness of cultural projects and programmes.

Cultural institutions should build **intrapreneurship** and they should seek a stronger level of autonomy in designing and conducting projects. They should more actively raise funds from



a variety of sources available. Furthermore they should assess their own needs and establish their own priorities when developing their strategies.

International donors active in the field of cultural development should consider extending their technical and financial assistance to pilot projects supporting local cultural development. These projects could range from the provision of training around the development of local cultural strategies and the facilitation of the development processes to study visits and the exchange of good practice examples. Interventions should take into consideration the current cultural jurisdiction and the sustainability of their actions.

Concluding Remarks

Local cultural governance does not escape the overall quandaries of the public policy making processes in BiH. Neglected by the higher tiers of government and overlooked by the international donor community, local cultural administrations are lagging behind global cultural trends and are unable to respond to the changing cultural scenery. Any effort to improve local cultural governance should begin with an in-depth analysis of the local particularities, networks and capacities of cultural actors, the current division of responsibility and an assessment of the resources that are available. This process should lead towards the creation of aware, skilled and future-oriented local communities. Only then will cities and towns in BiH be well positioned to translate the global objectives of cultural development into local interpretation and action.

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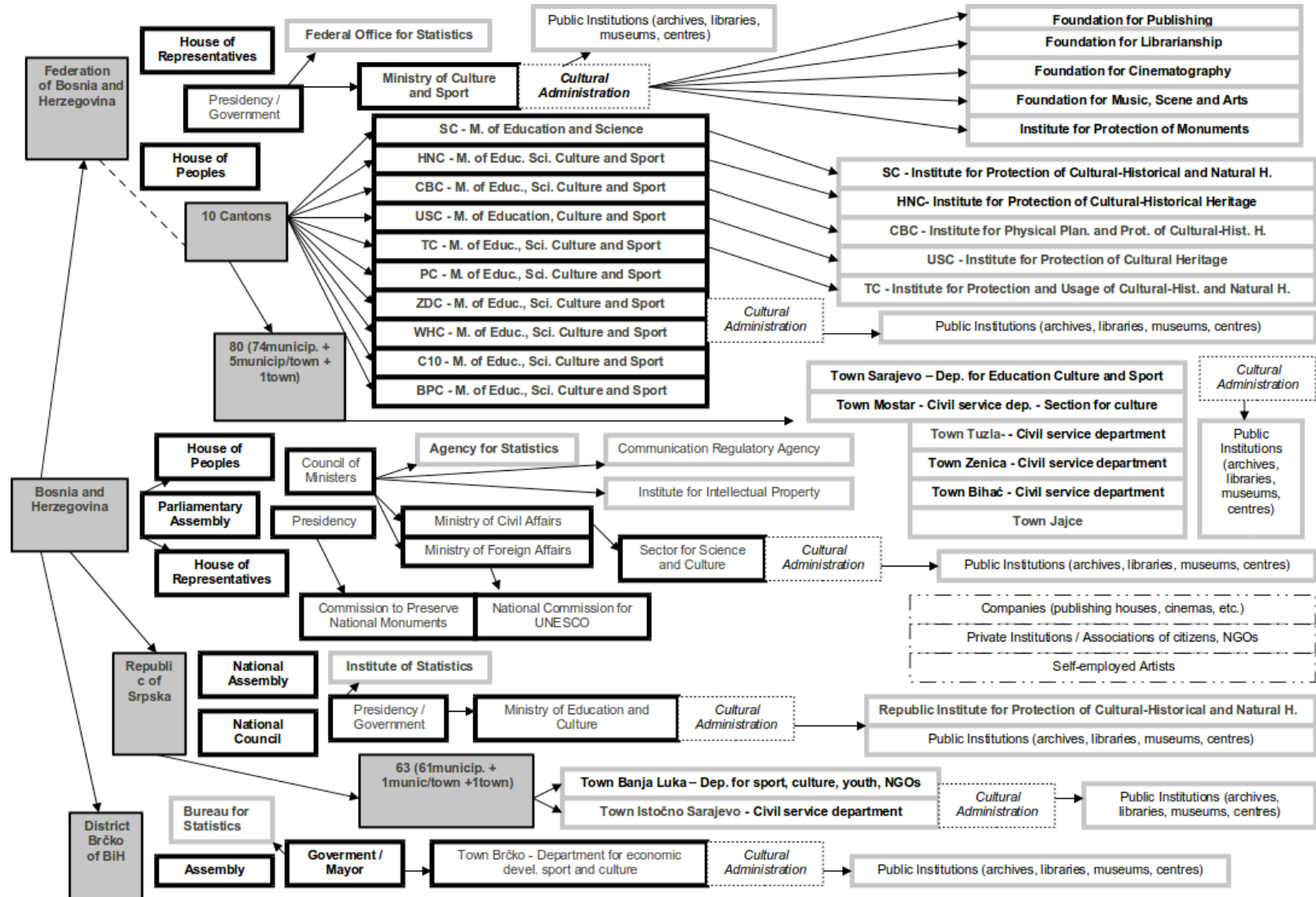


