



# Cultural Mobility in Bosnia and Herzegovina

## “...mobility is not always an explicit objective, but is often an implicit outcome or a means to an end.”

European Institute for Comparative Cultural Research, Mobility matters

Emina Ćosić

### Contents

<b>Introduction</b>	<b>2</b>
<b>1. EU Policy framework on culture and mobility</b>	<b>3</b>
1.1. European Union's cultural framework	3
1.2. Mobility in the EU's policy framework	4
<b>2. Bosnia and Herzegovina's administrative policy framework</b>	<b>6</b>
2.1. BiH's administrative framework	6
2.2. Strategies regulating cultural policy	7
2.3. Funding practices of culture	8
<b>3. Mobility and cooperation in Cultural Affairs in BiH</b>	<b>10</b>
3.1. Mobility in cultural affairs for CSOs	10
3.2. Cooperation	12
<b>4. Financial challenges for mobility in the CSO experience</b>	<b>13</b>
4.1. Weak transparency and criteria for distribution government grants to CSOs	14
<b>5. Conclusion</b>	<b>16</b>
<b>6. Policy options</b>	<b>16</b>
<b>7. The way forward</b>	<b>17</b>

### Summary

This study was conducted within the Policy Development Fellowship Program 2012/13, funded by the Open Society Fund of Bosnia and Herzegovina (BiH).

The study explores the active policies for mobility in cultural affairs for exchange of cultural products and contents across BiH. It provides a short review of the EU policy framework for Culture and specifically the mobility outlining the need for BiH alignment with the major EU policy objectives. It further looks at the budgets for culture and their distribution structurally and territorially, as well as feeds the findings with the experiences from the organizations that obtained those public funding for their projects. The study shows that the current policy framework for culture, and distribution of funding to the CSO sector, inadequately address cultural cooperation and exchange. The BiH framework omits the most important factor – that is mobility as a precondition for substantial cooperation locally, regionally and internationally. Furthermore it shows that the CSO sector is underutilized its role for cultural exchange and mobility. It concludes with the recommendations for mainstreaming mobility in cultural affairs on all levels of governance and provides a model of how it may be achieved.

## Introduction

Culture is viewed as one of the most important sectors for internal cohesion of any society. Be it on the national or supranational level, cultural exchange through the mobility of people and cultural activities has proven to increase the level of tolerance for diversity, cooperation. In the case of Bosnia and Herzegovina (BiH), the role of culture is viewed more and more as an aid for dialogue and greater cohesion in the post-war, ethnically divided society. This task remains a challenging one due to the fragmented state apparatus and cultural policies. Bosnia and Herzegovina is still in the process of reviving the level of multiculturalism and multi-ethnic cooperation to the pre-war state.

Exchange and cooperation are linked to intensive mobility of artists, professionals in the field of culture and cultural products. The degree to which public funding for culture in BiH really supports multicultural dialogue through mobility is difficult to establish considering that this sector lacks statistical data, clear criteria and measurable objectives for monitoring such activities. Some insight might be provided through public expenditures that finance the non-for-profit organizations active in the field of culture. In particular, the NGO sector is widely active.

These efforts can be strengthened by domestic and international actors in BiH, with the focus on mobility and exchange of cultural-practitioners and their products within BiH. This still remains weak, but has been identified as one of the objectives of the Strategy for Cultural Policy of BiH. The exchange of artistic products and cooperation are more likely to appear in exhibitions outside the borders of BiH than across entity borders<sup>1</sup>. Yet intercultural exchange “has the potential to promote wider tolerance, acceptance and understanding, and to provide economic opportunities that in themselves deliver development<sup>2</sup>” is an argument proposed by development agencies. Hope for creating greater cohesion in the society is seen through the activities of the civil society sector, in particular those organisations that are active in the field of culture (including all its diverse fields). Greater cohesion within the country and intercultural/inter-ethnic dialogue and tolerance are necessary preconditions before any significant changes in the sphere of culture can be expected. Mobility of human resources, in particular artist and cultural professionals, has been deployed as the most effective policy tool towards achieving multiculturalism and cooperation.

The question of mobility within BiH has not been sufficiently addressed in political and public discourse, and even less in regards to internal market opportunities of cultural exchange. Needless to say, BiH in its prospects towards European integration must enable the mobility of goods and persons both internally and externally. Mobility is the most important principle all EU policies, with particular attention placed on instruments aiming to create common European Cultural Area. Considering this orientation, BiH in order to become a competent and competitive future partner of the EU will have to significantly uphold this principle for all sectors, including the mobility of cultural products and professionals.

The objective of this paper is to raise a debate about mobility in the field of cultural activities within and outside of BiH, and to provide some insight into the state of government actions towards this end. Finally it aims to provide recommendations and interventions in the current policy framework to kick start significant improvements to cultural mobility, which can aid in developing societal cohesion and cooperation. If properly utilized, cultural CSOs can have a decisive role in all the current and future development of culture-related activities and inter-entity cooperation.

<sup>1</sup> Vijeće Ministara Bosne i Hercegovine - Ministarstvo civilnih poslova. “Strategija Kulturne Politike u BiH”, Sarajevo, Juli 2008.

<sup>2</sup> MDG- Achievement Fund, UNDP, UNESCO, UNICEF. “Improving Cultural Understanding in Bosnia and Hercegovina Project - MDGF”, Sarajevo 2008. available at: >> <http://www.mdgfund.org/sites/default/files/Bosnia%20-%20Culture%20-%202010%201st%20Semester%20-%20JP%20Fact%20sheet.pdf> <<



In the following pages, we will look at the role of mobility in the EU cultural policy. Before this, we illustrate the current administrative framework of BiH and the challenges of its cultural policies. The last chapters will look at the mobility-targeted policy in BiH and public funding, specifically for the NGOs working in the field of culture.

## 1. EU Policy framework on culture and mobility

Formulation of any policy in Bosnia and Herzegovina (BiH) should not disregard its harmonisation to the best possible extent with the EU's strategic orientation. This is for two reasons: (1) because it will more often than not be in line with legislation that must be adopted in order to become a member state, and (2) for better utilisation of the available EU resources for BiH. On this path, Bosnia has to harmonize its legislation to the *acqui communautaire*, while seeking the most efficient and effective policy for its own interest and the internal management of the country. The BiH strategic objective for membership in the EU should not dismiss the need for harmonisation in the field of cultural policy, particularly considering that the EU can offer significant support and has already opened its doors to BiH via numerous instruments for the development of cultural activities (such as Culture 2007).

The following chapter illustrates how the EU's cultural policy developed, the EU's current policies, objectives and instruments. Against this backdrop, the BiH policy framework and current practices will be examined, taking into consideration some of the major challenges pertaining to cultural policy as well as the gaps that need to be closed for domestic development and EU integration objectives.

### 1.1. European Union's cultural framework

As early as 1987, the Commission of the European Communities (CEC) has recognised that culture is a medium that fosters the creation of monetary and market integration in Europe. It devised a four year framework for cultural action between 1988 and 1992. In 1992, the Maastricht Treaty on European Union formally provided the EU with the role of subsidiary supporter of cultural actions with a European dimension. This in fact meant that the EU could subsidise the projects of member states and regions to foster cultural exchange and cooperation without having explicit authority over cultural policy.

Over time the EU's economic development and market integration made it a necessity to provide more substantial support in the field of cultural cooperation, cultural diversity and as of recently creative industries of the EU. The reason for this is that culture was directly linked to economic benefits. This direction has remained to date, which is evident from the 2012 EC Communication, "Promoting cultural and creative sectors for growth and jobs in the EU."<sup>3</sup>

A high degree of cultural cooperation among the EU member states has been established by efforts on the supranational level. Furthermore, over the years the strategies deployed by the EU were to mainstream culture into other policy sectors, such as education, economic and market unity, support to structural development. *This has deployed its main operational principle and premise upon which the EU was established – Freedom of movement of goods and persons.* For cultural action this has meant:

- Supporting or supplementing national level activities

<sup>3</sup> Communication from the European Commission to the European Parliament, Council, the European Economic and Social Committee and the Committee of the Regions. *Promoting cultural and creative sectors for the growth and jobs in the EU.* COM(2012)537. Brussels 2012.

- Supporting structural activities
- Including the 'culture community' in the democratic processes of shaping EU policy,
- **Supporting multi-country joint projects,**
- **Supporting mobility schemes for persons and artistic products**

The European Union's approach to the development of cultural policy was reached through wide democratic citizenship participation in policy design. The architects of the EU policy were: sub and supranational groups, NGOs, individuals and national institutions, this in turn created a move towards the creation of a European Culture Area. This policy approach has been enabled in light of criticism towards the 'democratic deficit' and through structural funds by tying culture to economic development.<sup>4</sup> The EU was to supplement member state actions, and primarily work towards information exchange, mobility and multiple state projects to encourage European-wide cooperation in the field of culture.<sup>5</sup>

<sup>4</sup> Barnett, Clive. *Culture, Policy, and Subsidiarity in the European Union: From symbolic identity to the governmentalisation of culture*. *Political Geography*, 20(4). Pp. 405-426. 2001,

<sup>5</sup> Ibid.

The Maastricht Treaty for the first time establishes the need for the EU to devise cultural frameworks and provides guidelines for the EU to work on intercultural dialogue, exchange of knowledge on cultural and historic values of European societies, protection of cultural heritage, incentives for non-commercial cultural exchange as well as artistic and literary exchange. Since 2000, the EU designated the financial instrument Culture 2000. This was primarily to provide support, within the limits of subsidiary, for economic development through cultural activities aiming to provide new employment opportunities.

In fact by mainstreaming culture and mobility into other policy areas over which the EU has authority, the EU has not only protected diversity but also managed to establish that cultural development is good for economic development and continued supporting the thriving of culture for employment and skills development. This is primarily achieved, and continues today through the use of diverse EU instruments for the development of culture, the economy, education, taxation, as well areas where direct EU regulation harmonisation is required, such as intellectual property rights, audio visual regulation, etc.

The following generation instrument, Culture 2007-2013, primarily supports cultural activities, cultural bodies and policy analysis, and data dissemination. All of the actions have the common thread of mobility and cooperation across the borders of the member states and beyond them.

