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RESEARCH REPORT

# *Culture Policies and Budgetary Appropriations for Culture in Kosovo*

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# *Culture Policies and Budgetary Appropriations for Culture in Kosovo*

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# Introduction

**In the recent years of the history of Kosovo, culture has been neglected both by the political authorities and in public activities.**

Perhaps such a tendency is not to be looked at as something odd considering the core problems faced by the population of Kosovo under the discriminatory and oppressive regime during the nineties, the international administration period stretching over 1999–2008, and the state-building priorities of the governments of Kosovo following the Declaration of Independence that took place on 17 February 2008. During this period of time, the political situation as well as the economy of Kosovo went through degradation and the modest industrial development that took place during 1970–1980, halted and declined. However, all those events are now part of history. Culture should now be placed higher in the state agendas. Development of culture must not be limited to the economy and political circumstances of a country. On the contrary, culture should be looked at as a key component for social-economic development, which has currently been placed as the key priority of Kosovo leadership. The belief that culture is

something good for free time and a good means of entertainment, but burden for the state budget and the local economy, should be overcome. Instead, culture should be seen as key factor for the social and economic development of a country, together with the other factors, such as economic development, environment, and social area.

The fact that culture has for a long period of time been given a negligible place in the social discourses has also resulted in a very small output of knowledge and research on culture policies of the Government of Kosovo or other public entities. Very few reports or studies have been made on the area of culture in Kosovo, although the post-war period has seen a great number of reports on other areas resulting from a big influx of funding from international institutions and organizations from the government as well as non-government sectors. Consequently, few of the public culture policies of Kosovo have been analyzed to date.

The present report aims at reducing the gap of knowledge and research on Kosovo culture policies, with a special emphasis on the budget allocated for culture. Furthermore, the this report will make efforts at giving answers

# Methodology

to questions about the budget the Government of Kosovo and other public entities allocate for culture, questions on functional allocations of such a budget, questions on evolution of budget appropriations on culture over years, on the criteria applied for such an appropriation, on the manner the independent culture sector is addressed by the public budgetary policies, and on the challenges faced by the public sector and the independent culture sector in budgeted area and in relation to the government institutions.

Since the main aim of the present paper is a research to the Kosovo culture policies and budgetary appropriations at various levels and on different economy functions on culture, the primary focus is on researching official documents on these topics.

Documents such as applicable legislation, starting from laws to decisions of ministers have been analyzed. Apart of the legislation, other strategic documents defining public policies have also been tackled. Above all, the budgets of the Republic of Kosovo have been analyzed, since public policies and the importance paid to them by government institutions is best seen based on the budgets allocated for the respective areas. Interviews and focus groups with relevant actors have been given secondary priority due to the fact that culture policies ought to have been depicted on official documents. For this reason the interviews and focus groups have been chiefly used for validating the findings from researches done to official documents and for clarifying any potential obscurities contained in official documents.

On the other hand, the point of view of the present report is not a specific

# Research Limitations

one, and the topic of research has not been viewed from a special perspective. This is because the nature itself of the report is more focused on identifying culture policies and analyzing budgetary appropriations on culture – two topics that are a basis for deeper analysis to more specific matters. Nonetheless, the independent culture institutions and the budgetary appropriations for these organizations and their relation with the government institutions are at focus of the present report.

*As stated in the intro part of the present report, the number of reports and studies in the field of culture is very scarce.*

A big portion of the reports and the studies made lack primary data and statistics. Consequently, it is necessary for the report to be largely based on official documents and data.

However, lack of independent reports is not the biggest problem. Lack of official documents poses the key problem to this matter. The budget accounts at municipal level include budget allocated for the Department for Culture, Youth, and Sports (DCYS), making it impossible to identify the budget allocated only for culture at the municipal level. In addition, in many cases the budgeting process at municipal level does not reflect the real expenditures incurred by departments. There are cases where utility expenditures are allocated mainly to the DCYS, even though this Department does not spend that much for utilities. Furthermore, there are substantial subsidies also at the Office of the Mayor. Even though this budgetary line item is with the Office of the Mayor, it can still be used for culture.



The budget situation at the central level is on better footing, with a specification of the budget allocated for culture, youth, sports and culture heritage, thus enabling a more accurate identification of the budget allocated for culture. However, culture activities are lately funded by the Ministry of Culture, Youth and Sports (MCYS), the Ministry of Diaspora, with culture projects on the Diaspora and cultural centers in places where larger Kosovo Diaspora live, as well as the Ministry of Foreign Affairs, with projects on cultural diplomacy. In addition, the Office of the Auditor General has very often found that the budget envisaged for subsidies at the MCYS, a budget that is appropriated for funding culture projects outside the MCYS, was used for paying the MCYS staff<sup>1</sup>. All these factors represent limitations for an accurate identification of the budget and the culture-specific appropriations.

is not much to be researched and that the limitations are the findings itself, but at the same time difficult since there is no abundant data to analyze.

Finally, with regards to the official documents defining the cultural policies or the criteria applied for funding culture projects, the situation can be explained with sentences that the research limitations are at the same time the findings of the present research. This makes this research easy to do, because of the fact that there

<sup>1</sup> For more information, please see reports of Auditor General for MCYS. <http://oag-rks.org/sq/Ministrife?date=2012>

# Overall Context

**Any analysis made in Kosovo would be incomplete if the historical and political context would not be considered.**

The history of Kosovo during the recent decades is marked with big transformations and problems related to the existence of a population and statehood. Just in the last thirty years Kosovo went through four different social and political systems, starting with the socialist system during 1945-1990, the oppressive and discriminatory Yugoslav system during the nineties, international administration during 1999-2008, ending with the independence of the state of Kosovo. This has indispensably had an impact on institution building and practices. In this context, the public culture institutions have also experienced big transformations and have overall had the tendency to be completely forgotten or be treated like institutions of secondary importance vis-à-vis other matters.

In this regard, the period of nineties was destructive for all the areas in Kosovo. Lack of state institutions, formal institutions were inaccessible for majority of Albanians of Kosovo, whilst parallel structures were in general ineffective

in exercising their duties, what resulted in a lot of things being organized on voluntary basis. Hence, also culture-related activities were organized only on a goodwill basis and were not institutionalized. In other words, there was almost a complete lack of state culture institutions.

The state institutions responsible for culture development in Kosovo were established together with the UNMIK joint provisional administration<sup>2</sup> - aiming at integrating executive structures, such as the Provisional Government of Kosovo, or the Presidency of Kosovo, under UNMIK authority in January 2000. This Regulation provided for the establishment of the Department of Culture. Following this Regulation, UNMIK adopted other regulations in 2000 formalizing departments provided for under Regulation No.2000/1, as well as establishing other departments not planned before, such as the Department of Sports and Youth. However, the culture department was never defined its duties and never made formal.

The institution to deal with the development of culture was only established at the end of 2001, a time when provisional institutions of self-

<sup>2</sup> UNMIK Regulation No. 2000/01.

government in Kosovo<sup>3</sup> were established after parliamentary elections. Executive institutions were established, including the Ministry of Culture, Youth and Sports. The duties of this Ministry were defined in six lines, three of which defined the responsibilities for youth and sports, two defined the general responsibilities, and one defined the responsibilities on culture, with a special emphasis on cultural heritage. The Regulation establishing the provisional institutions of self-government was amended for eight times until 2008, chiefly to accommodate for new ministries established in the meantime, but the responsibilities of the Ministry of Culture, Youth and Sports remained as defined back in 2001.

The public culture institutions, such as the Kosovo Cinematography Centre, the theatres, the museums, Philharmony, publishing activities, Dance Ansamble Shota, and others, did not have a legally defined status. Apart of the legislation establishing the MCYS and defining its responsibilities, no other legal document on culture existed. The first law to regulate such institutions was the Law on Cinematography, that was adopted in 2004. A range of other laws were also adopted between 2005 and 2006,

such as the Law on Theatres (2005), Law on Culture Institutions (2006), Law on Philharmony (2006), Law on Cultural Heritage (2006), and the Law on Publishing Activities and Books (2006). It seems that all these laws resulted from the need to solve the problem of the legal statute of these public culture institutions rather than to define any public policy on culture.

Apart of the abovementioned laws, no single administrative instruction on culture was adopted during the UNMIK administration<sup>4</sup>. All this indicates for a huge lack of UNMIK interest in the culture sector. In addition, in 56 UNMIK reports for the United Nations Security Council<sup>5</sup> since 1999 culture has never been mentioned, despite the fact that such reports include voluminous information on many other social areas, starting with economy, privatization, democratic institutions building, media, to the number and type of crimes. The sole area of culture at the interest of UNMIK was cultural heritage – which at the same time is the only topic UNMIK reports on, but only after the March

<sup>4</sup> See administrative instructions from UNMIK period. <http://www.unmikonline.org/regulations/unmikgazette/02english/Econtents.htm>

<sup>5</sup> For more, see UNMIK Reports to the United Nations Security Council <http://www.unmikonline.org/Pages/UNMIK%20Key%20documents.aspx>

<sup>3</sup> UNMIK Regulation No. 2001/19.

