

Comparative study of adult music education in Norway and Bosnia and Herzegovina – challenges and developmental opportunities in a developing country

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This master's thesis is carried out as a part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used or the conclusions that are

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Abstract

The researcher has discovered that adult non-formal education is of great importance for individuals as well as society at large. Up until now, in Bosnia and Herzegovina (BIH) which is a developing countryⁱ, no research has been undertaken to shed a light on the possibilities of the development of adult music learning. Building on rich experiences in Norway, an attempt is made to draw parallels between the two systems and provide a set of recommendations so as to further the current adult music learning in BIH). The research included a literature review, data analysis, survey and semi-structured interview as well as proposed case studies. The results that have been found through this research have a significant role in the further development of culture in society within BIH.

Key words: strategic management, entrepreneurship, non-formal music adult education, developing country

List of Abbreviations

| | |
|--------|--|
| AE | Adult education |
| AEAM | The Adult Education Association of Music in Norway |
| BAM | The Bosnian Convertible Marka is the currency of Bosnia and Herzegovina |
| BIH | Bosnia and Herzegovina |
| EU | European Union |
| GTO | City tamburica orchestra |
| KUD | Culture and arts societies predominantly involved in folklore and locally known as 'kulturno-umjetnička društva' for the purposes of this paper are called KUD |
| LLL | Lifelong learning |
| NAAL | The Norwegian Association for Adult Learning |
| NADE | The Norwegian Association for Distance Education |
| NGO | Non-governmental organization as well as citizen associations and foundations as per relevant BIH legislation |
| NOK | Norwegian krone is currency of Norway |
| RS | Republika Srpska |
| UMUS | Representative of Association of Musical artist of Republika Srpska |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| VOX | Norwegian Agency for Lifelong learning |

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1. INTRODUCTION

1.1 Purpose of the study

The purpose of this paper is twofold; to investigate the non-formal music adult education system in Norway and to find possible business models to implement in BIH in the non/formal music adult education system. The main reason why the researcher chose these two countries is due to, while he was living in Norway he noticed that Norway has a long tradition and highly developed non/formal adult education system. Based on that fact the idea is to explore Norwegian examples, such as private music schools, *folkehøgskole* and music associations, the ways they are organized, managed and co/financed so to put forward concrete models. Naturally, the differences in the socio-economic circumstances between both countries would influence the selection of the most appropriate model. Second, BIH has a system that almost does not provide any non/formal form of music adult education at all. There are no state institutions/organizations/ dealing with this line of business. In Republika Srpska, there is only one private music school that is a member of chain of international music organizations (Opus Conmusica) that offer non-formal music adult education. (Please see Section on Legal Framework). Furthermore, it is important to say that the researcher realized, while undertaking this process, that this topic has not been investigated before and that no significant research had been conducted on this topic.

1.2 Main research hypothesis

Development of non – formal music adult education in BIH through implementation of Norwegian non-formal music adult education models: possible ways forward.

Following sub-questions:

1. What is the current situation of non – formal musical education for adults in BIH?
2. What are the main reasons why non - formal music education of adults in BIH is underdeveloped?
3. What are the competent public, private and civic institutions in Norwegian music adult education system and how did they manage to develop a system with so many activities, projects, and networks?
4. What are the advantages of the Norwegian non – formal adult education system and how could one improve BIH music education system based on Norwegian non - formal music adult education models?

1.3 Significance of the study

Lifelong learning and opportunities for musical education for adults offer personal and social development and these should be important principles in BIH education policies as well.

There is a considerable evidence described in section ‘Theoretical framework’ which clearly indicates that actively engaging with music enhances the quality of every individual and society. There are also theories that are closely related to the development opportunities and cooperation among institutions/organizations that should offer non-formal adult education. Additionally, participating in musical groups promotes friendship with like-minded people. Besides music development alone, playing and singing in small music groups can develop self-confidence, social networking, team work, self-discipline, mutual understanding, co-operation, commitment, responsibility and after all it provides relaxation. (Azizinezhad, Hashemi & Darvishi 2013)

1.4 Definition of non – formal adult education

The terms that make up the frame of research work are: ‘non-formal education’ and the term ‘adult’.

For the purpose of the research and in order to better understand the terms above, we have to explain what adult education and adult learning are. By understanding how they are interrelated, which forms of adult education exist, the relationship between formal and non-formal education, and who adults are, provides for us a context to understand this topic in a holistic way.