Besides this specific instrument (Culture 2007-2013), the principles of cooperation, exchange and mobility have been mainstreamed through other means, including the Community Programmes for Youth, Education, Media, Research, Enterprise, Employment, Citizenship etc., all of which were inclusive of activities pertaining to the field of culture through cooperation and mobility.<sup>6</sup> The upcoming multi-annual Europe 2020 budget continues with that agenda. "Creative Europe, a new framework programme for cultural and creative sectors, is bringing together the current Culture, MEDIA and Erasmus Mundus programmes under a common framework and creates an entirely new financial facility for culture in Europe."<sup>7</sup>

<sup>6</sup> Examples of cultural projects that have been supported through different EU instruments are provided on the official EU Web, for more details see: [http://ec.europa.eu/culture/eu-funding/doc2886\\_en.htm](http://ec.europa.eu/culture/eu-funding/doc2886_en.htm)

<sup>7</sup> European Commission. *Creative Europe - A new framework programme for the cultural and creative sectors (2014-2020)*, COM(2011) 786/2.

## 1.2. Mobility in the EU's policy framework

The Lisbon Treaty establishes the most important principles upon which the EU is to thrive. One of these principles is the freedom of mobility, which has been seriously taken by the EU and introduced in most of its programmes, in particular aiming to contribute to the EU's knowledge society, via cultural and academic exchange.



This second work plan, adopted under the European Agenda for Culture, sets out national and EU level activities to be carried out in the field of culture during the period 2011-14. These activities focus on six priority areas: cultural diversity and intercultural dialogue, cultural and creative industries, skills and mobility, cultural heritage, culture in external relations, and culture statistics.

*The work plan places skills and mobility amongst its top priorities (priority area C):*

**It is expected that the EU level framework** identify barriers to mobility support programmes, a working group will screen and assess these programmes and aim at setting out good practices for overcoming the barriers. It will also identify types of successful creative partnerships as a basis for a policy handbook to promote such partnerships. In addition, the working group will draw up a good practice manual for all phases of artists' residencies.

The Commission will examine the possibility of creating EU-level culture sector councils to support the identification and development of the skills needed in the sector. To promote media literacy, it will undertake a study on assessing levels in EU countries. **The Commission will also make proposals for information and advice service content and standards for mobility.** Furthermore, it will develop a good practice manual for national authorities on administrative practices relating to artists' mobility.<sup>8</sup>

Mobility Matters is an EU-wide study, which sought to explore the importance of mobility towards the economic benefits of cultural cooperation and mobility of those participating in cultural activities. The study found that "mobility continues to be an important component of international and regional cultural cooperation agreements, be they multilateral or bilateral. In this context, activities involving mobility are often seen as tools to promote the image of a country abroad and to export culture. Traditional bilateral agreements, where they exist, are seen as outdated and out of step with the changing, but definitely more international practices of artists and cultural professionals. The study suggests that more opportunities are needed for practitioners to develop their own research and exploration ambitions that are not tied to meeting diplomacy or other political and economic agendas."<sup>9</sup>

Furthermore, the EU is tailoring its mobility schemes to give more focus to the mobility of those individuals active in the cultural sector. The new Creative Europe instrument intends to achieve the following objectives by 2020:

- 300 000 artists and cultural professionals would receive funding for their work in order to reach new audiences beyond their home countries;
- More than 5 500 books and other literary works would receive support for translation, allowing readers to enjoy them in their mother tongue;
- Thousands of cultural organisations and professionals would benefit from training to gain new skills and to strengthen their capacity to work internationally;
- At least 100 million people would be reached through projects financed by the programme.<sup>10</sup>

This new framework will certainly contribute to a more independent and uncensored approach to culture. What is particularly significant is that the benchmarks are clearly established, as well as the outcomes and outreach of the programme.

<sup>8</sup> Official Journal of the European Union. Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on the Work Plan for Culture 2011-2014 (2010/C 325/01), available at: >> <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:42010Y1202%2801%29:EN:NOT<<>

<sup>9</sup> European Institute for Comparative Cultural Research gGmbH *Mobility matters / Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals in Europe*. 2008. available at: >> [http://ec.europa.eu/culture/key-documents/doc/ericarts/executive\\_summary\\_en.pdf](http://ec.europa.eu/culture/key-documents/doc/ericarts/executive_summary_en.pdf). 3<<

<sup>10</sup> For more details see European Commission-Culture web available at: >> [http://ec.europa.eu/culture/news/creative-europe\\_en.htm](http://ec.europa.eu/culture/news/creative-europe_en.htm)<<

This financial instrument is a very significant source for BiH. The Ministry for Civil Affairs has invested significant efforts to enable access to these funds for Bosnia and Herzegovina over the years. Currently BiH is a member of Culture 2007-2013 and Media, and can apply for funds from these instruments. It is furthermore expected that membership in current EU programmes will carry over to the new Creative Europe instrument. For Bosnia to be able to successfully take advantage of these instruments it would have to immediately start aligning its cultural policy in alignment with the above illustrated objectives.

## 2. Bosnia and Herzegovina's administrative policy framework

BiH is highly decentralized; however the management of cultural policy is claimed to be extremely centralized at the Entity/Cantonal level. One of the earliest reports on Culture in BiH by Landry describes: "Each canton takes a fiefdom or barony which will not take on broader regional or national responsibilities [... failing to see] that having influence over a more powerful larger patch is better than having a lot of power in a smaller patch that has no influence."<sup>11</sup>

<sup>11</sup> Landry, Charles. *Cultural Policy in Bosnia Herzegovina: Experts Report - Togetherness in difference: Culture at the crossroads in Bosnia Herzegovina*, MOSAIC project; Steering Committee for Culture CDCULT(2002)17B, September 2002.

Studies on transitional countries (socialist to democracy) show that decentralization of administration in cultural affairs, although desirable, has demonstrated to be a very difficult process, especially in South East Europe. On the one hand, this is because countries are struggling to define culture, and on the other because of the everlasting process of revising the past and selecting cultural contents that serve identity-building projects of nations/ethnicities.<sup>12</sup>

### 2.1. BiH's administrative framework

<sup>12</sup> Dragojević, Sanjin. *Kulturna decentralizacija u kontekstu Jugoistočne Evrope*, Kultura br. 130: 51-59, Fakultet političkih znanosti, Zagreb, 2011. Available at: >> <http://scindeks.ceon.rs/article.aspx?artid=0023-51641130051D&redirect=ft> <<

The Dayton-Constitution established a very fragmented and complex administrative framework in the field of culture, which sets up two different apparatus in the two entities, Federation of BiH and Republika Srpska (FBiH and RS), and Brčko District. While the RS is a single territorial unit with a centralized administrative apparatus, the FBiH is further subdivided into ten cantons that are primary political subjects, and characterised by eleven administrative units for FBiH, one for each canton and one on the federal level. Finally Brčko District has its own cultural policy.

Bosnia and Herzegovina is subject to a number of international regulations and conventions that are imbedded in its constitution, all of which have precedence over local legislation. The regulation and policy development for culture is in the hands of lower administrative levels (Entities and Cantons), with no mechanisms on the state level to ensure that international documents that are directly applicable to the lower levels are implemented.

The state level has the competency to devise *principles for effective coordination of lower level administration*, to ensure a harmonized strategic approach between the two entities and to develop strategic objectives for international cooperation in the field of culture. Principles are effective in as much as there is sufficient coherence in administrative functioning, but it does not provide mechanisms for binding decisions. The Ministry of Civil Affairs (MoCA) is the state level coordinating institution for culture..

The two entities, Republika Srpska (RS) and Federation of BiH (FBiH or Federation), have separate ministries that are responsible for cultural affairs, the Ministry for Education and Culture in the RS (MKP RS) and the Ministry of Culture and Sports in the FBiH (FMKS). The FBiH ministry





itself only has authority to coordinate the policies of the ten cantons, and it faces significant challenges in this task due to the lack of mechanisms to secure binding decisions. This problem is also addressed in the already adopted Strategy for Development of FBiH:

“the Federal Ministry does not coordinate the work of cantonal ministries and it is not superior to them... there is a need to “have a debate about the organisational structure of the cultural sector. This inadequate structure is the main reason for which the institutions of culture, sciences, and arts in FBiH find themselves in a bad position in terms of material, human and organizational resources.”<sup>13</sup>

To make things even more complicated, the ministries that have culture within their portfolio almost always have other sectors under their competency. For example, the Ministry of Civil Affairs has also has social and health protection, pension, science development, education, labour and employment, sports, geological issues and meteorology<sup>14</sup> under its competency. This makes it the institution with the largest and most complex portfolio. On the cantonal level, culture is often clustered with education or sports, and sometimes they are all clustered together. For example the Herzegovinačko Neretvanski and Bosansko Podrinjski cantons respectively have a Ministry of Education, Science, Culture and Sports. This clustering is furthermore evident at the lowest decision making level, the municipality. The municipality of Tuzla, for example, clusters culture under the Department for Development, Entrepreneurship and Civil Affairs. There are 141 municipalities in BiH, and only 8 municipalities have devised a framework for managing culture.<sup>15</sup>

## 2.2. Strategies regulating cultural policy

BiH adopted the Strategy for Cultural Policy in 2008. The devised action plan for its implementation, which was first published in 2011 and runs up to 2014, has to date not been adopted. At the entity level, the Republika Srpska has adopted the Strategy for Development of Culture 2010 to 2015. This is an important step in providing a multiannual framework, however the results expected and the impact it needs to achieve remain without benchmarks or measurable indicators. Furthermore, the action plan for its implementation has still not been adopted, which disables the monitoring process.