2004 riots, where a big number of Serb orthodox churches and other cultural heritage sites were demolished. Thus, even this interest shown by UNMIK on cultural heritage did not come as a result of their interest on culture, but rather as part of inter-ethnic policy and as part of minority communities rights.

public money expenditure, with almost no direct link to culture.

Even other institutions with influence on the public policies in Kosovo did not include culture in their priorities list. It is worth mentioning an example from the World Bank, which made five detailed studies<sup>6</sup> on public expenditures and institutional review. Those studies from various periods of the after-war Kosovo contain a review of expenditures and the public institutions. However, on 780 pages of those studies, the word “culture” is mentioned not more than 11 times – mainly for naming the Ministry of Culture, Youth and Sports. Realistically, considering the mission of the World Bank institution, one can not expect for this institution to deal with matters of culture. Nonetheless, this clearly shows the interest of institutions, such as the World Bank, on the culture sector, even from a point of view of

<sup>6</sup> Kosovo: Public Expenditure and Institutional Review Volume I, 2006, Kosovo: Public Expenditure and Institutional Review Volume II, 2006, Kosovo: Public Expenditure Review, 2010, Kosovo: Policy Note on Public Investment Management, 2007, Kosovo: Selected Issues in Fiscal Decentralization, 2007.

# Strategic Orientation of Culture

Although following declaration of independence in February 2008 all powers were transferred to the Kosovo institutions, the approach of the Government towards culture did not change much.

Culture remains at the margins of public policies and the opinion that culture is only a burden to the budget and economy has not changed much. The Government of Kosovo still does not have a strategy on culture<sup>7</sup> that would channel the public expenditures on culture-based objectives and goals. Due to the lack of such a strategy, the public expenditures continue to remain chaotic, and in general streamlined on a daily-policy basis.

As a result of lack of strategic documents specifically on culture, or at least related to the MCYS, the strategic culture objectives should be found on other strategic documents of the government. The only consistent document since there are cases where public institutions launch strategic

documents for a single year, is the Mid-Term Expenditure Framework (MTEF). The MTEF broadly plans the state activities with budgetary implications over a two-year period. This document is published every year and includes data updates and any potential strategic change to public institutions.

In respect of strategic directions for culture, the MTEF is in line with the public discourse on institutional care for culture. Speaking in general terms, the MTEF tackles culture insignificantly. The oldest MTEF to be analyzed in this report is the one from 2006–2008, which tackles the culture sector in the same group with education. Even in this sub-group, again the emphasis is put on education. To illustrate this, education is thoroughly elaborated in 7 pages, while culture was dealt with in 2 pages only. The culture projects envisage the construction of a ballet and opera center – a project included in the list of capital projects of the MCYC, the construction of which was canceled later. In the list of projects belonging to sub-group on culture and education, most of them pertain to education, and majority of those few culture projects belong to Category 2 and 3, which according to MTEF, means that these projects are of

<sup>7</sup> According to Mr. Kamuran Goranci, Director of the Department of Culture at the MCYS, Kosovo has a Strategy on Culture adopted in 2003. However, this Strategy was implemented to an insignificant extent. Moreover, this Strategy cannot be found online, and only few copies of it have remained somewhere in the MCYS archives.

secondary priority or projects expected to be funded from donors and not from the Kosovo budget. Last but not least, the culture is chiefly elaborated from the perspective of cultural heritage, while the rest of culture sector is not mentioned at all.

The 2006–2008 MTEF, is nevertheless on much better terms with culture compared to the one of 2009–2011, where the culture is elaborated in one line only, namely under the category of ‘other’ together with categories, such as environment, travel and provision of infrastructural conditions for the Government of Kosovo.

One year later, the situation of Kosovo strategic documents on culture began improving. The culture sector goes back in the list of sectors where the situation is analyzed and strategic objectives are set. In addition, it is also concluded that “very little was done for significant institutions, such as the Philharmonics, Opera, ballet, Shota Ensemble, theatres and museums, which are the fabric for the development of Kosovo culture.<sup>8</sup>”

Strategic objectives consider the protection of cultural heritage as their

primary objective, while the rest of them are related to sports internationalization or development of infrastructure and legal framework for the development of culture. The only infrastructural project identified in the field of culture is the construction of the Opera and Theatre House “Ibrahim Rugova” (now bearing a different name) which was never completed. It is also very important to highlight that Philharmonics, Opera, ballet, Shota Ensemble, theatres and museums are considered to be the pillars for the development of culture. Considering that the independent culture sector was and still is the biggest ‘producer’ of the culture in Kosovo, leaving it aside would in the best case reflect narrow minding of decision makers.

Approach of public authorities to culture continues to remain the same also for MTEF 2011–2012 and 2012–2013. The main objective continues to be investment in infrastructure as a mean for culture development, as well as the focus on public institutions of culture. Moreover, it is claimed that budget for culture has increased.

It was in 2014 when the approach of Kosovo public authorities began to change, at least in their strategic

<sup>8</sup> Mid-Term Expenditure Framework 2011–2013.

documents, when it comes to supporting the independent culture sector. The promotion of Kosovo cultural scene in the global cultural events, such as participation to international exhibition of architecture at the Venice Biennale and in Montreux Jazz Festival, are considered as MCYS achievements. In addition, for the first time the support of public authorities for independent culture and promotion of cultural diplomacy was identified as a main objective. The way of support mainly continues to be investment in infrastructure, but support for cultural creativity of independent cultural organizations is also not lagging behind. This approach assumed in MTEF 2014-2016 is continued in MTEF 2015-2017. However, now the focus on infrastructural investments fades away to leave room to the support for cultural activities.

**TABLE 1: Strategic Objectives in culture under the Mid-Term Expenditure Framework**

<b>2006</b>	<b>2011</b>	<b>2012</b>
1. To promote legal framework and other instruments that will serve as a basis for creating better conditions at the archeological sites	1. Taking care for and assessment of cultural heritage values, archeological diggings and research, as well as heritage protection legislation in compliance with most recent EU standards	1. Support and lobbying for the internationalization of sports and building of sports infrastructure
2. To preserve and protect the cultural heritage of Kosovo with archeological, architectural and spiritual values	2. Support and lobbying for the internationalization of sports and building of sports infrastructure	2. Taking care for and assessment of cultural heritage values, archeological diggings and research, as well as heritage protection legislation in compliance with most recent EU standards
3. To protect the cultural, linguistic and national identity of Kosovo Diaspora	3. Infrastructure for the development of Kosovo culture	3. Infrastructure for the development of Kosovo culture
4. To institutionalize sports and to strengthen relations both inside and outside of Kosovo	4. Kosovo Youth Action Plan	4. Kosovo Youth Action Plan
5. Information, education and guiding of youth in various walks of life	5. Legal framework	5. Legal framework

**Source: Mid-Term Expenditure Framework**



<b>2013</b>	<b>2014</b>	<b>2015</b>
1. Building of institutional capacities and completion of legal infrastructure in the sector of culture, youth and sports	1. Support for the public institutions of culture and of independent culture, including the promotion of cultural diplomacy	1. Support for the public institutions of culture and of independent culture, including the promotion of cultural diplomacy
2. Support for the Kosovo sports and culture, improvement of infrastructure and internationalization of sports	2. Preservation, protection and promotion of cultural heritage	2. Preservation, protection and promotion of cultural heritage
3. Development of cultural heritage in compliance with EU modern standards and best practices	3. Development and promotion of qualitative sports, its expansion and internationalization and modernization of sports infrastructure	3. Development and promotion of qualitative sports, its expansion and internationalization and modernization of sports infrastructure
4. Support for the youth through the implementation of the Kosovo Youth Action Plan	4. Strengthening and integration of youth in decision-making and policy-making processes	4. Strengthening and integration of youth in decision-making and policy-making processes
5. Support of the Copyright and Related Rights Office for its membership to World Intellectual Property Organization (WIPO)	5. Strengthening of copyright and related rights system	5. Strengthening of copyright and related rights system

# Central Budget for Culture

This section will analyze the budget for culture at the central level.

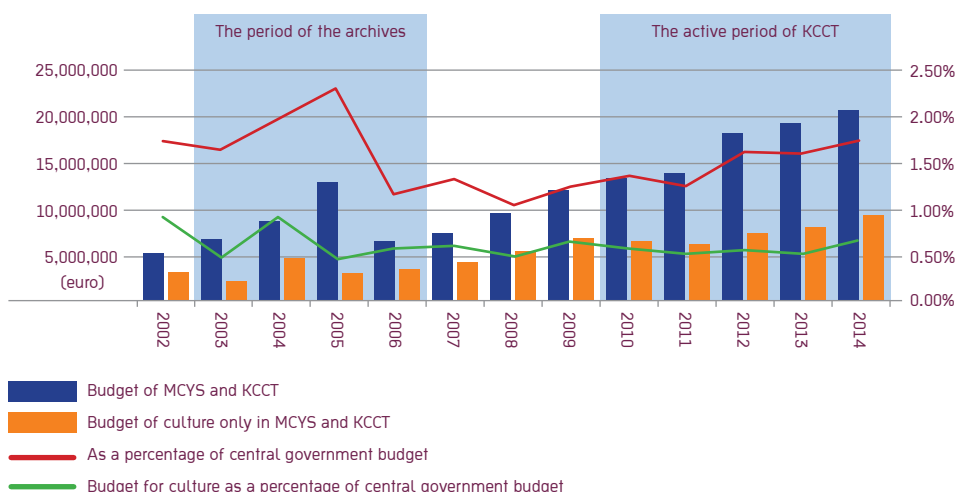
Central level implies the MCYS and Kosovo Council for Cultural Heritage (KCCH) as sole central authorities responsible for culture. The Cultural activities have recently been funded also by the Ministry of Diaspora and Ministry of Foreign Affairs, as explained in the section on Research Limitations, however, since the identification of budget lines for cultural activities within these two ministries is almost impossible, this section will only deliberate on MCYS and KCCH.