In doing so, we will take definitions offered by UNESCO as a prominent international organization, as well as the relevant documents in Bosnian and Norwegian legislation.

The history of adult education is full of uncertainty about what adult education is. Different levels of economic development in states, various social and economic contexts and the globalization process attach different elements of meaning to the mentioned terms and in this way can provide a focus.

According to UNESCO adult education is:

‘the entire body of organized educational processes, whatever the content, level and method, whether formal or otherwise, whether they prolong or replace initial education in schools, colleges and universities as well as in apprenticeship, whereby persons regarded as adult by the society to which they belong develop their abilities, enrich their knowledge, improve their technical or professional qualifications or turn them in a new direction and bring about changes in their attitudes or behavior in the twofold perspective of full personal development and participation in balanced and independent social, economic and cultural development; adult education, however, must not be considered as an entity in itself, it is a subdivision, and an integral part of, a global scheme for life-long education and learning.’ (UNESCO, 1976)

This is the initial definition by UNESCO. However, on its sixth conference, the term adult education was replaced with the phrase adult learning. (UNESCO, 2009) In today's documents (Belem Framework for action) there is a unique phrase - 'adult learning and education'.

The reason for this terminological change is due to the understood definitions. The term 'learning' is wider and can be spontaneous and unorganized, while 'education' is more organized and directed. However, education is the main component of learning.

The concept adult learning comprises all types of learning activities adults are involved in.

This is through:

- *'The initial education system which gives formal qualifications in the areas covered by primary and lower secondary education, upper secondary education and higher education.'*
- *Formal education provided by actors other than public education institutions.*
- *Continuing education which does not give formal qualifications in the areas covered by primary and lower secondary education, upper secondary education and higher education.*
- *Non-formal learning i.e. all skills and competencies which a person has built up through paid or unpaid work, continuing education, leisure activities etc. which supplement the competence this person has documented through formal education.'*

(OECD, 2000)

In order to avoid terminological confusion and for the purposes of this research we will use phrase 'adult education' throughout this work.

Forms of adult education are:

1. formal,
2. non-formal and

3. informal.

To understand non – formal adult education it is also necessary to define formal adult education. According to the ‘Decision on implementing principles and standards in the area of adult education in BIH’ as official document on state level, the formal education of adults implies learning directed by teacher or instructor acquired in educational institutions based on curriculums approved by educational public authorities.

On the other side, the non – formal education of adults is an organized process of learning and education directed to training, specialization and supplementing of knowledge, skills and abilities based on special curriculum performed by educational organizations (regular schools, educational centers, agencies, etc).

National Qualifications Framework is a document we can use as the main criterion for discerning between formal and non-formal education. Every institutionalized activity of education is formal if it leads to a result that is possible to classify in National Qualifications Framework. (Despotovic, 2016, p.20). This means that formal education is related to state regulation due to state-level bodies determined programs, criteria for its conduction, organizers, attendants, teachers, accreditation, validation, certification, financing, controlling and statistics. On the other hand, non-formal education is more flexible and leads to certificates that are usually not officially acknowledged.

Figure 1. Comparative criterion for formal and non-formal education

| Characteristics | Formal | Non-formal |
|------------------------|---------------|-------------------|
| Structure | Structured | Structured |
| Intention | Intentionally | Intentionally |
| Control | Controlled | Uncontrolled |
| Extent | Wide extent | Narrow extent |

An adult is a person who is fully grown or is 18 years of age or older, as specified by the Decision on implementing principles and standards in the area of adult education in BIH. According to the Adult Education Act (2009) in Norway non-formal adult education is accessible to the whole population from the age of 14.

However, in the context of non-formal education we should not take this age limit too strictly; it should be treated on case by case basis, since it depends on individual programs and relevant organizers.

2. RESEARCH BACKGROUND

2.1 Historical background of adult education in Norway

Norway was in the union with Denmark until 1814 and with Sweden until 1905. Those Scandinavian countries share a common heritage of adult education. Adult education has a long tradition in Norway; in the nineteenth century, adult education was used by non-governmental organizations (NGOs) as an instrument for promotion of changes in society through popular movements and educational activities. Nowadays, adults who need primary and lower - upper secondary education have a statutory right to this education and this is provided free of charge. Municipalities and counties are responsible for formal education of adults. Non-formal education of adults also takes place in all parts of working life. It is a complex system organized by a lot of different providers that supply learning activities such as study associations, distance education providers, folk high schools, adult learning NGOs, private schools and education centers. Through most recent changes, i.e. reforms in the Norwegian educational and training system executed in the 1990s, adult-targeted education

has been given a much greater prominence. The structure of the educational framework has been changed with a specific end goal to make a more incorporated, better coordinated, adaptable and unified initial education and training system. The substance of training has been changed with a specific objective to empower the population to meet and master adjustments in the public arena.