The current status in the FBiH Entity is less structured. The development of culture is addressed through the FBiH Development Strategy 2010-2020. Clear objectives and measurable results are not included in this strategy, except for identifying the need to improve regulations in the field of culture that are in harmony with EU standards, development of capacities of cultural institutions (both material and human resources) and modernisation of cultural activities.<sup>16</sup> Each year the Federal Ministry for Culture and Sports proposes a plan that is in line with the FBiH Development Strategy.<sup>17</sup>

The ten cantons themselves have no strategic framework specifically for culture, and in most cases, like FMCS they include the objectives for development of culture in their development strategies. Two cantons, namely Srednjobosanski and Hercegovinačko-neretvanski do not have a development strategy either.<sup>18</sup>

To date there has been no agreement on the legal status of state level institutions, and no state level body has fully assumed the responsibility over national cultural institutions.<sup>19</sup> This type of treatment by state level cultural institutions is indicative of the level of readiness for cultural policies that would be vertically and horizontally harmonious.

<sup>13</sup> Government of Federation of BiH, Development Strategy 2010-2020, pp. 366

<sup>14</sup> Ministry of Civil Affairs, [www.mcp.gov.ba](http://www.mcp.gov.ba)

<sup>15</sup> OSCE, interview. This can be stated on the basis that only 8 municipalities have devised specific criteria for funding cultural activities.

<sup>16</sup> Government of Federation of BiH, Development Strategy 2010-2020, pp. 366

<sup>17</sup> Government of Federation of BiH, Development Strategy 2010-2020, pp. 366

<sup>18</sup> MDGF, *Draft Report Gap analiza administrativnih izvora podataka iz oblasti kulturne politike u Bosni i Hercegovini*. Unpublished.

<sup>19</sup> Gavric, Sasa. “Kulturna politika Bosne i Hercegovine: između nestajanja državnih institucija kulture i Evropske prijestolnice kulture?”, Sarajevo, Heinrich Boell, 2012. available at >> [http://www.ba.boell.org/downloads/Kulturna\\_politika\\_Bosne\\_i\\_Hercegovine\\_FINAL.pdf](http://www.ba.boell.org/downloads/Kulturna_politika_Bosne_i_Hercegovine_FINAL.pdf) <<

This has been the status quo in BiH from the Dayton Peace Agreement onward. One of the earliest reports on cultural policy by Landry claims that the lack of clarity about the status, financing, purpose and role of state institutions is one of the major obstacles to creating a common vision in the field of culture, particularly as divisions are demarcated by the diverging views of the state between the three constituent people.<sup>20</sup>

### 2.3. Funding practices of culture

In 2010 the total budget spent on culture in Bosnia and Herzegovina was approximately 124.5 million BAM, making it a 1.59% per capita expenditure or **35.8 BAM (16 Euro) per capita. In comparison to countries in the region, Bosnia falls far behind as Serbia spends 24 Euros per capita and Bulgaria 29 Euros**<sup>21</sup>. Furthermore there are differences between the two entities when looking at the expenditure on culture as a percentage, which may be misleading. In FBiH the per capita indicator was 1,82% while in Republika Srpska it was 4,08% for the year 2010, however the overall expense in both entities is below 35 KM per capita (for a more detailed breakdown see Table 1). Most of the funding covers public sector salaries. In the RS about 80% of the funding goes to public sector institutions, with relatively scarce resources and ad hoc programmes for other cultural actors. In the federation this is slightly more balanced.<sup>22</sup> In general the expenditure on Culture in comparison to overall expenditure is 1.59% for all administrative levels cumulatively (for a breakdown see Table 1)

<sup>20</sup> Landry, Charles. *Cultural Policy in Bosnia Herzegovina: Experts Report - Togetherness in difference: Culture at the crossroads in Bosnia Herzegovina*, MOSAIC project; Steering Committee for Culture CDCULT(2002)17B, September 2002.

<sup>21</sup> Compendium. *Cultural Policies and Trends in Europe, Statistics*, available at: >> <http://www.cultural-policies.net/web/statistics-funding.php?aid=117&cid=80&lid=en><< last accessed 15.02.2013.

<sup>22</sup> Mikic, Hristana. *Kreativne industrije u Bosni i Hercegovini: Mogućnosti i perspektive razvoja – Analitički izvještaj*, Centar za kreativne Ekonomije 2012.

**Table 1 - Expenditure on culture per capita (expressed in BAM) for 2009**

Governance level	Total expenditure in KM	Estimated population	Total expenditure per capita	Expenditure for Culture (in KM)	Percent rate of expenditure on culture	Expenditure on culture per capita
BiH	952,589,375.00	3,447,156	276.34	7,833,502.00	0.82	2.27
DB	197,419,432.00	67,200	2,937.79	1,829,684.43	0.93	27.23
FBiH	4,495,280,465.00	2,213,783	2,030.59	73,481,490.95	1.63	33.19
RS	2,110,140,182.38	1,166,172	1,809.46	40,339,790.78	1.95	34.59
TOTAL	7,755,429,454.38	3,447,156	2,249.81	123,484,468.16	1.59	35.82

Source: UNESCO Set of Indicators 2011.

However, there are differences depending on the capacities and resources of each canton, yet the most support falls on the municipal level (See image 1). At the same time not all municipalities are equally developed and require funding from higher levels, the city Sarajevo with its 4 municipalities accounts for a quarter of all municipal level contributions in the Federation. The RS is not much different either, the City of Banjaluka accounts for 20% of total amounts allocated through municipal levels.



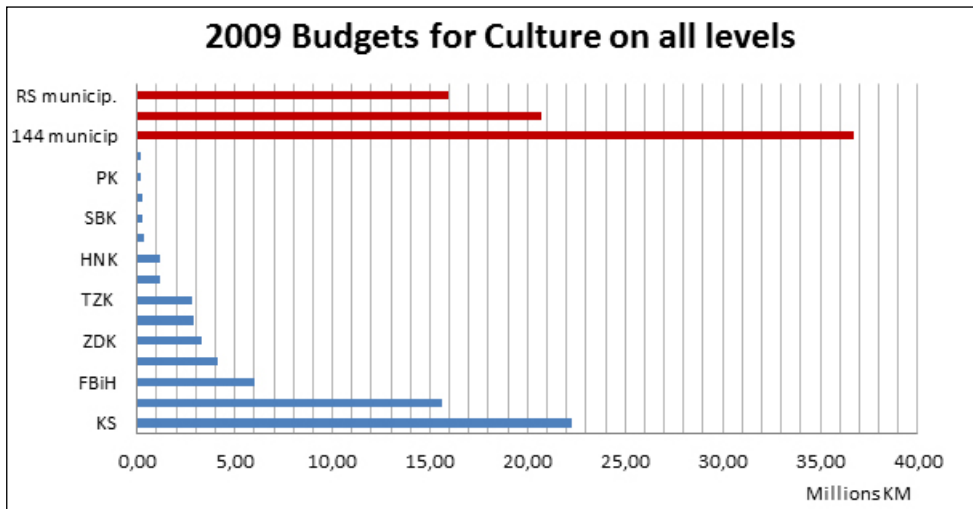


Image 1.

Source: MDGF Draft Report Gap analiza administrativnih izvora podataka iz oblasti kulturne politike u Bosni i Hercegovini.

Furthermore, there seems to be a tendency to pump in most of the resources from the entity level institutions towards these cultural centres. With an overview of users of allocated resources through the Federal Ministry of Culture and Sports, *Transfers for Projects of Significance to FBiH*, the regional distribution of resources is not equal, it is concentrated on the urban centres, with 68% going to programmes and projects (mainly manifestations and festivals) to Sarajevo.<sup>23</sup> Even after deducting the contributions to the Sarajevo Film Festival and the Mess Festival, half of the remaining funding is still allocated to Sarajevo, while the remainder is distributed to the rest of FBiH. At the same time Sarajevo is the biggest cultural centre and has the most resources (see Annex 1 for the allocation of funds from this *Transfers for Projects of Significance to Federation of FBiH*). The transfer for programmes and projects of significance for FBiH began in 2007 and the budget has been halved in 2009 and 2010 compared to the previous period (see image 2).

<sup>23</sup> Estimate based on the data from FBiH Ministry for Culture and Sports. The results from the public call for applications in the field of culture and arts of significance to the Federation of Bosnia and Herzegovina 2010.

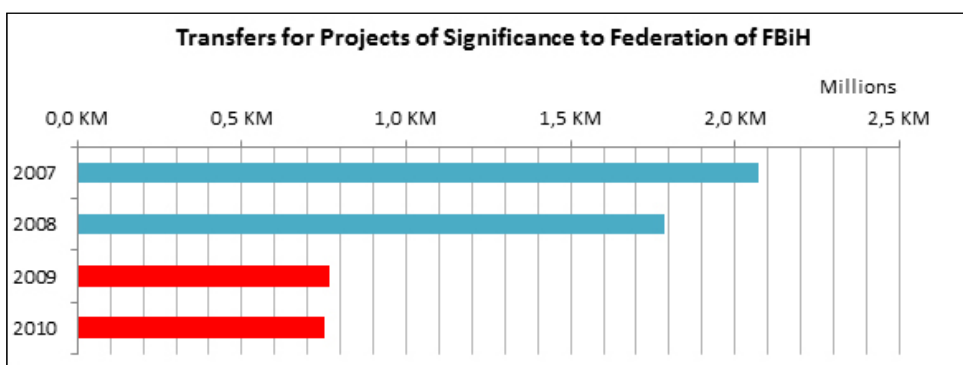


Image 2

Source: Federal Ministry of Culture and sports - Transfers for projects of Significance to Federation of BiH

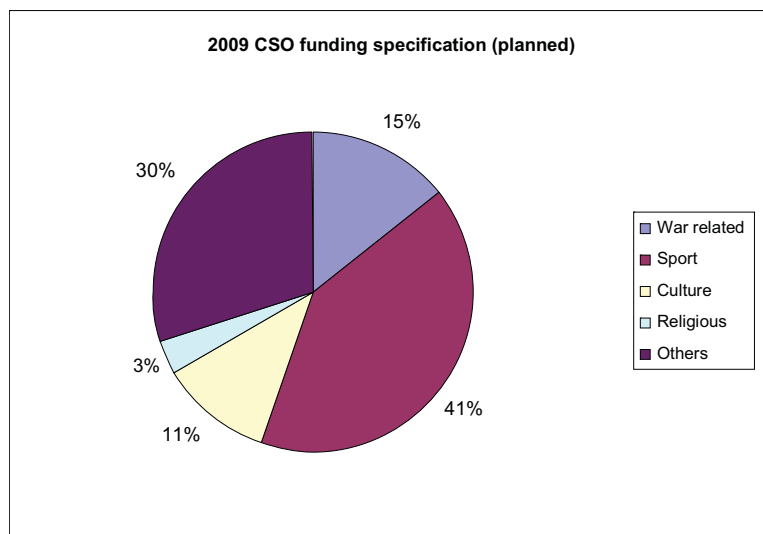
When it comes to transparency in the allocation of funding, certain procedures for government funding have been adopted, however they have not been implemented in practice. Numerous reports have addressed the issue of lack of transparency in the allocation of funding.