The purpose of this section is to identify the position of culture and its importance for the general government policies. In disaggregating the budget on culture in as many parts as possible, this section also aims to identify the specific cultural policies applied by institutions involved in culture.

The figure next page shows the combined MCYS and KCCH budget in the percentage in the total central budget of the Republic of Kosovo. The KCCH budget was included together with the budget for culture and MCYS budget because this institution has almost the same objective with that of the MCYS

Department of Cultural Heritage. In order to avoid ambiguities and to obtain exact amount of budget allocated for culture, it is required to include in the budget for culture both the KCCH and MCYS. Also, taking into account that Department for Cultural Heritage was only established in 2010 and that separate analysis of budget for MCYS prior to this date was impossible, the inclusion of KCCH makes the data more analytical and reliable.

In absolute numbers, the MCYS budget saw constant yearly increase since 2002, starting with EUR 5,1 million in 2002 and reaching EUR 20,2 million in 2014. An unexpected increase was seen in 2003–2006. This increase came as a result of two events not directly related to culture. The first one is related to March 2004 riots, where after a huge social dissatisfaction and increased ethnic tensions riots erupted, with many orthodox churches and other protected cultural heritage sites burned. The authorities of that time, namely the Provisional Government of Kosovo and UNMIK Administration, decided that all damages caused be repaired with Kosovo budget funds. This resulted with an increase of MCYS budget, even though the MCYS work in the field of culture had not changed much. The second event is related to the approval of

**FIGURE 1: Budget for MCYS and KCCT**

**Source: Kosovo Budget**

Law on Archive Material and Archive<sup>9</sup> in 2003, which makes the Kosovo archives part of MCYS. Consequently, the extra costs of Kosovo archives raise the MCYS budget, even though the archive material and archives have nothing to do with the culture. However, in 2006 the Law on Archive Material and Archives was amended and complemented<sup>10</sup>, transferring the responsibility on archives from the MCYS to the Office of Prime Minister. This contributed to the budget decrease for MCYS from 2006 onwards.

<sup>9</sup> UNMIK Regulation No. 2003/20.

<sup>10</sup> UNMIK Regulation No. 2006/40.

A more accurate indicator for MCYS budget trend would be the budget percentage of this Ministry compared to the total budget of the Republic of Kosovo. This percentage, as seen in the red line of the above figure saw a decrease from 2002 to 2006, after which year continued increasing through to 2014. The decrease comes as a result of two reasons mentioned in above paragraph, and as a consequence of devolution of numerous competencies from UNMIK Administration to Provisional Government of Kosovo. Transfer of competencies implied more responsibilities and more room for

the then-Government to manage the public policies. This was reflected with a relative decrease of MCYS budget vis-à-vis other central institutions. Since 2007 and after the Declaration of Independence in 2008, the transfer of competencies ended and some sort of institutional stability started, with MCYS beginning to attract more attention from the Government, which led to budget increase for MCYS from approximately 1.05 percent of the 2008 total budget of the Republic of Kosovo, to 1.69 percent in 2014.

However, in order to have a clear picture on how much of this budget increase went for culture, one needs to disaggregate the MCYS budget in culture and cultural heritage, as well as in youth and sports. The budget increase for culture may be considered modest and in a same proportion with the general increase of Kosovo budget. In 2009, for example, the budget for culture was not higher than EUR 2.9 million, while 12 years later, in 2014, the budget for culture saw an increase to EUR 9.1 million. In the total percentage of 2002, the share of culture budget was 1 percent, while in 2014 this share dropped to 0.76 percent of the total budget. This percentage was relatively stable over the years, oscillating from 0.68 to 0.73 percent, which shows that

the culture and cultural heritage budget has not seen any increase, save for the proportional increase of the Kosovo budget. It can be also seen that even though CCHK was established in 2010, it did not have any impact in the budget increase for culture. In addition to this, the MCYS Department of Culture did not benefit from the budget increase; it was rather the Department of Youth and Sports who benefited most.

Since the MCYS budget increase, departments of sports and youth have benefited most, which can also be seen in figures 2 and 3. Despite the increase from EUR 3.8 million in 2006 to EUR 8.9 million in 2014, the total percentage in the Kosovo budget for the Department of Culture and Cultural Heritage saw a decrease from 59.7 percent in 2006 to 44.4 percent in 2014. The capital investments in culture for 2004–2009 vary from 55.8 percent to 64.5 percent of all the MCYS capital investments; however after 2009 this figure was decreased, and now varies from 11.1 to 15.2 percent. The capital investment figures have been obtained from the budget planning, which explains the increase of the capital investment budget for 2008–2009, when the construction of the opera and ballet house was planned. Despite the fact

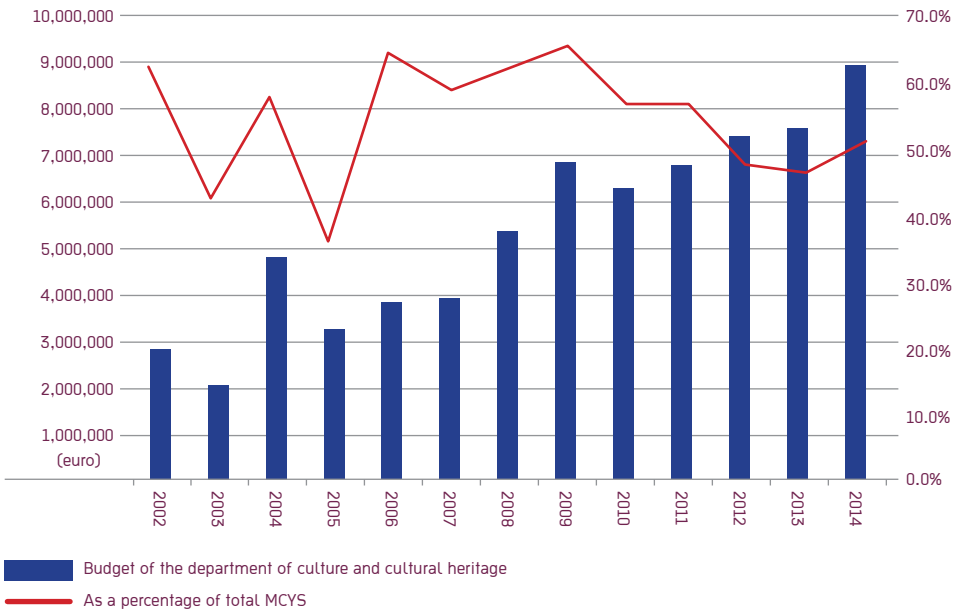
that the figures from figure 3 pertain to budget planning, the difference of budget planning figures and budget reporting, except for 2008-2009, could have not changed that much so as to impact the interpretation of these data.

cultural development policy. Considering the nature of culture, investment in human resources and high quality cultural events would have had much more positive impact in its development.

Another perspective to look on the culture budget is focusing on its economic categories. It is clear that the Government of Kosovo since 2007 was focused a lot in the improvement of infrastructure, and consequently it streamlined its energies and resources in infrastructural building and improvement of Kosovo<sup>11</sup>. The sector of culture was not an exemption from this mentality. In figure No. 3 one can see that capital investment category mostly benefited from the budget increase in MCYS and CCHT. In 2006, only some 16% of budget was allocated for investments, while in 2014 this figure skyrocketed to 52%. Knowing that the lion share of culture funding in Kosovo comes from the line of subsidies, it is exactly the subsidies budget line which has not benefited that much from the MCYS budget increase. Although the infrastructural investments are needed for the development of culture, attaching the main importance to infrastructural investments does not represent a good

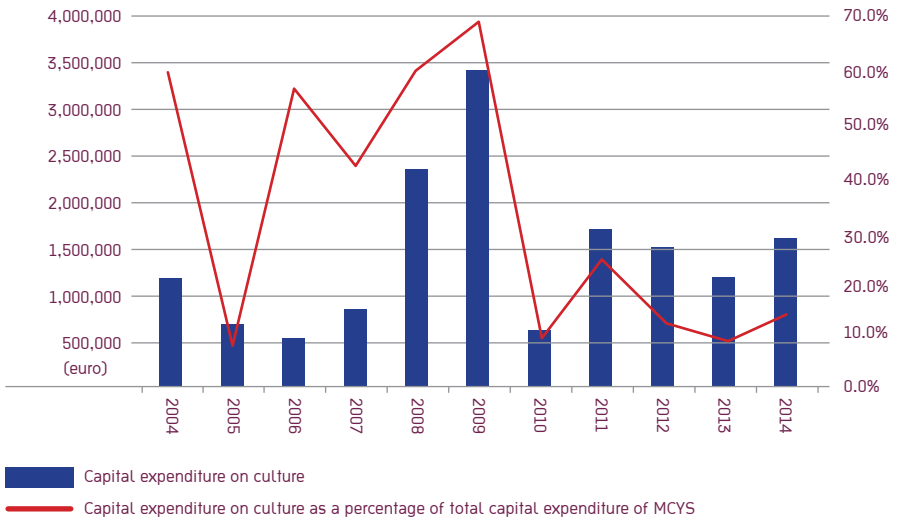
<sup>11</sup> For more details on Kosovo strategic policies, see Mid-Term Expenditure Frameworks.