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Appendix 1 – Organizational chart





Appendix 2 – Comparative overview of cultural responsibilities in the targeted cases

Administrative Unit	Statutory jurisdiction	Terms of references for the section tasked with culture
Brčko	<p>Cultural jurisdiction of public government is entirely in the hands of the BD</p> <p>Decisions on draft laws and law amendments in field of (...) culture</p>	<p>All affairs pertaining to theatres, galleries, cultural associations, manifestations and the library, as well as other duties regulated by law, such as:</p> <p>Development of normative acts in the field of culture; Continuous monitoring of status in the field of culture and suggesting improvement measures; Providing for cultural centers (City Library, Art Gallery, the House of Culture⁴⁶); Development and implementation of criteria for the allocation of financial assistance to cultural societies; Provision of material-technical and spatial conditions necessary for the functioning of all cultural societies of the District; Organization of cultural manifestations of international, state, regional and local importance; Facilitation of the professional development of cultural workers; Editorial activities; Assistance to individuals; Facilitation of space and equipment in cooperation with the Office for Public Property Management.</p>

⁴⁶ The House of Culture is literal translation of 'dom kulture'. The English corresponding term would be Arts Center although not entirely the same.

Administrative Unit	Statutory jurisdiction	Terms of references for the section tasked with culture
Prijedor	<p>In the field of regulatory and administrative tasks – adopts development programs, adopts development strategies</p> <p>In the field of service provision – performs functions in the field of culture</p>	<p>Administrative and other expert affairs in the field of culture;</p> <p>Provides legal assistance and cooperate with non-governmental sector;</p> <p>Implements plans and programmes adopted by the Municipal Assembly, relevant to their strategies;</p> <p>Suggesting improvement measures.</p>
Travnik	<p>Provides for and develops economic, social, cultural and other conditions for people to live and work in the municipal territory and satisfy their material and common needs, in accordance with the law.</p> <p>Provides for the needs of the local population in field of (...) culture.</p>	<p>Implementation of regulations in the field of culture;</p> <p>Regulatory oversight of public institutions;</p> <p>Registry of cultural institutions and associations.</p>



Appendix 3 – Comparative review of cultural administration in the examined cases⁴⁷

Administrative Unit	Department	Section	No of employees in charge of culture expressed in full time equivalents
Brčko	Department for economic development, sports and culture	Sub-department for tourism, culture and sports	3.35
Prijedor	Department for social affairs	Section for sports, culture, youth and family	0.90
Travnik	Department for development, economy and non-profit sector (culture, sports and education)		0.20

⁴⁷ MDG-F, Culture for Development, (2010), Annex 3, Inventory of administrative data in the field of cultural policies in BiH, Draft version