The picture gets even blurrier when looking at how the funding for not-for-profit organizations is determined. Research indicates that almost 41% of the funding for CSOs was re-

served for sports-related organisations. A remarkably large amount of money – 15% - goes to war-related associations and organizations, while **11% is anticipated for cultural organizations** and events. Religious communities and associations account for approximately 3% of the planned budgets (see image 3). This indicates that the NGO sector is not yet recognized as a potential partner for the development of cultural activities, which contradicts the situation in the EU. Experience in the EU provided that non-profit sector operates a vast majority of information sharing and exchange with 68% being conducted by non-profit sector and 15% run by public authorities. “These results clearly confirm the assumption that the cultural sector in Europe is predominantly characterised by players and actors from non-profit institutions also when it comes to the operation of cultural websites.”<sup>24</sup>

<sup>24</sup> Culturemap. Mapping and evaluating existing platforms (websites) within the cultural sector aimed at stimulating debate and cross-border exchange of matters concerning European culture, 2010. available at: >><http://www.culturemap.net/index.php?page=downloads><<

Image 3



### 3. Mobility and cooperation in Cultural Affairs in BiH

Considering BiH’s prospects for joining the EU, the principles and values of democracy, mobility, free market, interculturalism and so on, have entered the vocabulary of the strategic frameworks in BiH. Amongst the frameworks that address cultural cooperation is the national development strategy of 2010 that was never adopted. The development strategy stresses the need for exchange and mobility within all sectors, but primarily in education. The Strategy for Cultural Policy at the state level also refers to the need for mobility in the field of culture, and furthermore notes the weakness of exchange and mobility within BiH.<sup>25</sup> At the same time, the strategy has no action plan and is by now outdated due to recent developments, such as the accession of BiH to community programmes of the EU (Culture, Media and FP7).<sup>26</sup> Furthermore, the RS adopted its strategy for culture, the devised orientation of that strategy needs to be taken into consideration at the state level in order to secure effective coordination and support for attaining the objectives, in particular more attention to mobility within the country. Both BiH level documents need to be re-conceptualized and respond to the changed circumstances.

<sup>25</sup> BiH Directorate for Economic Planning, *Development Strategy of Bosnia and HAti/razvojna\_strategija/Archive.aspx?langTag=bs-BA&template\_id=140&pageIndex=1* <<

<sup>26</sup> Besides Culture 2007, other community programmes could be successfully utilized to draw additional resources for development of culture in BiH, including the FP7 for research, and Media. Media will in the next EU financial facility merged together with the programme culture under the new instrument Creative Culture.

#### 3.1. Mobility in cultural affairs for CSOs

For the purpose of this research, a questionnaire was sent out to thirty organisations. These organisations received funding from one level of governance in BiH that was intended for projects in the field of culture. Thirteen responded. What is evident in the responses is that all of the organisations claim to have established partnerships across entity boundaries, and



that they promote mobility through their activities and engage in the mobility themselves. Yet, most have reported **that most of the time their activities and mobility is taking place within the same entity**, with a desire to expand wider. Furthermore, they also reported that **mobility to neighbouring countries is more likely than to the other entity in BiH**. Similar circumstances are further evident on the inter-cantonal cooperation, a Sarajevo based organisation described that the support from BiH is marginal, and that it was more difficult for them to manage organisation of an event in Stolac, only a few kilometres away, than in the EU.

All of the respondents claimed that there should be greater support for activities of organisations that cross entity lines, however they rarely seek that support when available with their local or entity governance support, and they rarely find. They would rather seek support from international and transnational organisations.

This is furthermore evident by the activities of international organisations in BiH. In endeavours to remedy gap in mobility, the International Organization for Migration is working on projects on peace-building and conflict mitigation among youth. This project will seek to enhance reconciliation efforts contributing to the prevention of potential conflict and instability resulting from the limited educational, labour and social integration of youth from different ethnic backgrounds. Through cross-entity and mixed ethnicity vocational training, employment incentives and promoting internal strengthening of the capacities of civil society organizations working to improve social cohesion and dialogue, the project will enhance economic opportunities and internal social mobility of youth and interaction among ethnic groups.<sup>27</sup>

Inter-entity mobility is still very weak. A cross-sectoral approach in BiH is necessary to provide a legal basis for unhampered mobility of people within BiH, as the trend of outward mobility is by far outperformed when it comes to student mobility in the country.<sup>28</sup> An indicator is also that only about 12% of young people living in FBiH travel to Republika Srpska.<sup>29</sup> This reflected in the fields of education where curricula is not recognized across universities, as well as in the social security where beneficiaries of health services are limited to obtain services only within their entity/canton as the coverage across administrative boundaries becomes a bureaucratic mess. Therefore the fragmented institutional structure in all sectors severely affects the freedom of movement of people in the territory of BiH, including employment purposes.

Furthermore, the situation in regard to international mobility is also far from bright. BiH has low levels of student mobility, and education fails to play a role in fostering intercultural dialogue. This is evident in the lack of participation of BiH students in European exchange schemes such as Erasmus Mundus, whereas other countries in the region are advancing in this regard.<sup>30</sup> On the other side there are only negative connotations to mobility when considering longer term mobility (such as study abroad). This occurs in relation to outward migration and growing brain drain, specifically in relation to young professionals that leave Bosnia on a yearly basis.<sup>31</sup>

The ethnocentralisation of cultural policy is most evident when we try to examine the way mobility is conceptualized in the policy framework, and later on implemented. Mobility in the two entity strategies seems to be limited in terms of the desired area or direction for it - both entities primarily speak of international and regional<sup>32</sup> mobility. Focusing their cooperation not across the borders of entities alone, but across the borders of BiH simultaneously. Inter-entity mobility is not mentioned in any form. This indicates that either it is not considered as an issue needing attention, or it is purposefully circumvented.

<sup>27</sup> International Organization for Migration. *Migration Initiatives 2012*, available at >> [http://www.iom.int/jahia/webdav/site/myjahiasite/shared/shared/mainsite/published\\_docs/books/Migration-Initiatives-Appeal.pdf#bosniaandherzegovina](http://www.iom.int/jahia/webdav/site/myjahiasite/shared/shared/mainsite/published_docs/books/Migration-Initiatives-Appeal.pdf#bosniaandherzegovina) <<

<sup>28</sup> Kelo, Maria. Ulrich Teichler, Bernd Waehter, *Erodata - Student mobility in European Higher Education*, Area Bonn: Lemmens Verlags- & Mediengesellschaft, 2006

<sup>29</sup> Commission for Coordination of Youth Issues In Bosnia and Herzegovina. *Analysis of the Position of Youth and Youth Sector in BiH* - Sarajevo, 2008

<sup>30</sup> Cosic, Emina. Learning by Doing - Review of BiH Accession to Community Programmes: Lifelong Learning and Youth in Action, ACIPS 2010. available at: >> [http://www.acips.ba/eng/index.php?option=com\\_content&view=article&id=146:learning-by-doing&catid=14:research&Itemid=11](http://www.acips.ba/eng/index.php?option=com_content&view=article&id=146:learning-by-doing&catid=14:research&Itemid=11) <<

<sup>31</sup> A Sarajevo based youth organization OIA, estimates that about 100,000 young people have left Bosnia between 2006 and 2010. SEETimes. *Youth find no prospects in BiH*, 2010, available at: >> [http://www.seetimes.com/cocoon/setimes/xhtml/en\\_GB/features/setimes/features/2010/09/02/feature-02](http://www.seetimes.com/cocoon/setimes/xhtml/en_GB/features/setimes/features/2010/09/02/feature-02) <<

<sup>32</sup> Regional for BiH context more often refers to the region of South East Europe, or neighbouring countries.

Despite the fact that both entities' strategic frameworks address the mobility of people as a means to bring about greater knowledge, respect and value for differences, most of the time it focuses on the mobility in education. In the strategies related to culture there are different approaches to how they see this mobility taking place. In regards to culture-related mobility, in the Action Plan of the Development Strategy of FBiH we find the measures *proposed for participation in mobility schemes and cooperation with cultural institutions home and abroad*, in particular it addresses this issue through the need to re-connect with the BiH diaspora and benefit from their intellectual and social capital for cultural exchange.

The RS Strategy for Development of Culture is more specific in its account of mobility, the primary motive of mobility in this entity is also the international level, i.e. across the borders of BiH. It furthermore acknowledges the state-level institutions only for the reason of obtaining that objective, through mobilizing the resources of BiH diplomatic missions abroad.

These measures may address and improve the overall image and promotion of culture(s) from Bosnia and Herzegovina outward, yet it will hardly harness the need for more in-country co-operation. Furthermore, neither of the strategies provides any benchmarks or indicators for measuring mobility.

At the municipal level, mobility for the purpose of advancing cultural affairs is not clear; all 144 local governments in BiH have the same rights and responsibilities. The general competencies given to the local governments allow them to design and propose measures in the area of culture. These competences are derived from the legal framework for local self-governments that gives them these rights and responsibilities, competences which are guaranteed and rest within entity level of government. The main relevant laws are the Republika Srpska's Law on Local Self-Government and the FBiH Law on the Principles of Local Self-Government that grant local communities the opportunity to take part in mobility engaging activities.<sup>33</sup> The local governments are already funding initiatives and projects revolving around culture. It is estimated that 4% of municipal money is allocated to CSOs.<sup>34</sup> In total approximately 60 million BAM is distributed to various organisations at the local level. The four categories of CSOs identified as the main recipients are: war related (e.g. invalids, victims, detainees, etc.), sport related, cultural associations and religious groups and communities. Judging from the criteria for grants allocation (with exception of urban centres and large manifestations) there are no measures and incentives introduced which would aim at increasing mobility outward and inward at the municipal level.