**FIGURE 2: Budget of the department of culture and cultural heritage in MCYS**



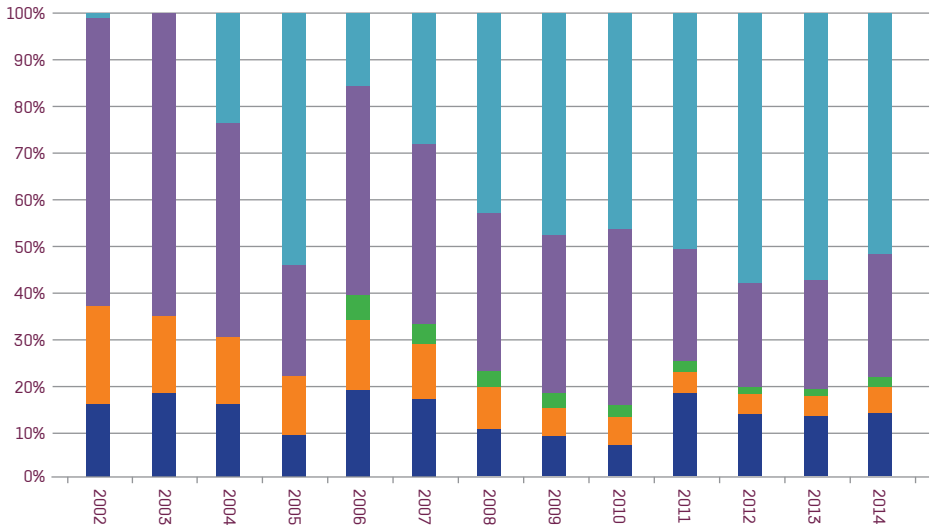
**Source: Kosovo Budget**

**FIGURE 3: Capital expenditure of MCYS on culture**



Source: Kosovo Budget

**FIGURE 4: Budget of MCYS and KCCT by budget categories**



**Source: Kosovo Budget**



# Local Budget on Culture

The characteristics of the local budget, meaning the budget that is allocated by Kosovo Municipalities, do not differ from the central level ones.

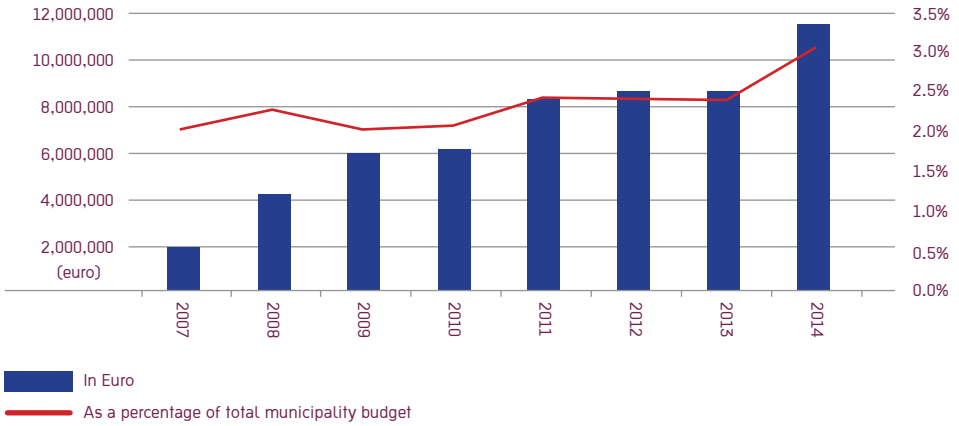
The trends of budget increases also follow the same path. Even the economic budget allocations are following along central level lines: capital investments or investing in infrastructure is growing disproportionately to budget increases. However, the budget allocations for culture are a problem and this because the budget allocations on a deeper level are done at the level of directorates. Nearly all of the Municipal directorates of Kosovo are Directorates for Culture, Youth and Sports (DCYS)<sup>12</sup>, which in turn makes it impossible to allocate funds specifically to the field of culture.

When it comes to numbers, the budget of Directorates for Culture, Youth and Sports at the municipal level has seen an increase from around EUR 2 million in 2007 to EUR 11.3 million in 2014. However this enormous increase is proportional to the overall municipal

level budget increase and does not reflect a higher level of municipal interest for culture, youth and sport issues. This may be best seen in the part where the budget for culture, youth and sports is seen as a percentage of the overall municipal budget. This percentage did not change much along the years, despite showing a small trend of rising. In 2007 this percentage was 2.1, whereas in 2014 it climbed to 3 percent, or 0.9 points of a percent higher. Public policies for the field of culture at local level also clearly show that they are no different than the other fields: there are mainly investments in infrastructure. Nevertheless, compared to the central level, the records for the local level start from 2007, which puts an additional strain in following the long-term trends and in discerning the effects of the political processes. Kosovo Assembly, in 2008, approved the Law on Local Self Government, which transferred a large number of competencies to the local level. This factor, together with the shifting government priorities from 2007 onwards made capital investments increase substantially. This can also be seen in table five, which clearly shows that capital investment in 2007 made up around 17 percent of municipal expenditure, whereas in the following

<sup>12</sup> In six Municipalities culture is part of the Directorate for Education and Culture. These Municipalities are Kaçanik, Novobërdë, Shtërpcë, Deçan, Malishevë and Dragash.

**FIGURE 5: Budget of MCYS in Municipalities**



Source: Kosovo Budget

years capital investments increased to reach as high as 50 percent in 2014. The question as to where did capital investments from the Directorate for Culture, Youth and Sports go to are answered in figure 6, which shows that just over half of these investments went to the field of Culture. However, we need to mention that a large number of these multi-functional investments, such as the multi-functional centers are dedicated to more than one field. Therefore, the percentage may be considered to be at a lower level, or better said, the quality of capital investments in culture does not mean that those will help the development of the said field at the same level as may be perceived by the numbers shown. Another example is the case of the Municipality of Novobërdë, which, during the last 4 years, invested the largest portion of its budget line for capital investments of the Directorate for Culture in purchasing books for the library. It is unclear how such an investment helps cultural development.

In the end, the effect that the size of the municipality has on culture spending is something that is worth mentioning. There is a positive correlation between the size of the municipal budget and

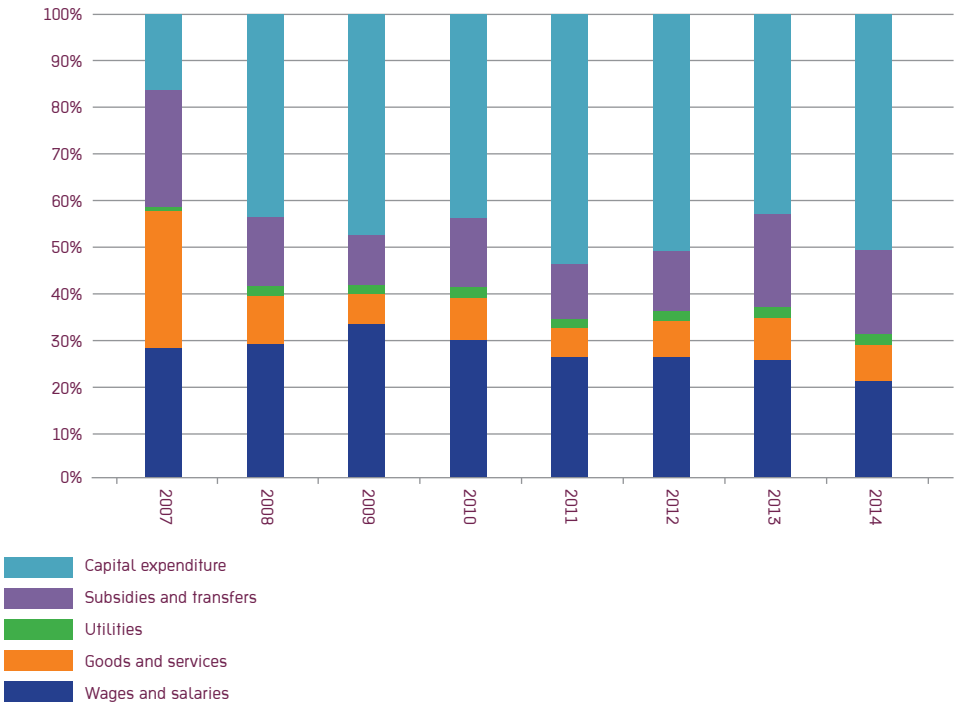
the percentage that that municipality spends on DCYS. This is a result of a large number of factors. Among the key factors that influence this phenomenon is the achievement of 'economy of scale', or the efficiency increase of the municipality in providing services. The larger a municipality is, the more efficient it becomes at providing services. Thus, a civil servant at a large municipality serves more people than a civil servant in a smaller municipality. This comes as a consequence of the fact that certain municipal functions cannot be withdrawn proportionally to the population – a municipality is obliged to have a procurement office regardless how small it may be<sup>13</sup>. However, we need to bear in mind the other factor, that the size of the municipality is in direct correlation with the urbanism of that municipality, and urbanism is in direct correlation with the production of cultural activities.