Educational opportunities for adult education are two basic tenets of Norwegian educational policy. *'The policy's aim is to raise the level of education of the entire adult population, to meet the needs of the labor market for skills and competencies and to satisfy the needs of individuals for professional and personal development. Updated competence in the workforce and in society is in the process of becoming the very key to positive development both in Norway and internationally. Adult learning is therefore an important prerequisite for opening access to and participation in economic activity and for promoting social and personal enrichment. Investment in human capital is essential to qualify people for a constantly changing labor market, to improve the quality of life of individuals and to strengthen democratic participation.'* (OECD, 2000)

2.2 Legal framework

Adult Education is regulated by the Adult Education Act (1976) and Education Act (1998). Under this Act, public education authorities are responsible for providing of courses at the various levels of education. The Education Act regulates the right to primary and lower secondary education and upper secondary education for everybody, including adults.

The Adult Education Act, adopted in 2009 and entered into force in 2010, regulates organized learning activities outside the formal sector. Moreover, the founding of a non-formal education sector, including study associations and distance education institutions are regulated in this law and it is administered by VOX.

Folk High School Act (2002) regulates the Folk High School, their mission, goals and funding.

2.3 Recognition of non-formal education

The significance and main objective of the Competence Reform of Adults is multifaceted. It embraces the whole adult population, and aims to help meet the needs for competences in workplace, society and by individuals. Moreover, non-formal learning for adults enters into regular programs in the public education system. It will be thus assessed and validated in that particular sense. *‘A well-educated population is the nation’s most important resource for preserving and creating jobs, ensuring quality of life and preventing the rise of new class distinctions.’* (OECD, 2006)

2.4 Objectives specifically related to recognition

The main objective that will contribute to the recognition of importance of non-formal adult education is to establish a national system for the documentation and validation of it. By doing this, the outcomes of non-formal education should have acceptance in the workplace and the education system. Certificates and other documents that are acquired after completing different models of non-formal education should be equivalent to formal education. (OECD, 2006)

2.5 Competent authorities for adult education in Norway

1. The Ministry of Education and Research is responsible for adult education at all levels in the public education system. In order to have efficient systems and good teaching arenas for Livelong Learning (LLL) the Ministry cooperates with a wide range of providers as: public

authorities at different administrative levels, labor market authorities, enterprises and organizations including the social partners.

- *VOX – Norwegian Agency for Lifelong learning* belongs to the Norwegian Ministry of Education and Research, the main responsibility is to provide information about the Norwegian approach to the evaluation of non-formal and informal learning. VOX is responsible for validation of prior learning and for regulation of adults' legal rights. VOX works in close co-operation with NGOs and other social partners in order to advance learning in working life.

The formal sector

The provision of adult education at primary and lower secondary school level is the obligation of the municipalities, and at upper secondary level it is the obligation of counties. (VOX, 2013)

The non-formal sector:

- *NAAL – The Norwegian Association for Adult Learning* is a national umbrella NGO for study associations in Norway. Members of NAAL are 15 government approved adult associations with a membership network connecting 475 nationwide adult learning NGOs. The purposes of the NAAL are currently to represent the common interests of the associations and their participants toward the Government, the Parliament and the Ministry of Education and Research, and to promote non-formal adult learning in the society in general. For this aim, NAAL coordinate activities concerning information services. They also offer counselling on laws and regulations adult learning theory and practice, as well as educational planning and project coordination. Those of the courses who are in parallel with the formal education and training are recognised by the county authorities.(VOFO, 2015)