On the other side, hope might be found in the civil society sector, in particular those organisations that are active in the field of culture. As in the case of the European Union, the civil society sector, when allowed can significantly contribute an effective policy development for Culture. Civil society in BiH is a crucial partner for enhancing cooperation in the field of culture, considering that they can already expand and benefit from the network that they have established.

### 3.2. Cooperation

The lack of cooperation can be observed through the presence of joint projects and programmes. A state-wide project was initiated in 2008 with the support of the UN development agencies,<sup>35</sup> focusing the country's development objectives through the lens of culture. The fact that this project was initiated and driven by international bodies, and one of many that reaches across the entity lines certainly makes a statement about weak domestic initiatives

<sup>33</sup> RS Official Gazette No. 101/04, amended in 2005, Official Gazettes 42/2005, 118/05. FBiH Official Gazette No. 49/06.

<sup>34</sup> CPCD, 'Halfway There: Government Allocations for Non-governmental Sector in Bosnia and Herzegovina in 2010', (February, 2011).; and OSCE BiH, 'Municipal funding to the civil society sector in Bosnia and Herzegovina 2009-2010', (interview).

<sup>35</sup> MDG- Achievement Fund, UNDP, UNESCO, UNICEF. *"Improving Cultural Understanding in Bosnia and Herzegovina Project - MDGF"*, Sarajevo 2008. available at: >> <http://www.mdgfund.org/sites/default/files/Bosnia%20-%20Culture%20-%202010%201st%20Semester%20-%20JP%20Fact%20sheet.pdf> <<



for large-scale development projects across BiH. On the other side it also shows the maturity of the executive government for cooperation once the right framework has been established. In addition to fostering cooperation between institutions responsible for cultural policy, this joint initiative, also aims to establish the same cooperation across all other sectors.

The lack of vertical and horizontal coordination is evident in the current status of the legislative framework of cultural affairs across administrative lines. There are no partnership agreements evident horizontally nor vertically that would commonly support cultural activities.<sup>36</sup> A recent analysis on the gap in legislation illustrates that the RS legislative framework was influenced by practice from Serbia, while the FBiH has been primarily building upon the existing pre-war legislation of the Republic of BiH. Considering the further decentralization of the cantons and Brčko District, some levels remain without adopted legislation or acts that would assume direct application of the higher levels legislation.<sup>37</sup>

As previously established in the chapter on the EU's cultural framework and actions, the principal area in providing a healthy framework for cooperation between different actors in the field of culture is in the hands of cultural exchange. For cultural exchange to improve in BiH, the focus must be on establishing measures for unobstructed mobility and joint initiatives of cultural practitioners.

#### 4. Financial challenges for mobility in the CSO experience

The organisations that responded to the questionnaire all claimed to have established partnerships across BiH, including partnership with organisations and institutions outside of their home entity. Most of them claim this partnership to be on voluntary basis, meaning volunteering their scarce resources to maintain cooperation, either in the form of professional networks managed through online communication, or exchange of information, which again is managed primarily via technological communication channels rather than in person, due to travel costs. In cases where mobility is involved either for themselves or for their beneficiaries, it is mainly during the implementation of joint projects and activities for which resources are secured within their budget or the budget of the partner organisation/institution.

When the organisations were asked to select which type of mobility they mostly exercises within the entity of their operation: across entity lines, regionally (towards neighbouring countries) or internationally (EU and wider). The majority responded that their mobility more often took place within the entity and towards neighbouring countries.

Looking closer at the mobility across entity lines and at which times it was manifested, organisations responded that this was primarily thanks to programmes whose activities were supported as part of a project awarded by international donors.

Furthermore, projects that have received funding from RS and FBiH ministries are usually allocated to only one applicant, and organisations from the questionnaire indicated that they were the sole recipients with no formal partners on that project. Although more well-known projects such as Sarajevo Film Festival, certainly rely on cooperation with private and public organizations, in most other cases it is difficult to establish general conclusion, based on the small sample of organisations covered by this research.

<sup>36</sup> Mikic, Haris. *Kreativne industrije u Bosni i Hercegovini: mogućnosti i perspektive razvoja*, Centar za istraživanje kreativne ekonomije, Beograd, August 2012.

<sup>37</sup> Antolović, Jadran. *Gap analiza zakonodavstva Bosne i Hercegovine u području kulture – Izveštaj sa preporukama*, February, 2012. Prepared within the UNESCO Joint Project: CFS 11-14 Contract No. 4500150327 Joint Project 225 BiH 4000 „Improving cultural understanding in Bosnia and Herzegovina” Component No 1 of the Joint Programme „Developed and implemented cultural policies and legal framework”

Several organisations complained about the inability to predict and know when a call for proposals for cultural activities will be announced by BiH institutions on any levels of governance. A case in point is that they discovered the information by mere chance. There is no cycle to announcements and visibility and knowledge about available funding is often inadequate, requiring significant monitoring to obtain information. In an attempt to analyse the information on the call for applications through print media, which is still the prevalent means of information sharing, three major newspapers have been retroactively examined for the year 2012 (*Dnevni List, Glas Sprske, Dnevni Avaz*). In an expectation that advertisements would be present for several days in a week, each Thursday was taken as reference. In 156 issues examined, the only calls for applications for culture were issued by the entity ministries. Cantonal and local level grants do not use daily print media as a means of communication.

Furthermore, organisations also complained about the extent of project duration, which is limited to a funding maximum for the year in which it was issued. Even more problematic is that they provide a deadline of fifteen days in which to apply for funding. This timeframe is not sufficient to negotiate with potential partners on activities, responsibilities and financial distribution in order to make a joint project.

An exception to this practice is the Ministry of Civil Affairs (MCA), which has in the meantime introduced grants for organizations that need support in developing large projects funded by the European Union, such as the FP7 research framework, and Culture 2007-2013. In addition it provides co-financing for those projects that will attract EU funds, which are by nature based on multiple-country cooperation. Although BiH applicants to these projects are primarily partners of lead-organisations from abroad, without the support provided by the government in terms of financial, technical and networking resources they would have much more difficult time to participate in these projects and engage in cooperation and mobility through them. The EU's utilization of instruments for international mobility must be further developed, and the MCA should have greater support from the lower levels on governments and an increased budget for that purpose. However these instruments are less likely to address the issues of mobility within BiH, considering that its focus is on the cross-county cooperation.

#### **4.1. Weak transparency and criteria for distribution government grants to CSOs**

Research by the Balkan Investigative Reporting Network (BIRN) showed that the majority of actors in the field of cultural affairs are extremely dissatisfied with conditions in the cultural sector, primarily about the non-transparent allocation of public resources.<sup>38</sup> In addition, the overall perception is that the funding is allocated to politically suitable NGOs.

The European Commission has financed analysis on the cooperation between the NGO sector and government, carried out by Kronauer Consulting. It established that organisations financed with public funds are primarily those with a strong national/ethnic component, with 64% of the budget primarily going to veterans, sports and cultural organizations, as opposed to those that promote universal values with only 4.78% of the overall budget spent on these NGO.<sup>39</sup>

Further analysis is necessary in order to establish if transfers to non-profit organisations support cross-entity joint projects at all. The first challenge in obtaining that type of information presents itself when trying to contact an organisation. With the exception of organisations that have over the time established a strong public presence, such as East West Sarajevo, CRVENA

<sup>38</sup> Balkan Insight, Rewarding the Best, June 28, 2011. available at: >> <http://www.balkaninsight.com/en/article/rewarding-the-best><<

<sup>39</sup> Žaravčić, Goran. *Analysis of Institutional Cooperation between Governmental and Non-Governmental Sectors in BiH*, Kronauer Consulting, 2008.





and Pravo Ljudski, other organisations cannot be reached at all. Therefore those organisations did not enter into the questionnaire sample due to inability to obtain their contact information. Of organisations listed as grant receivers from the Federal Ministry for Culture and Sports and the RS Ministry of Education and Culture, only 35% had an official webpage and majority of them are in the urban areas. Furthermore, only few had Facebook profiles that could be identified through the name and location of the organisation.<sup>40</sup> This raises issues of the transparency of the work of these organisations as well as the transparency of funding for which it is impossible to track what has been achieved with it. The official published grants awards provide only the name of an organization and the project title, with no further information, and since 2011 the awarded grant remains a mystery until it is illustrated by an annual financial report.

In fact the Audit Office for the Institutions of the Federation of BiH has severely criticized the Federal Ministry of Culture and Sports for distribution of grants without clear criteria.<sup>41</sup> This fund, *Transfers for Projects of Significance to FBiH*, is one of the most significant resources for NGO organisations, and as its name suggest, the criteria for application is very loosely defined. The organisations are expected to provide: (1) Detailed description of the project for which funding is sought with financial plan; (2) Information/report on the same or similar project that has been realized in the past 2 years; (3) Information/achievements of the applicant in the field of culture in the last 2 years (a short version!); and (4) Strategic plan for the next two years with the status of program for which funding is sought.<sup>42</sup>

The criteria for selecting a project are the quality of the project and affirmation of cultural and artistic creation, contribution to general cultural education of citizens, continuity of the project and its traditional basis, regional and national representation, inclusion of youth. These criteria are applied the same way in both entities with minor variations in wording. What is completely lacking is any sort of clear aim at what is to be achieved. For example both are to have significance for their entity, yet neither of the calls are directed toward any strategic objectives, programmes that the government has adopted, nor do they in the case of co-financing set a limit for how much of the co-financing will be covered. Furthermore organizations very rarely receive feedback from the government on the status of their application.

The municipal level government funding of CSOs in the field of cultural affairs does not have provisions or direct instructions regarding mobility. If there are any related to mobility they are there more by chance, coincidence or on an *ad hoc* basis. There is no strategic thinking regarding mobility (exceptions are projects that are funded by international donor, transnational organizations/associations or joint project with the international development agencies).