A similar trend also occurred when we compared the budgets for subsidies and capital investments – as two budget

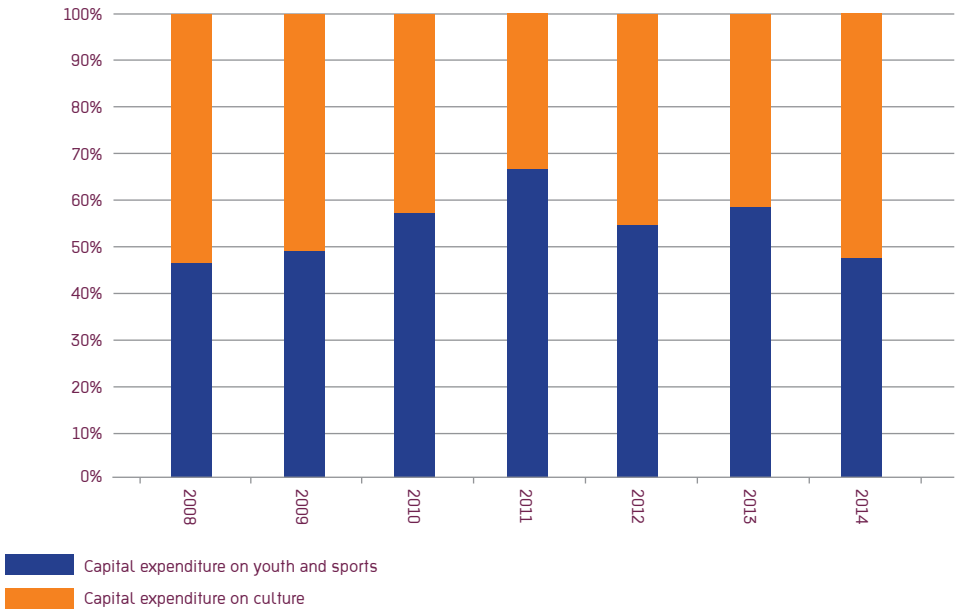
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<sup>13</sup> Decision of the Kosovo Government no. 10/46 determines that a municipality must have 50 civil servants as a basic number, whereas the other portion of civil servants comes depending on the size of the municipality. In small municipalities, the number of civil servants that a municipality has to have is larger percentage-wise than that of a larger municipality.

**FIGURE 6: Budget of DCYS by budget categories**



Source: Kosovo Budget

**FIGURE 7: Capital expenditure of DCYS by field of expenditure**

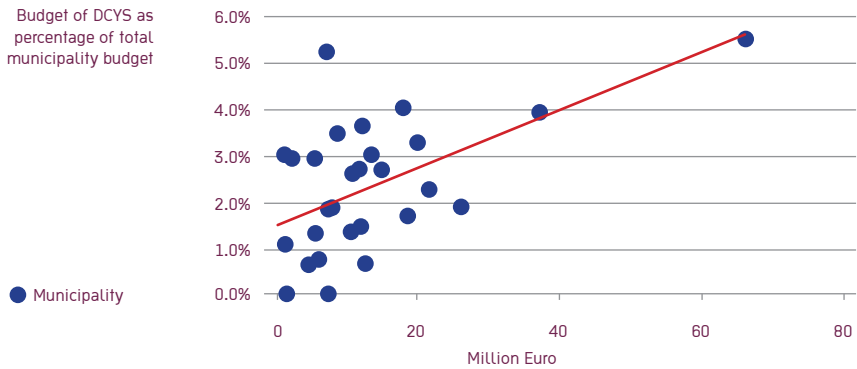
**Source: Kosovo Budget**

lines allocated directly for cultural events instead of being allocated for institutional bureaucracy as is the case with wages and per diems, municipal services or goods and services – as a percentage of the DCYS budget for that municipality. This correlation is also a result of the ‘economy of scale’ in municipalities. It is necessary to mention here that Kosovo Government policy is to establish new municipalities<sup>14</sup>, which, at municipal level, has a negative impact on the budget of the culture sector.

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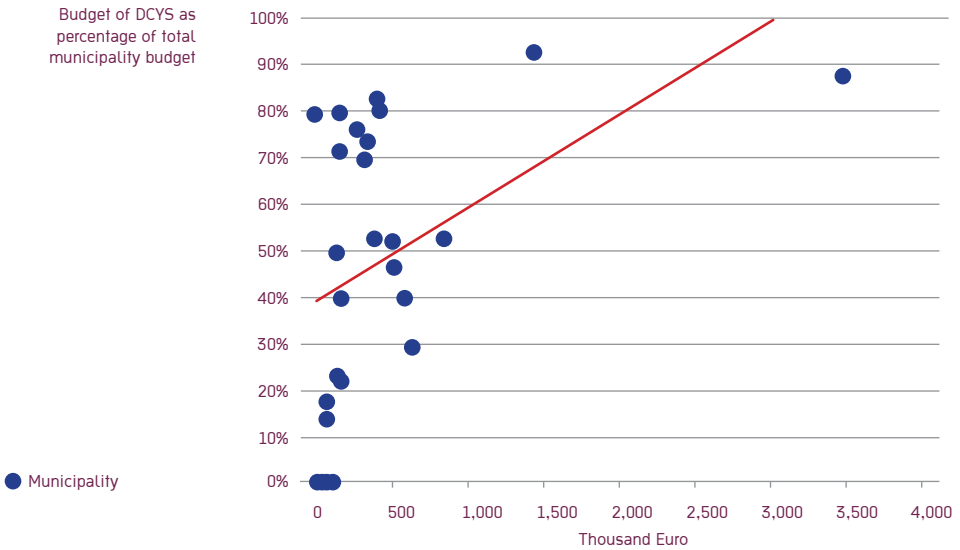
<sup>14</sup> See GAP report Establishment of New Municipalities in Kosovo: Budget implications and financial self-sustainability, 2013, [http://www.institutigap.org/documents/24767\\_KomuniteReja.pdf](http://www.institutigap.org/documents/24767_KomuniteReja.pdf) regarding the effect of establishing new municipalities and the Kosovo Government’s Policy on establishing new municipalities.

**FIGURE 8: The relation between size of municipality and expenditure on culture, youth and sports**



**Note: Municipality of Prishtinë, despite its uniqueness (outlier) is included in the list of municipalities due to its unresolved status as capitol.**

**FIGURE 9: The relation between size of municipality and expenditure on culture, youth and sports**



**Note: Municipality of Prishtinë despite its uniqueness (outlier) is included in the list of municipalities due to its unresolved status as capitol.**



# Buxheti për kulturën në rajon dhe Evropë

In the same manner that governing cultures and public policies vary in different countries, so does the state budget vary based on certain factors that are related to the specifics of a country.

One of the most basic of these characteristics is the size of the overall state budget, or the size of the country itself, importance of culture in public policies, the level of public institutionalism of cultural activities, and the level of human and economic development of the country. In example, Scandinavian countries such as Norway, Denmark and Sweden spend over EUR 300 per capita in the field of culture, compared to countries of the former Soviet bloc and East Europe, such as Moldavia, Georgia and Azerbaijan, which spend EUR 10 per capita – a difference that may be attributed mainly to the budget of those countries, where Scandinavian countries have an enormous budget compared to East European countries and of those of the former Soviet bloc. Another example may also be the case of Monaco, a country that spends EUR 1,500 per capita, or around EUR 1,000 more than the Scandinavian countries. Bearing in

mind the nature of this small, coastal, but wealthy country, as well as the fact that culture and tourism in this country are very closely tied, then the large spending on culture may be explained by the specifics of this country.

Consequently, the discrepancies in the data given below should be viewed and judged within that context.