Appendix 4 – Culture in the development strategy of the Brčko District of BiH

Vision	Strategic Objectives – Operative Goals	Projects	Year
	<p>Strategic Objective S2 – Social Development; Operative Goal 4: Support to general and local cultural values and preferences, to be achieved through four projects:</p>	<p>Development of cultural policy; Development and encouragement of cultural uniqueness of the BD, local communities, city boroughs; Support to unique programmes defining the uniqueness of the BD cultural identity at international level; Improvement of cultural infrastructure.</p>	<p>2008-17</p>
<p>Additional notes</p>	<p>Culture is still dominated by overwhelming ethnic signifiers, considering it to be one of the most efficient instruments to understand the other and the diverse, it should be given a particular social double mission; to be an instrument of full ethnic and cultural identification and, at the same time, a space for interaction and understanding of diversities and an appraisal of a free society. Cultural diversity of the BD is deemed as a particular value and resource. Public spaces, branding and safeguarding of the buildings and sites of historical importance are part of the S4 Urban Development</p>		



Appendix 5 – Culture in the development strategy of the Municipality of Prijedor

Vision	Strategic Objectives – Operative Goals	Projects	Year
<p>Vision of sustainable development based <i>inter alia</i> on a cultural vision – preservation of cultural diversity and identities and strengthened overall social cohesion</p>	<p>Strategic Goal 4, Operative goal 5, Development and improvement of culture by strengthening the common European cultural space, supporting the European film industry, encouraging cooperation in the field of movie production and distribution. This is to be achieved through six projects:</p>	<p>Construction of the City Library, with a multimedia center; Reconstruction and modernization of the city cinema; Improvement of the Museum courtyard by constructing a small-size lapidarium; Adaptation and reconstruction works on the Theatre building; Adaptation works on the SKUD “Dr Mladen Stojanovic’ building; Public assistance to cultural manifestations.</p>	<p>2008-13</p>
<p>Additional notes</p>	<p>Noted tourism based on historic-cultural heritage; Public institutions as primary pillars of all cultural content and manifestations; noted the need for refurbishment, adaptation works, and construction; Value taken into consideration during the formulation of strategic goals – respect for cultural diversity; The Department for Social Affairs is tasked with the development and implementation of the projects, development of indicators, monitoring, evaluation; reporting, preparing update information for the Strategy reviews, promoting projects to potential donors. Civil society organizations are asked to assist with their expert opinions during the project development, implementation and evaluation, and to take part in the co-financing of the related projects, presumably, through fundraising, although this is not made clear; Youth Culture and Education Center listed as one of the projects under Operative Goal 7, related to youth.</p>		