Taking into consideration the above mentioned it is useful to look into practices for disseminating funding on the municipal level for cultural initiatives and projects; more specifically the criteria, call for proposals, and selection committees. Numerous municipalities in BiH fund culture-related activities. However, the specific criteria for funding cultural organisations are developed only by eight municipalities (Derventa, Stari Grad Sarajevo, Tomislavgrad, Nevesinje, Novo Sarajevo, Fojnica, Zenica and Pale).<sup>43</sup> Even in these municipalities it was not possible to specify if and to what degree they provide incentives and criteria for mobility or cooperation among several organisations.

Regarding the public call for proposals, 58% of all municipalities issue either a general or specific public call. Out of these, 85% are of a general nature, while 37% are specific. With respect to culture only seven municipalities have calls that target culture (Gracanica, Tomislavgrad, Nevesinje, Brcko District, Novo Sarajevo, Fojnica and Novi Grad Sarajevo).

<sup>40</sup> This includes the organizations that were receiving funding from the Federal Ministry of Culture and Sports, or the RS Ministry of Education and Culture.

<sup>41</sup> Audit Office for institutions of the FBiH, Audit report on Federal Ministry of Culture and Sports for the year 2011. No 03-17/12.

<sup>42</sup> Federal Ministry of Culture and Sports. *Odluka - o usvajanju Programa utroška sredstava sa kriterijima raspodjelesredstava tekućih transfera utvrđenih Budžetom Federacije Bosne i Hercegovineza 2012.*

<sup>43</sup> Information obtained from an employee of the Organization for Security and Co-operation in Europe (OSCE) BiH.

The use of criteria and public calls for proposals automatically lead to the question of who is in charge of selecting the submitted projects. Here 58% of municipalities have at least one collective body responsible for project selection, which takes the form of either a permanent or an *ad hoc* commission. Some municipalities have more than one selection commission, usually one for general calls for proposals or citizens' projects and another one more specialized, such as the Youth Commission, or Board for Sports. In the absence of a project selection body, the decision is usually at the discretion of either the mayor or the mayor together with the Department for General and Social Affairs/Department for Finance, or jointly with the Municipal Council and a political party caucus. Such a situation makes the whole process highly politicized, subjective and non-transparent.

## 5. Conclusion

The role of mobility in the sector of culture is crucial for the development of cultural affairs in BiH. At the same time this role is not sufficiently supported by domestic policies. The CSO sector is underutilized in its role in the current and future development of cultural activities. By having taken a closer look into the ways culture is organised, the practices in the distribution of funding as well as the responses of CSOs indicate that the current support does not effectively ensure mobility of cultural practitioners and artistic products. Furthermore, when cooperation and mobility is present, it is *ad hoc* or through the support of international donors. Furthermore, the lack of transparency of funding allocation as well as the lack of transparency of those organisations that have obtained support, makes it difficult to establish to what extent the funds yield results for the development of culture in BiH.

## 6. Policy options

POLICY OPTIONS	RESULTS
<p><b>1. Remaining at the Status Quo</b> The current policy and practices for cultural development in context mobility and cooperation in culture remains unchanged with the risk of further societal alienation and stagnation.</p>	<p>Cultural affairs will have a limited opportunity to offer more quality contents to the society. Cultural activities fall deeper into the administrative borderlines due to the withdrawal of foreign donors that so far have supported cross-entity activities. The funding from the EU will not provide support to internal cooperation, market and mobility exchange, mobility of persons and products of culture, which are necessary precondition to the creation of a more cohesive and tolerant society.</p>
<p><b>2. Mainstreaming mobility on local/municipal level of governess to devise strategies and financial support with clearly identified benchmarks.</b></p>	<p>Mobility and cooperation has to become truly integral part of in culture. Exchange and cooperation would multiply and provide space for enrichment of cultural programmes throughout BiH. Particularly developments would be noticable on the municipal level. Mobility becomes the principal value on the lowest levels of governance and contributes to further decentralization of cultural management, along higher level for accountability.</p>
<p><b>3. Estabilshing a fund for mobility on the state level coordinated by the Ministry of Civil Affairs</b></p>	<p>The establishment of a fund for mobility on the state level would secure the establishment of an efficient mechanism for mobility and cultural cooperation throughout the whole territory of BiH, and for projects particularly aiming to have statewide partnership and coverage. At the same time this fund could be fused with current resources designated to support projects applying at the EU level (Culture, Media and FP7 frameworks) and secure the necessary domestic co-financing.</p>



Mainstreaming mobility at the local/municipal level of governance in the current political and administrative structure is the most feasible option. Primarily this is because it does not interfere with competencies on the cantonal and entity levels, and even less on the state level, which in the recent past has been subject to political friction and obstruction.

Furthermore, even if there was an agreement on the establishment of a Fund for Mobility on the state level, the administrative procedures would consume significant time, as it would require participation of all lower levels of governance to contribute financially as well as in decision making processes.

On the contrary, the case with municipal levels of governance requires no changes to existing legislation or institutional setup, but a change of practice in distributing funds and an alignment with the already identified objectives, thus allowing these levels within their competencies to contribute and enhance their environments. In order to increase the level of cooperation and cultural exchange in BiH it is necessary to mainstream mobility into the strategic policy planning on all levels of governance, focusing on the local levels of governance as main actors. The reasoning is that there is a deadlock/stalemate on the state level, as well as FBiH having few competencies. Therefore the local level plays the most significant role in this regard, particularly taking into consideration that the largest contribution to culture is on this level, with the increasing tendency that the management of cultural affairs will be further decentralized.

## 7. The way forward

In order to enable the mainstreaming of cultural mobility at the local level, it is required to improve the entire mechanism for the distribution of funds for culture-related activities. The first task in engaging local governments would be to develop Guidelines for Mainstreaming Mobility at local level. In order to commence with this task it is required that a Working Group for Mobility Mainstreaming (WGMM) is established which would create the *Guidelines*. Members of WGMM would come from ministries and institutions responsible for culture, labour, education, media, foreign affairs, at all government levels including representatives of civil society and academia. The activity of establishing WGMM and drafting *Guidelines* would not require any legislative changes at any level of government in BiH; as such it would create minimal political friction and obstruction. Further on, the draft *Action Plan for Implementation of the BiH Strategy of Cultural Policy* states under priority 1.1. *the necessity of enhancing coordination regarding the culture-related activities*. The commencement of the working group would be in line with the already recommended measures on the state level.

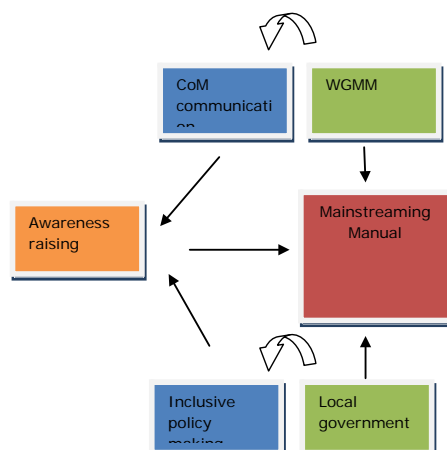
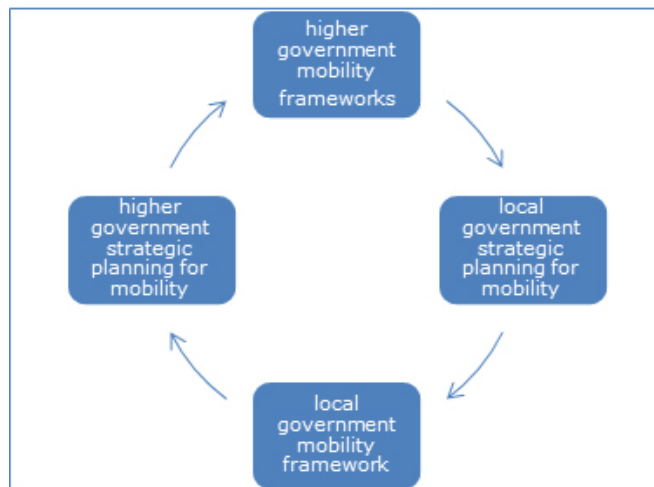


Image 4: Intervention strategy for mainstreaming of mobility

The policy intervention envisages two main, closely interlinked axes of action: vertical and horizontal (see Image 4 for a graphic illustration). Regarding the vertical component, a two-way policy and planning communication process needs to be in place for mainstreaming mobility into local development strategies. Also the local strategic planning will be integrated into higher governmental policy frameworks. The main task for achieving this will be on the shoulders of the WGMM and its members. The WGMM would formulate the vision and the strategic goals for mainstreaming mobility, as well as elaborate the main principles for mainstreaming such characteristics, its structure, tools and practices. Further on, the WGMM would be able to draft guidelines of mainstreaming mobility into local development planning and address BiH Council of Ministers to adopt a communication on mainstreaming mobility to benefit cultural affairs. Adoption of this communication would not be a legislative change but would be more along the lines of recommendations for local communities.

Policy intervention has both vertical and horizontal components that are mutually dependent and mutually reinforcing of each other; processes, activities and results feed into each other across the vertical and horizontal linkages in cyclical dynamics. Policy intervention ensures that the top-down policy filters to the local level, while bottom-up needs from the local level are met by the policy-making processes (see Image 5).

**Image 5: Mainstreaming dynamics**



In regards to the guidelines to be devised by the WGMM, it will rely on consultative processes across BiH in taking local needs into consideration. The WGMM, will secure that transparency and accountability with respect to spending on culture are ensured. In this regard the current practices must be revised to address the weaknesses in the field of objectives for funding distribution, criteria for selection, selection committees as well as monitoring and evaluation phases.

The process should be of the establishment of the Working Group for Mainstreaming Mobility on Municipal Level, by the Ministry of Civil Affairs of Bosnia and Herzegovina, should be initiated immediately.



### Further steps to be taken immediately on all governance levels

Entity Ministries for Culture: The Federal Ministry for Culture and Sports, and the Ministry for Education and Culture of Republika Srpska need secure an analysis of cultural exchange and mobility within their entity, and identifying solutions for removing obstacles to mobility. This task would enable a better definition of the needs for both entities, and feed into the participation and preparation of guidelines for cultural mobility.