Overall, the culture budget per capita in Kosovo has increased relatively swiftly, but as already analyzed in the previous sections, this increase comes from the increase of the overall budget itself. Despite the increase, Kosovo is among the countries that spends the least amounts per capita both in the region as well as Europe. In 2011 Kosovo spent least of all, around EUR 6.3 per capita, less than Moldavia, Georgia, Macedonia and Serbia (central level only), which spent EUR 7.7, 9.3, 24.5 and 15 per capita respectively. While a part of the difference between Kosovo and Macedonia may be attributed to the Macedonian multi-million project “Skopje 2014” which thus also raised the level of culture spending, the comparison with other countries such as Moldavia, Serbia or Georgia, which share a similar context of economic,

historic and institutional development is a good indicator of state priorities towards culture. Another indicator is also the percentage of the overall budget allocated to culture, where Kosovo, once again, is among the countries that allocated the least amounts for culture. At 0.8 percent of the overall budget allocated for culture in 2011, the only countries that Kosovo spent more than are Greece and Ireland, at 0.37 and 0.4 percent respectively – numbers that surely may be attributed to the Euro economic crisis and the austerity measures in Greece and Ireland.

**TABELA 2:**

Vendi	2005	2009	2011	% of public budget	Basis for comparison (year; definition; source, except "Compendium")
	€ per capita	€ per capita	€ per capita		
Kosovo	2.7*	5.4	6.3	0.8	*) 2007
Albania	5.85			1	
Austria	250	274	273*	1.55	*) 2011
Azerbaijan	11	N/A	39*	ca. 2*	*) 2011
Bulgaria	18	29	N/A	1.72*	*) 2009
Croatia	N/A	77	72*	1.48*	*) 2011
Czech Republic	N/A	97	105	1.70*	*) 2011
Denmark	352*	294	300*	ca. 1**	*) 2006 **) 2011 ***) 2010
Estonia	140	193	187**	3.21	*) 2001 **) 2011
Finland	168	177	N/A	0.99*	*) 2009
Georgia	7.6	11.6	9.3	N/A	
Germany	97	112	117	1.67	Source: Kulturfir- nanzbericht 2012
Greece	32*	N/A	45**	(0.37**)	Central level only*) 2006 **) 2011
Hungary	36*	56	N/A	1.69**	*) 2004 **) 2009
FYROM			24.5	2.05	
Ireland	34	50*	43**	0.4**	*) 2008 **) 2011
Italy	112	134	117	0.9	
Latvia	27	61	51	(1.86)	Central level only
Lithuania	34*	N/A	44**	(1.76**)	Central level only*) 2004 **) 2012
Moldavia	4.5	7.6	7.7	N/A	*) 2001
Monaco	946	1417	1610*	6.71	*) 2011
Netherlands	229	267	267*	1.51*	Ministry of Culture *) 2011
Norway	380	389	446	1.53	*) 2002
Poland	29	48	52*	(0.5**)	*) 2011 **) Central level only
Portugal	76	76	69	0.9	
Romania	N/A	50	41	2.1	
Serbia	17	24	15*	(0.65**)	*) 2011 **) Central level only
Spain	120	153	149	1.36	Source: Ministry of Culture
Sweden	220	239	278*	2.6*	*) 2011, Source: kulturanalys.se
Switzerland	183	207	235	1.7*	*) 2009
Ukraine	8.3	12.6	12.2**	1.7**	*) 2001 **) 2011

Source: Kosovo budget (author's calculations) and Compendium ([www.culturalpolicies.net](http://www.culturalpolicies.net))

# Budgets for Public Institutions, Incentives, and Independent Institutions

The section on strategic cultural orientations mentioned the fact that government institutions are largely focused on public institutions.

Public cultural institutions are seen as the basic element of the overall culture development. If independent cultural institutions would not exist, if there were incentives for public cultural institutions to generate own source revenue and if there was an equality in the culture 'market' between the public and independent cultural institutions then this approach would even be the correct one.

Public cultural institutions in Kosovo have been positively discriminated against independent cultural institutions. The largest portion of the budget dedicated to supporting cultural activities goes to public cultural institutions, although, unofficially, independent cultural institutions are the biggest and most qualitative artistic producers in Kosovo<sup>15</sup>. The figure below clearly shows the level at which the government institutions favor public institutions compared to independent ones. The percentage of subsidies that are allocated for public cultural institutions fluctuates from 60 to 98

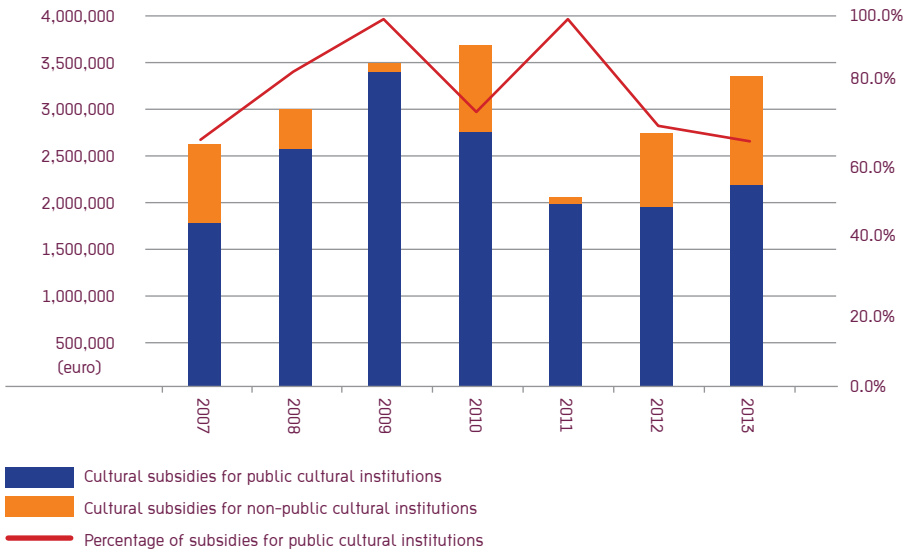
percent of all subsidies allocated for cultural activities. Such discrimination in subsidizing kills the 'competitiveness' of the cultural 'market' and hinders further development of culture.

Beside the large amounts of subsidies that government institutions allocate to public cultural institutions, incentives are also lacking for these institutions to be able to finance at least a portion of their activities utilizing own income. We can say incentives for public cultural institutions are nearly non-existent. On the other hand, it is not only a case of incentives being nearly non-existent, it is also a case of government institutions being forced to finance public cultural institutions. According to the Law on Theatres<sup>16</sup>, it is mandatory for the National Theatre to perform 5 premiers per year, with funding provided by MCYS. Also, public theatres are obliged by the law to maintain a troupe of actors and staff (the number varies base on the type of theatre: national or city) at all times, who, even if they were not performing at all, would still be employed by the MCYS or municipality (depending on whether it's a national or city theatre). MCYS or individual municipalities are also in charge of financing institutions

<sup>15</sup> Why we Need a Strategy on Culture? – Forum on Culture, 2012.

<sup>16</sup> Law No. 04/L – 106 on Theaters.

**FIGURE 10: Cultural subsidies for public and non-public institutions**



**Source: Kosovo budget and Kosovo Budget Report**

such as the philharmonics, ensemble and other cultural institutions.

The budget for different public cultural institutions implies that the manner how these are financed by the MYCS or individual municipalities resembles a type of institutional grant – funds which are granted so that an institutions may function, but which are not conditioned on any type activity or on maintaining the quality of work, meaning grants which are dedicated only to maintaining the institution – more than they resemble grants for specific projects. The amount of grants that is granted for a single institution does not change from year to year; instead it remains the same. The amounts would, most likely, look very different for every year, if projects were to be financed.

Lastly, the public cultural institutions themselves are not as free when it comes to controlling their finances. The revenue they generate has to go back to the Kosovo Consolidated Budget in the form of own source revenue of the Ministry of Culture. Regardless that a large portion of public cultural institutions generate very little revenue for it to be considered a significant factor to the central budget of the MCYS

or of the Republic of Kosovo, and in many cases this own source revenue is used by the institution itself or is not reported at all<sup>17</sup>, the fact that this own source revenue has to first go to the MCYS and then to be poured into the Kosovo Consolidated Budget represents a disincentive for the public cultural institutions to even generate own source revenue<sup>18</sup>. Worse still, this manner of managing own source revenues may be an incentive not to report own source revenue, something that only paves the way for abusing these funds. According to the Office of Auditor General, own source revenues of MCYS defendant institutions – which include the National Theatre, Philharmonics, Ballet, Shota etc. – have a sloping downward trend, and this may be an indication that the own source revenues are not being reported or are being used for institutional activities, thus committing legal grounds. Own source revenues in 2008 were at EUR 91,001, in

<sup>17</sup> Office of Auditor General (OAG) has found inconsistencies in budget revenue reporting. This phenomenon continues to be present despite the regular OAG reporting on this issue. See OAG reports on MCYS at <http://oag-rks.org/sq/Minis-trite?date=2012> for further information

<sup>18</sup> Despite the fact that this issue may be regulated through MoU's between the public institutions, according to financial rule 03/2010, pouring of own source revenues of public cultural institutions into the Kosovo Consolidated Budget or into the municipal budget continues to prevail throughout nearly all institutions.