Appendix 6 – Culture in the development strategy of the Municipality of Travnik

Vision	Strategic Objectives – Operative Goals	Projects	Year
Travnik, inter alia, as cultural center	Goal 4, developed social activities, under priority 2 mentions, 'Improvement of the role of cultural institutions in society', to be achieved through six projects, by:	<p>Providing adequate infrastructure and human resources for the regular work of public institutions;</p> <p>Enriching cultural life in Travnik through cooperation with civil sector and the development of yearly programmes of cultural events;</p> <p>Safeguarding cultural heritage through the development of a registry of historic-cultural heritage and the relevant safeguard measures;</p> <p>Training public institutions' staff in fundraising;</p> <p>Ensuring access to cultural programmes and content equally at all municipal territory; and</p> <p>Promotion.</p>	2011-2015
Additional notes	<p>Presented Travnik through history;</p> <p>Mentioned cultural tourism, historic-cultural site the Travnik Fortress – the Old Town, with an overview of visitors;</p> <p>Material historic-cultural heritage as a solid base for the development of tourism; with a proper approach to be considered the development resource: expert revalorization and safeguard measures, ongoing maintenance</p> <p>Mentioned sites and buildings ranging from the Old Stone Age to the 1992-1995 conflict, based on the 2008-2010 data base developed by the Travnik Commission tasked with registering of material heritage;</p> <p>Mentioned 16 cultural monuments declared 'national' by the Commission for Protection of National Monuments of BiH, with others on the waiting list;</p> <p>A great number of cultural properties without legal safeguard –an adoption of relevant regulations pertaining to protection of monuments of local importance at municipal or cantonal level;</p> <p>An overview of conditions of the buildings and monuments;</p> <p>Culture section combined with sports;</p> <p>Enlisted public institutions, their resources and yearly activities, no constraints mentioned here;</p> <p>Mentioned civil society organizations and the funds available for their support; major constraint: lack of facilities for their proper functioning;</p> <p>Within the overall SWOT analysis, among Strengths: rich and diverse historic-cultural heritage, remarkable cooperation with Leipzig, satisfying development level of cultural public institutions, among Weaknesses: lack of strategies, low ICT usage, lack of cooperation between development institutions; lack of clearly defined responsibility of higher level of government toward local community, lack of cooperation between education and cultural institutions; among Opportunities: Cultural infrastructure, Renewal and safeguard of historic-cultural heritage, development of project development and consultancy services, developed NGO sector, strengthening of partnerships between education and cultural institutions, and among Threats: passivity in work of NGO sector, weak absorption of available EU funds, disputable property relations, municipal powers as local government unit, brain-drain;</p> <p>Cultural heritage is also part of Goal 5, Shaped public spaces and protected environment, with projects overlapping.</p>		



Appendix 7 – List of interviewees

Irena Soldat-Vujanović, Minister Assistant, RS Ministry of Education and Culture
 Jakov Amidžić, Head of the Sub-Department for Tourism, Culture and Sports, BD
 Ćazim Suljević, BKZ Preporod, BD
 Branislav Ribar, SPKD Prosvjeta, BD
 Petar Vasić, Association 'Baštinar', BD
 Damir Radenković, Association VERMONT, BD
 Gordana Varcaković, Association SVITAC, BD
 Slavko Medunić, Association ULJUB, BD
 Dušanka Pantelić, Administration, BD
 Slavica Batić-Delić, Ministry of Education, Science, Culture and Sports of CBC
 Darko Saračević, Association Alter Art, Travnik
 Emir Maličević, Director of the Cultural Centre, Travnik
 Ilijana Budimir-Trupina, Secretary of the Croation Cultural Centre, Travnik
 Fatima Maslić, Director of Regional Museum of Travnik, Travnik
 Elma Pružan, Department for Development, Economy and Non-Profit Sector, Travnik
 Mirko Glamočanin, Head of the Section for Social Affairs of the Municipality of Prijedor
 Predrag Marjanović, Expert Advisor to the Head of the Section for Social Affairs of the Municipality of Prijedor
 Zoran Baroš, Director of the Prijedor Theatre, Prijedor
 Igor Motl, Association of RS classical guitar players, music teacher, Prijedor
 Gojko Rađenović, Director of Music School Prijedor, Prijedor
 Nebojša Aleksić, Secretary of SKUD "Dr Mladen Stojanović"
 Darko Cvijetić, Actor of the Prijedor Theatre, writer, Prijedor
 Dejan Dejanović, Centre for Creative Industries, Prijedor
 Slađana Miljević, Local Democracy Agency, Prijedor
 Sudba Bubi Musić, Secretary of the Association of War Detainees, Prijedor
 Igor Sovilj, Association Tač.ka, Prijedor
 Aida Čengiđ, cultural researcher, Sarajevo
 Renata Radeka, UNDP, MDG-F, Sarajevo



Snježana Đuričić provides consulting services to not for profit and public sector organizations, in particular in the field of project development and strategic planning. Prior to obtaining her Master in Didactics and Promotion of Italian language and culture from Ca' Foscari, Venice in 2010, she worked at the OSCEMBiH Education Department in the capacity of Civic Involvement Advisor. As an educationalist, she truly believes that schools and local community settings play an immense role not only in the upbringing and education of youth but in the participation in society as well.



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