Entity and Cantonal Ministries for Culture: Create multiannual financing programmes for culture. The current financial support is for a maximum of one year. Additionally, the public call for applications must ensure sufficient (that is more than currently fifteen days) timeframe for preparation of project proposals. A multi annual planning framework will enable better utilization of the funding as well a better quality of projects better.

All levels distributing funds for cultural activities need to establish cycles for funding distributions, particularly in relation to transfers for civil society organisations. Establishing a cycle for calls for applications will enable better planning for applicants.

Introduce and promote joint project initiatives between different administrative levels, horizontally and vertically. Cooperation of several municipalities or different levels of administration in a joint call for applications will certainly contribute to both mobility and cultural exchange, but also enable clustering funds together for a greater impact. Furthermore, all levels should introduce cooperation joint projects as a criteria for financial assistance. This is particularly important on the state and entity levels, and would provide incentives for organisations and their beneficiaries to structurally engage in exchange, cooperation and mobility.

Implement the criteria for transparency in the distribution of funds and selection of projects, including the criteria established through the Agreements on Cooperation with CSO sector. Towards this end, announcements for public calls for applications need to be better advertised, using widely accepted media for information such as: websites, social-media, daily newspaper and news web portals.

### Bibliography

- Antolović, Jadran. *Gap analiza zakonodavstva Bosne i Hercegovine u području kulture – Izvještaj sa preporukama*, February, 2012. Prepared within the UNESCO Joint Project: CFS 11-14 Contract No. 4500150327 Joint Project 225 BiH 4000 „Improving cultural understanding in Bosnia and Herzegovina“Component No 1 of the Joint Programme „Developed and implemented cultural policies and legal framework“
- Audit Office for institutions of the FBiH, Audit report on Federal Ministry of Culture and Sports for the year 2011. No 03-17/12.
- Balkan Insight, Rewarding the Best, June 28, 2011. available at: >> <http://www.balkaninsight.com/en/article/rewarding-the-best><<
- Barnett, Clive. *Culture, Policy, and Susidiarity in the European Union: From symbolic identity to the governmentalisation of culture*. Political Geography, 20(4). Pp. 405-426. 2001,

- BiH Directorate for Economic Planning. *Strategy of Development of Bosnia and Herzegovina*, 2010. available at: >> [http://www.dep.gov.ba/Default.aspx?langTag=en-US&template\\_id=139&pageIndex=1](http://www.dep.gov.ba/Default.aspx?langTag=en-US&template_id=139&pageIndex=1)<<
- Civil Society Promotion Centre. *Halfway There: Government Allocations for Non-governmental Sector in Bosnia and Herzegovina in 2010*, (February, 2011).
- Commission for Coordination of Youth Issues In Bosnia and Herzegovina. *Analysis of the Position of Youth and Youth Sector in BiH* - Sarajevo, 2008
- Communication from the European Commission to the European Parliament, Council, the European Economic and Social Committee and the Committee of the Regions. *Promoting cultural and creative sectors for the growth and jobs in the EU*. COM(2012)537. Brussels 2012.
- Compendium. *Cultural Policies and Trends in Europe, Statistics*, available at: >> <http://www.culturalpolicies.net/web/statistics-funding.php?aid=117&cid=80&lid=en><< last accessed 15.02.2013.
- Cosic, Emina. Learning by Doing - Review of BiH Accession to Community Programmes: Lifelong Learning and Youth in Action, ACIPS 2010. available at: >> [http://www.acips.ba/eng/index.php?option=com\\_content&view=article&id=146:learning-by-doing&catid=14:research&Itemid=11](http://www.acips.ba/eng/index.php?option=com_content&view=article&id=146:learning-by-doing&catid=14:research&Itemid=11)<<
- Culturemap. *Mapping and evaluating existing platforms (websites) within the cultural sector aimed at stimulating debate and cross-border exchange of matters concerning European culture*, 2010. available at: >><http://www.culturemap.net/index.php?page=downloads><<
- Dnevni Aktor, *Šta je sa srpskim žrtvama*, 9.04.2012. available at <http://akter.co.rs/25-politika/print-494-dodik-ta-je-sa-srpskim-rtvama.html>
- Dragojević, Sanjin. *Kulturna decentralizacija u kontekstu Jugoistočne Evrope*, *Kultura* br. 130: 51-59, Fakultet političkih znanosti, Zagreb, 2011. Available at: >> <http://scindeks.ceon.rs/article.aspx?artid=0023-51641130051D&redirect=ft><<
- European Commission. *Creative Europe - A new framework programme for the cultural and creative sectors (2014-2020)*, COM(2011) 786/2
- European Commission. *Creative Europe - A new framework programme for the cultural and creative sectors (2014-2020)*, COM(2011) 786/2.
- European Commission. *Creative Europe* - [http://ec.europa.eu/culture/news/creative-europe\\_en.htm](http://ec.europa.eu/culture/news/creative-europe_en.htm)
- European Commission. *Work Plan for Culture 2011-2014- Summary*, available at: [http://europa.eu/legislation\\_summaries/culture/cu0007\\_en.htm](http://europa.eu/legislation_summaries/culture/cu0007_en.htm)
- European Institute for Comparative Cultural Research gGmbH *Mobility matters /Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals in Europe*. 2008. available at: >>[http://ec.europa.eu/culture/key-documents/doc/ericarts/executive\\_summary\\_en.pdf](http://ec.europa.eu/culture/key-documents/doc/ericarts/executive_summary_en.pdf). 3<<
- Federal Ministry of Culture and Sports. *Odluka -o usvajanju Programa utroška sredstava sa kriterijima raspodjele sredstava tekućih transfera utvrđenih Budžetom Federacije Bosne i Hercegovine za 2010, 2011, 2012*, available at: >>[http://www.fmks.gov.ba/index.php?option=com\\_content&view=category&id=61&Itemid=114](http://www.fmks.gov.ba/index.php?option=com_content&view=category&id=61&Itemid=114)<<
- Federal Ministry of Culture and Sports. *Pregled utroška sredstava transfera za 2007, 2008, 2009, 2010*. available at: >> [http://www.fmks.gov.ba/index.php?option=com\\_content&view=section&id=15&Itemid=119](http://www.fmks.gov.ba/index.php?option=com_content&view=section&id=15&Itemid=119)<<
- Federation of Bosnia and Herzegovina. Official Gazette No. 49/06.
- Gavric, Sasa. "Kulturna politika Bosne i Hercegovine: između nestajanja državnih institucija kul-





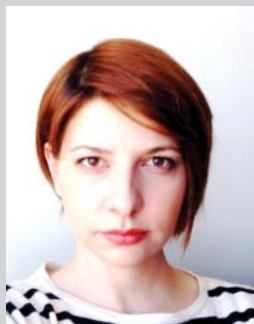
- ture i Evropske prijestolnice kulture?", Sarajevo, Heinrich Boell, 2012. available at >> [http://www.ba.boell.org/downloads/Kulturna\\_politika\\_Bosne\\_i\\_Hercegovine\\_FINAL.pdf](http://www.ba.boell.org/downloads/Kulturna_politika_Bosne_i_Hercegovine_FINAL.pdf) <<
- Government of Bosnia and Herzegovina, Strategy for Cultural Policy BiH, 2008
  - Government of Federation of BiH, Development Strategy 2010-2020
  - International Organization for Migration. *Migration Initiatives 2012*, [http://www.iom.int/jahia/webdav/site/myjahiasite/shared/shared/mainsite/published\\_docs/books/Migration-Initiatives-Appeal.pdf#bosniaandherzegovina](http://www.iom.int/jahia/webdav/site/myjahiasite/shared/shared/mainsite/published_docs/books/Migration-Initiatives-Appeal.pdf#bosniaandherzegovina) –
  - International Organization for Migration. *Migration Initiatives 2012*, available at >> [http://www.iom.int/jahia/webdav/site/myjahiasite/shared/shared/mainsite/published\\_docs/books/Migration-Initiatives-Appeal.pdf#bosniaandherzegovina](http://www.iom.int/jahia/webdav/site/myjahiasite/shared/shared/mainsite/published_docs/books/Migration-Initiatives-Appeal.pdf#bosniaandherzegovina) <<
  - Kelo, Maria. Ulrich Teichler, Bernd Waechter, *Erodata - Student mobility in European Higher Education*, Area Bonn: Lemmens Verlags- & Mediengesellschaft, 2006
  - Landry, Charles. *Cultural Policy in Bosnia Herzegovina: Experts Report - Togetherness in difference: Culture at the crossroads in Bosnia Herzegovina*, MOSAIC project; Steering Committee for Culture CDCULT(2002)17B, September 2002.
  - Main Office for Audit of Public Sector of Republica Srpska, *Report on Audit of Summary Reports of the Ministry of Education and Culture Republika Srpska for the period 01.01.-31.12.2011.*, no. PB
  - MDG- Achievement Fund, UNDP, UNESCO, UNICEF. *"Improving Cultural Understanding in Bosnia and Herzegovina Project - MDGF"*, Sarajevo 2008. available at: >> <http://www.mdgfund.org/sites/default/files/Bosnia%20-%20Culture%20-%202010%201st%20Semester%20-%20JP%20Fact%20sheet.pdf> <<
  - MDGF- Achievement Fund, UNDP, UNESCO< UNICEF, *Draft Report Gap analiza administrativnih izvora podataka iz oblasti kulturne politike u Bosni i Hercegovini*. Unpublished.
  - Mikic, Hristana. *Kreativne industrije u Bosni i Hercegovini: Mogućnosti i perspektive razvoja – Analitički izvještaj*, Centar za kreativne Ekonomije 2012.
  - Ministry of Civil Affairs of Bosnia and Herzegovina, *Action plan for implementation of Strategy for Cultural Policy in Bosnia and Herzegovina*, 2009, 2011. available at: >> [http://www.mcp.gov.ba/org\\_jedinice/sektor\\_nauka\\_kultura/pravni\\_okvir/strategije/?id=2610](http://www.mcp.gov.ba/org_jedinice/sektor_nauka_kultura/pravni_okvir/strategije/?id=2610) <<
  - Ministry of Civil Affairs, [www.mcp.gov.ba](http://www.mcp.gov.ba)
  - Official Journal of the European Union. *Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on the Work Plan for Culture 2011-2014*, (2010/C 325/01), available at: >> <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:42010Y1202%2801%29:EN:NOT> <<
  - RS Official Gazette No. 101/04, amended in 2005,
  - RS Official Gazette No. 101/04, amended in 2005,
  - RS Official Gazettes 42/2005, 118/05.
  - SEETimes. *Youth find no prospects in BiH*, 2010, available at: >> [http://www.seetimes.com/cocoon/setimes/xhtml/en\\_GB/features/setimes/features/2010/09/02/feature-02](http://www.seetimes.com/cocoon/setimes/xhtml/en_GB/features/setimes/features/2010/09/02/feature-02) <<
  - United States Agency for International Development Bureau for Europe and Eurasia Office of Democracy, Governance and Social Transition, *2011 CSO Sustainability Index for Central and Easter Europe and Eurasia, 15th edition*, available at: >> [http://transition.usaid.gov/locations/europe\\_eurasia/dem\\_gov/ngoindex/reports/2011/2011CSOSI\\_Index\\_complete.pdf#page=52](http://transition.usaid.gov/locations/europe_eurasia/dem_gov/ngoindex/reports/2011/2011CSOSI_Index_complete.pdf#page=52) <<
  - Žaravčić, Goran. *Analysis of Institutional Cooperation between Governmental and Non-Governmental Sectors in BiH*, Kronauer Consulting, 2008.