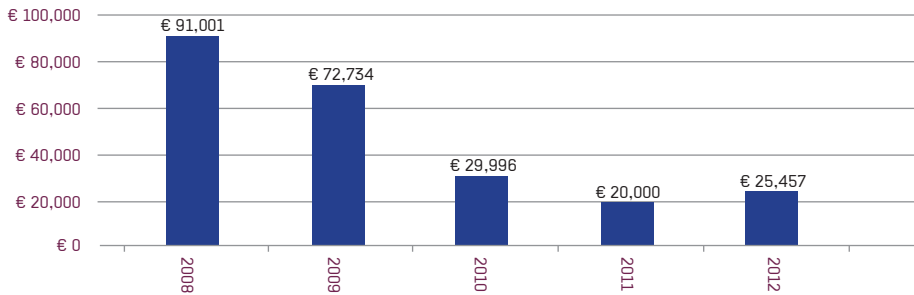
**TABLE 3:**

<b>Institution</b>	<b>2014</b>	<b>2013</b>	<b>2012</b>
Kosovafilm	10.000	10.000	10.000
Ballet	160.000	120.000	120.000
Shota	140.000	120.000	120.000
GAK	160.000	120.000	120.000
Gallery Qafa	25.000	20.000	20.000
National Theatre	330.000	300.000	300.000
QKK	700.000	600.000	600.000
Philharmonics	240.000	220.000	220.000

**Source: Culture Forum, 2014**

2009 they fell to EUR 72,734, whereas the downward trend continued in 2010 to EUR 29,996, in 2011 to around EUR 20,000, and in 2012 to EUR 25,45719.

**FIGURE 11: Revenues of cultural institutions under the jurisdiction of MCYS**



Source: Office of the Auditor General



# Kriteret për ndarjen e buxhetit

As the section on strategic cultural orientation also showed, Kosovo does not have a separate strategy on culture.

Its cultural strategic orientations are identified only in other of its strategic documents, and even those documents change on yearly basis. However, MEF 2014–2016 for the first time presented a list of indicators based on which the performance of MCYS would be measured: number of drama-theatre festivals within the country; participation in the international cultural arena; philharmonics, opera, ballet performances; supporting movies in cinematography; number of exhibits – arts galleries; cooperation both in and out of the country; improvement to the physical infrastructure, number of projects, support for book/literary magazines projects<sup>20</sup>. In nearly all of these cases it would be better to have indicators for measuring the work done, however selecting the indicators is the key factor for assessing a policy. The indicators chosen by the MEF aim to quantify cultural activities and as a consequence of this, the assessment of the success or failure of the work done by the MCYS within a year, using

the number of cultural events as a singular baseline. This type of policy focuses exclusively on quantity and leaves the quality of cultural events out of the picture. By utilizing the chosen indicators, for example, a festival such as Dokufest which has around 10,000 visitors and contributes to the country's GDP as much as EUR 3.8 million per year<sup>21</sup>, is put on equal footing as another festival that has the same theme but a lot weaker performance. Consequently, the mission of MCYS should be qualitative development of culture, and not only its numerical development.

Although it is very early to see the effects of these indicators on public policy, the published list of winning projects for culture<sup>22</sup> for 2014 may provide us with a point of view. After the call for application was published, 266 projects emerged as winners: 25 of them from the field of theatre, 21 from the field of cinematography, 52 from musical arts, 22 from literary meetings, 26 from libraries, 42 from visual arts, 33 from the promotion sector and 45 from the diversity and communities sector. With the exception of two major projects that

<sup>21</sup> Economic impact of Dokufest for the period 2011–2014, GAP Institute, 2011, at [http://www.institutigap.org/documents/66380\\_ImpaktiEkonomikDokufest.pdf](http://www.institutigap.org/documents/66380_ImpaktiEkonomikDokufest.pdf)

<sup>22</sup> See the full list at [http://mkrs-ks.org/repository/docs/Projektet\\_kulturore.pdf](http://mkrs-ks.org/repository/docs/Projektet_kulturore.pdf) for further information

**TABLE 4: MCYS performance indicators according to MEF 2014-2016**

Key indicators of performance	2012	2013	2014	2015	2016	2017
	aktuale	aktuale	plani	plani	plani	plani
<b>Cultural support and cultural diplomacy</b>						
Number of festivals during the year	3	4	5	6	6	7
Participation in international events	8	8	9	10	12	13
Shows of philharmonic, opera and ballet	3	3	4	5	5	5
Support to films	2	2	2	3	2	2
Number of art exhibitions	14	17	22	22	25	25
Inner state and outer state cooperation	10	10	12	15	20	20
Improvement of physical infrastructure (number of projects)	3	4	4	5	5	6
Support to literary magazines and books	30	78	82	88	100	100
<b>Conservation and protection of cultural heritage</b>						
Drafting of development and managing plans	4	4	5	5	6	6
Implementation of MASA projects - preventive and emergency interventions	19	20	21	24	25	25
Percentage of project realizations	100%	98%	-	-	-	-
Archeological excavations	3	4	4	3	5	5
Visits to historical monuments	10,500	11,500	15,200	16,000	16,600	20,000
Temporary list of objects under protections	1,170	1,182	1,182	-	-	-

cost EUR 22,000 and 20,000, the largest amount allocated to a single project was EUR 15,000, the average was EUR 2,900 and the lowest was EUR 500. Just to put these numbers in perspective, an Advisor to the Minister of the MCYS spent around EUR 840 per year just for his mobile phone in 2012, whereas, that same year, the Minister and deputy ministers of the MCYS spent EUR 8,000 on official lunches<sup>23</sup>. Therefore, the tendency to spend funds allocated to cultural activities so that the goals of performance indicators may be reached can be clearly seen. This approach is degrading to the cultural development of the country.

Furthermore, cultural activities are financed through a budget line of subsidies and transfers. First of all, the meaning of terms subsidies and transfers is the transfer of funds to individuals, enterprises or organizations, funds which do not require compensation in return – such as goods and services – and as such are denigrating to the culture sector. In general, the terms subsidy and transfer carry with them a connotation of state aid for the non-productive sectors or those that find themselves in deficit crisis, for individuals that require social assistance and for other issues

that are more related to the goodwill and 'charity' of institutions for the wellbeing of the country. To be more precise, official Kosovo documents define subsidies as 'one-sided, irrevocable transfers into the current accounts of private industries and public enterprises. The irrevocable payment is one-sided when there are no goods and services that come as compensation for the payment<sup>24</sup>', whereas transfers as "one-sided, irrevocable payments for other governments, non-profit institutions, families and individuals. Transfers for individuals include social wellbeing programs, such as pensions. Transfer for non-profit institutions include the support that is given to cultural, sports and non-government institutions, where nothing specific is requested in return for these payments and where the not-for-profit institution is not mainly neither funded nor controlled by the government."<sup>25</sup>

Hence, since nothing specific is requested in return for funds granted as subsidies and transfers, the process of allocating these funds is also not subjected to strict procedures. The transfer of funds from the budget line for subsidies and transfers does not

<sup>23</sup> How does the state spend our money? Report on Allocation and Expenditure of Public Money at <http://tinyurl.com/ome2ex6>

<sup>24</sup> Administrative Instruction No.8/2005 on Economic Classification of Expenditures.

<sup>25</sup> Ibid.

go through a procurement process<sup>26</sup>. However, each payment of a subsidy or transfer must have legal grounds; legal grounds may be the law, regulation or the decision of the respective institution<sup>27</sup>. This means that MCYS – or the Minister as the highest responsible person for the Ministry – may reach a decision to pay out subsidies and transfers without any particular justification. The same is also applicable for municipal Mayors, in case of subsidies and transfers from the DCYS, although certain municipalities have their own regulations for the allocation of subsidies and transfers where some basic criteria is determined for the allocation of subsidies<sup>28</sup>.

Despite the fact that MCYS practices for funding projects are to announce calls for application and then have a jury selected usually from the MCYS or the respective cultural institutions select the winning projects, a practice this that usually receives opinions of the jury consisting of people that usually belong to the field of the project, the

<sup>26</sup> Financial Rule No.01/2013/MF – Public Funds Expenditure.

<sup>27</sup> Ibid.

<sup>28</sup> Some of the municipalities that have regulations on allocation of subsidies are Municipality of Gjiłan, Municipality of Podujevë, whereas some other municipalities such as Municipalities of Obiliq and Shtërpçë are in the procedure of approving such regulations.

whole process of funding cultural activities from the budget for subsidies and transfers remains unregulated. The official gazette and the MCYS web page contain no documents that regulate this issue, let alone determining criteria that the projects would need to meet. This creates room for financing culture based on preferences of the staff working for the financing institution, mainly the leaders of these institutions, be that the Minister of MCYS or the mayors of municipalities in case of DCYS. As a consequence, a system is created where projects are not funded based on meritocracy but based on individual preferences of the staff inside the financing institutions, or based on the connections with these people.

Another large problem area that accompanies the funding process through subsidies and transfers lines is non-close of advance payments. Project funding through subsidies and transfer goes through handing out advance payments. These advance payments should be utilized to start and close the project. At the end of the project, reports need to be provided about the project and the granted advance should be closed. Thus the closure of advance payments means managing finances, performance

# Conclusion

and closing of the project. However, the closure of the advance payments remains rather problematic. At the end of 2010, over 30 percent of all the advance payments for that year remained unclosed<sup>29</sup>. Being unable to close the advance payment in a regular manner at the end of the year, it would be practical to either have the advance terminated as closed, and have the project continue not to report, or have the advance closed following an entirely formal procedure just for the closure of the advance<sup>30</sup>.