## ANNEX 1

2010 - allocated resources under the Call for project of Significance for Federation of BiH				Same call 2012	
Applicant	Project title	Place	Award amount	Project	points
Asocijacija inovatora u Bosni i Hercegovini	za poticanje i širenje inovativno-tehničke kulture	SARAJEVO	20.000,00		
COMPREX doo	sufinansiranje produkcije The Show Must Go On	SARAJEVO	50.000,00		
DRUŠTVO PISACA U BIH, SARAJEVO	Međunarodna književna manifestacija Sarajevski dani poezije	SARAJEVO	20.000,00	51. Sarajevski dani poezije	64
EAST WEST CENTAR	Programi East West centra Sarajevo	SARAJEVO	100.000,00	Programi East West centra Sarajevo	90
EAST WEST CENTAR	Programi East West centra Sarajevo	SARAJEVO	50.000,00		
EAST WEST CENTAR	za redovne aktivnosti i kreaciju predstava Miroslava Krležu Evropa danas	SARAJEVO	25.000,00		
Edin Numankadić	za realizaciju izložbe u Pragu	SARAJEVO	2.000,00		
Federalni Zavod PIO	doprinosi za Amira Talića	SARAJEVO	3.374,24		
FERIAL doo	Ljetni kamp animiranog filma u Sarajevu	SARAJEVO	54.000,00		
Franjevačka mladež Sarajevo	program aktivnosti	SARAJEVO	14.000,00		
GLAVNI URED U BIH INTERNACIONALNOG FESTIVALA BOSNA	Internacionalni muzički festival "Bosna" 2010	SARAJEVO	20.000,00		
HKD "NAPREDAK" JAJCE	Šopovi dani na Plivi u Jajcu	JAJCE	5.000,00	Šopovi dani na Plivi u Jajcu	62
HOTELSKO TURISTIČKO DRUŠT. "ZENIT-BRO" d.o.o.	Zimski kamp animiranog filma u Neuu	NEUM	36.000,00		
Institucije, udruženja, asocijacije i organizacije u kulturi kao nosioci projekata	Inteventna sredstva				
IZET ALEČKOVIĆ	realizacija samostalne izložbe slika i crteža		4.500,00		
JU BOSANSKO NARODNO POZORIŠTE	Festival bosansko-hercegovačke drame, Zenica	ZENICA	18.000,00	11. Festival bosansko-hercegovačke drame, Zenica	88
JU CENTAR ZA KULTURU	Festival scenskih umjetnosti Bihačko ljeto, Bihać	BIHAĆ	13.500,00	Festival scenskih umjetnosti Bihačko ljeto, Bihać	75
JU CENTAR ZA KULTURU GORAŽDE	Festival prijateljstva 2010 u Goraždu	GORAŽDE	13.999,00	Dani Isaka Samokovlije -Sunce nad Drinom	62
				Festival prijateljstva 2012 u Goraždu	75
JU DOM KULTURE JAJCE	Pozorišne/kazališne igre BiH, Jajce	JAJCE	13.500,00	Pozorišne/kazališne igre BiH, Jajce	80
JU KAMERNI TEATAR 55	gostovanje predstave "Žaba"	SARAJEVO	6.000,00		
JU MESS - ME UNARODNI TEATARSKI I FILMSKI FESTIVAL	Internacionalni teatarski festival MES, Sarajevo	SARAJEVO	150.000,00	Internacionalni Teatarski Festival	90
JU NARODNO POZORIŠTE TUZLA	Tuzlanski pozorišni dani 2010. Tuzla	TUZLA	13.500,00	Tuzlanski pozorišni dani 2012. Tuzla75	
Kazališno filmska udruga Oktavijan	za realizaciju 4.Dana filma Mostar 2010	MOSTAR	7.500,00		



KUD DRVAR	smotra folkloru Amateri svom gradu 2010	DRVAR	6.000,00		
KUD IZVOR 08 KISELJAK	za program N"ošnje i igre"	KISELJAK	7.000,00		
KUD MERAK SAPNA	Prvi internacionalni festival folkloru	SAPNA	6.000,00		
MATICA HRVATSKA MOSTAR	Dani Matice hrvatske - Mostarsko proljeće 2010 Mostar	MOSTAR	150.000,00	Grude / Simicec susret 2012	62
				Mostarsko proljeće 2012	80
MUFTIJSTVO TRAVNIČKO, TRAVNIK	Kulturna manifestacija "Dani Ajvatovice" Travnik	TRAVNIK	20.000,00		
NARODNO POZORIŠTE MOSTAR	Festival komedije Mostarska liska, Mostar	MOSTAR	10.000,00	Festival komedije Mostarska liska, Mostar	75
OBALA ART CENTAR	Sarajevo film festival, Sarajevo	SARAJEVO	200.000,00	Cinelink 2012	80
				Sarajevo Film Festival 2012	98
OPĆINA GRADAČAC	Gradačaćki književni susreti	GRADAČAC	5.000,00	Gradačaćki književni susreti	62
PEN CENTAR U BIH SARAJEVO	Nagrada Mithat Begić, Sarajevo	SARAJEVO	15.000,00	Tri projekta povodom 20 god. PEN Centra	75
Savez antifašista i boraca narodno oslobodilačkog rata u BiH iz Sarajeva	realizacija Projekta neofašističke tendencije i pojave u BiH	SARAJEVO	4.000,00		
STUDIO NEUM	Festival animiranog filma NAFF 2010. Neum	NEUM	20.000,00	NAFF 2012	62
TZ ČAPLJINA	za realizaciju 12.Međunarodnog	ČAPLJINA	15.000,00		
UDRUGA FILMSKI FESTIVAL "DANI HRVATSKOG FILMA ORAŠJE	Dani hrvatskog filma 2010 u Orašju	ORAŠJE	10.000,00		
Udruga likovnih umjetnika Livno	Slikarska kolonija Vidoši 2010	LIVNO	7.000,00		
UDRUŽENJE ME UNARODNI CENTAR ZA MIR	Internationalni festival Sarajevska zima 2010.	SARAJEVO	70.000,00	28. Internationalni festival Sarajevo "Sarajevska Zima"	86
UDRUŽENJE SFW STUDIO FASHION	Evropski festival dizajna Sarajevo, Fashion Week, Sarajevo	SARAJEVO	10.000,00		
UG ART FORUM	Za umjetničke radionice u Domu mladih, Sarajevo	SARAJEVO	100.000,00		
UG JAZZ FEST	Jazz Fest Sarajevo	SARAJEVO	50.000,00	16. Jazz Fest Sarajevo	73
UG MATICA HRVATSKA GRUDE	Književna manifestacija "Šimićevi susreti" u Drinovcima, Grude	GRUDE	5.000,00		
UG Mjesne zajednice Terevci	oživljavanje aktivnosti mladih	GRADAČAC	13.125,76		
UG OBALA ART CENTAR SARAJEVO	Talent Campus	SARAJEVO	80.000,00		
UG SLOVO GORČINA STOLAC	Književna manifestacija "Slovo Gorčina" Stolac	STOLAC	15.000,00	Kulturna manifestacija "Slovo Gorčina" 2012	98
UG Srpsko prosvjetno i kulturno društvo PROSVJETA MOSTAR	Šantićeve večeri poezije, Mostar	MOSTAR	5.000,00		
UG SUSRETI ZIJE DIZDAREVIĆA	Književna manifestacija "Susreti Zije Dizdarevića"	FOJNICA	10.000,00	"Susreti Zije Dizdarevića" 2012	70



**Emina Ćosić, independent researcher**, has extensive experience in action based research. She is the former director of the Centre for Refugee and IDP Studies of the Institute for Social Science Research at the Faculty of Political Sciences of the University of Sarajevo, and current associate. She is a member of ACIPS Steering Board. Her work was primarily focusing on topics relevant for the BiH reforms, European integration process, migration and human resources. She is a graduate from the Regional Masters Degree in Human Rights and Democracy, from the Centre for Interdisciplinary Postgraduate Studies in Sarajevo, and her B.A in Philosophy and Art History, she obtained at the University of Louisville, USA.



Open  
Society Fund  
Bosnia & Herzegovina

A "Policy Development Fellowship Program" has been launched by the Open Society Fund BiH in early 2004 with the aim to improve BiH policy research and dialogue and to contribute to the development of a sound policy-making culture based on informative and empirically grounded policy options.

The program provides an opportunity for selected fellows to collaborate with the Open Society Fund in conducting policy research and writing a policy study with the support of mentors and trainers during the whole process. Ninety fellowships have been granted since the starting of the Program.