## Culture continues to be on the margins of public policies in Kosovo.

Despite the transfer of competencies and the completion of state-building priorities, which for a long period of time drained the main energies of the Kosovo's elite, the position of culture in public priorities remains the same. Documents that set strategic orientations for the culture sector are missing. In the absence of a strategy on culture and other strategic documents, the cultural strategic orientation of Kosovo may only be viewed in documents such as the Mid-Term Expenditure Framework. In this document, culture makes up a small and insignificant part in relation to other priorities. Also, responsible entities for cultural development are considered to be public cultural institutions, regardless of the fact that the largest and most qualitative cultural activities come from independent cultural institutions. Furthermore, investments in infrastructure are seen as the primary manner of cultural development, despite the fact that sustainable cultural development requires more investment in human resources and an increase in the quality of culture. However, this demeaning approach toward culture in general and the negligent approach

<sup>29</sup> OAG Report on MCYS 2010.

<sup>30</sup> Interview with MCYS official on 29 May 2014.

toward the independent cultural sector started changing in the last two years. The change is related to prioritizing support for cultural activities and prioritizing independent cultural institutions alongside public cultural ones, at least in official documents. This approach of public institutions toward culture may also be seen in the allocation of the budget for culture. Although the MCYS budget from 2008 until 2014 has nearly doubled, the MCYS budget, as a percentage of the total budget at the central level of the Republic of Kosovo, has increased from 1.05 percent in 2008 to 1.69 percent. However, the culture sector does not benefit from this increase, since the culture budget within the MCYS as a percentage of the total of central level expenditure remains nearly the same throughout the years. Whereas those that benefit most from this absolute increase of budget numbers are capital investments. This reflects the mentality of the government since 2007 to direct public expenditure mainly toward investments in infrastructure. The municipal level is also in line with the central level. Central level trends may also be seen at the municipal level. However, the process of establishing new municipalities in Kosovo has a

negative impact on the budget for culture, since small municipalities have a tendency of spending less on culture in relation to overall expenditure. Also, small municipalities have a tendency of spending more on wages and per diems, goods and services and municipal expenditure than on subsidies and transfers and capital investments – which have a direct impact on the development of culture.

Even this small portion of the budget that is allocated to culture is shared in an unequal manner among cultural entities. Public cultural institutions are discriminated positively and on a large scale, thus resulting in 60 to 98 percent of all subsidies going to the public sector. This discrimination corrupts the culture ‘market’ in the country and hinders further development of culture. Furthermore, public cultural institutions have no incentives at all to generate own source revenues. Their funding is regulated by the law, and the law states that MCYS and respective municipalities are responsible for their funding. Therefore public institutions are allocated a budget which more closely resembles institutional grants than support for specific projects. Lastly, even if the will to generate as much own

source revenue as possible from public cultural institutions existed, the manner how they are regulated makes it so that their own source revenue is poured into the Kosovo consolidated budget or into the municipal budget, and this in itself kills that will to gather as much own source revenue as possible.

Lastly, the selection of indicators that count the number of cultural events in Kosovo to measure the performance of MCYS, a cultural policy this elaborated in the MEF 2015–2017, resulted in the disbursement of those small amounts of subsidies into a large number of projects. This may even be understandable, bearing in mind that the MCYS wants to look successful through these numerical indicators. But to follow a policy of the amount of cultural events in the country instead of focusing on the quality of those events is a degrading policy for culture and turns culture into a numbers game. Beside the mistaken policy of distributing culture funds, the lack of a control and performance system in granting subsidies also represents a very problematic area. Since culture is funded through subsidies, culture funds fall prey to the preferences of certain individuals within those funding institutions, be those MCYS or municipalities. Due to

their nature, subsidies need not undergo through a procurement process for the allocation of funds, but they go through an easier procedure and a single decision from an institution is sufficient for their allocation. There are no documents that regulate the process and determine the criteria of allocating subsidies, with the exception of certain municipalities that have approved their own regulations for the allocation of subsidies where, in broad lines, this issue is regulated. Beside there being no documents, the process of allocating subsidies also runs into the problem of non-closure of advance payments, which shows very poor management of funds as well as of the performance of funded projects.

# Cultural Forum

Oda Theatre organized an extensive number of informative meetings during 2011 with an aim of establishing a joint network of cultural organizations in Kosovo.

Around 60 participants from numerous cultural organizations attended these meetings and thus the opportunity was created to organize a founding assembly which took place on 23 March 2012 and laid the foundation of the Network of Independent Cultural Organizations – Cultural Forum. By having 22 independent organizations join the Network as members, the founding assembly laid the foundations of the Cultural Forum. The Statute was approved through a democratic vote, where at the same time the Presidency of the Network was also elected. The Cultural Forum is a membership entity registered as a network of independent cultural organizations. It was decided to have Theatre Oda as the Provisional Secretariat of the Cultural Forum until such time when the capacities would have increased to that point as to allow for the establishment of a professional Secretariat of the network.

The Cultural Forum of Kosovo is a Network of Independent Cultural Organizations of Kosovo established with for the purpose of:

- Empowering independent cultural organizations through capacity development for executing their programs,
- Affirming member organizations,
- Including member organizations in decision-making processes,
- Increasing support for the independent culture scene,
- Protecting and improving the position of member organizations toward relevant institutions of Kosovo and of those abroad.

Cultural Forum aims to fulfill its mission through activities such as:

- Communicating with and networking of independent organizations in the field of culture,
- Dynamic exchange of information and experiences,
- Lobbying and advocacy activities,
- Specific trainings to address the needs of member organizations,
- Organizing debates and forums,
- Coordinating cultural and artistic activities.



# Forumi për Zhvillim Kulturor

Forum for Cultural Development is a project that aims to further develop and strengthen the Cultural Forum which was established in 2012, by offering advice and valuable knowledge on cultural policies of Kosovo.

The project is supported by the European Union Office in Kosovo, whereas responsible entities for its implementation are the Cultural Forum, Oda Theatre and DokuFest. The project began its initial activities at the end of 2013, whereas it is expected to last until November 2015. Over a two year period, the Forum for Cultural Development shall produce no less than 28 products of cultural policies which shall result from researches, debates, focus groups and conferences. The project shall strengthen the network of the community of independent culture, shall develop its internal capacities and shall make an impact on drafting of cultural policies through the production of cultural knowledge. The project shall also encourage dialogue and cooperation between the independent cultural sector and public authorities so as to come out with concrete solutions for cultural development in Kosovo.

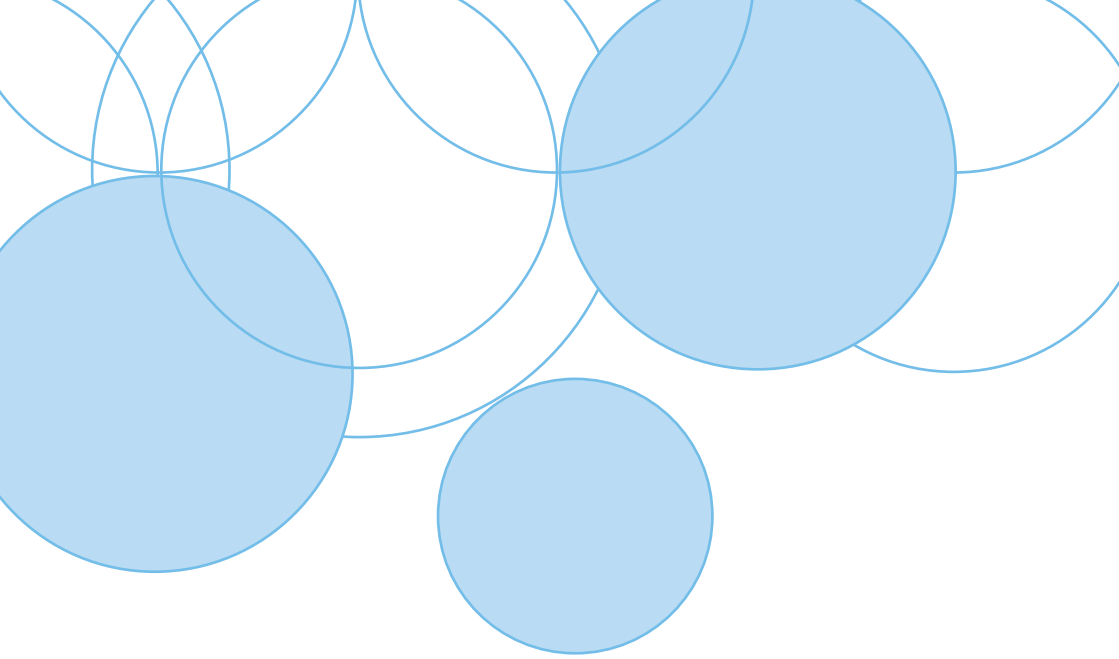


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