- *NADE – The Norwegian Association for Distance Education* is a nationwide organization for institutions that provide distance education. Distance education comprises various forms of flexible learning, ranging from traditional correspondence courses to web-based learning and use of various streams of digital media. The courses cover all levels of training. (VOX, 2013)
- *Folk High Schools* are institutions for adult education that generally do not grant academic degrees with no examinations. Their objective is to promote learning for life and general knowledge. Within this framework, each school is responsible for establishing its own set of values. There are no tuition fees, but students pay rent in dorms and study material and study trips. The schools offer a varied programme of subjects that last over one school year (33 weeks) and also provide shorter courses. There are 77 folk high schools spread throughout Norway, most of schools have a limit of 18-years old. Folk high schools may be owned by counties, but most of them are owned and run by private organisations and institutions such as religious organisations and other independent foundations. The Folk High School Council represents the interests of the folk high schools (VOX, 2013). In this research two folk high schools that offer courses in music will be mentioned, these are ‘Toneheim Folkehøgskole’ and ‘Agder Folkehøgskole.’
- *Private providers*, offer courses which provide formal and non-formal competence. Private Schools that offer formal education receive state grants as, at the primary and secondary levels they are supplement to public schools and they offer study programs that state schools do not deal with. Considering private schools that offer non-formal education with a curriculum that is not in state interest does not receive state funding. In this work an analysis will be conducted of the private music school ‘MUNO’ as a representative model of Norwegian private entrepreneurship.

2.6 Finances

Regarding formal adult education in Norway, institutions that offer primary, lower and upper secondary education are financed by the central, county and local governments and also through tuition fees.

Non-formal Adult education (members associations of NAAL) receives grants from the Government through a legal system of criteriaⁱⁱ which are founded by central authorities. The Government grant for 2014 is 196 million NOK (About 24 million Euros). (VOFO, 2015)

The Folk High Schools are founded by Norwegian Government, and in 2013 they received 712 million NOK (about 87 million Euros).

The Distance Education Providers are financed by Norwegian Government and in 2010 they received about 70 million NOK (about 9 million Euros). (Grønhovd, 2015)

2.7 Historical background of adult education in BIH

The first rudiments of adult education started appearing at the end of the 19th century when BIH became part of the Austro-Hungarian Monarchy. These rudiments were related to establishing KUDs.

KUDs usually were appearing through gatherings of peasants while they were doing hard work. In those circumstances they celebrated successful completion of their field work through singing traditional songs called 'Ojkača' and dancing folk dances called 'Kolo.' That musical amateurism was developing and was getting professional shape through the establishing of civic associations, engagement of professional musicians, and through the organizing of cultural manifestations. State institutions recognized the importance of these cultural entities and their activities and began to support them. The ethno-nationally and religiously divided population of BIH started forming they own cultural and artistic associations whose main goal was promoting its own cultural and national awareness.

The Bosniak cultural association 'Gajret' founded back in 1903 today is known as 'Preporod'. This body works at international, state and local level on cultivating, developing and studying of Bosniak culture, history and art. Art exhibitions, publishing, promotion of books, scientific conferences are just some of their activities.

The Croatian community 'Napredak' was founded back in 1902 with the main goal of promoting Croatian cultural heritage. Today, this association has 56 subsidiaries across BIH and in other countries which actively participate in cultural exhibitions, charity events and art exhibitions.

The Serbian education-cultural association 'Prosvjeta' was founded in 1902 with the aim of safeguarding the Serbian cultural identity. This association was engaged in educational and cultural activities. One of their main focuses was offering scholarships for youth and students, cultural and educational emancipation of Serbian and other nationalities in BIH, founding of libraries, publishing work, economic development of the population and others. Nowadays, this association works in BIH and internationally.

The cultural and artistic association 'Dr. Mladen Stojanović' continues the tradition of the Serbian Singing Society 'Vila', one of the oldest cultural associations in BIH, established in Prijedor in 1885. Since 1947, the association bears the name 'Dr. Mladen Stojanović', to commemorate the life and work of a great man, doctor, philosopher and national hero from Prijedor, Dr. Mladen Stojanović, who was killed as a leader of the resistance against fascist aggression in World War II.

Under the new name of the Association it has continued the tradition of the singing society 'Vila'. Over 60 years, the society has performed concerts of their sections in the country and abroad, always with a great interest of its audience. The KUD 'Dr. Mladen Stojanović' works through the following sections: choir, folklore, information activities, and tambura orchestra,

with over 300 active members. The membership in KUD 'Dr. Mladen Stojanović' is voluntarily, on the principle of amateurism.

After the First World War, when the Kingdom of Yugoslavia was established, these associations were main holders of adult education activities. Besides that, in 1919 the first institution which was specifically dealing with the education of adults – *Narodni univerzitet* that is Adult Education Center was established in Sarajevo. All these institutions were particularly focused on the elementary education of adult population to correct the high adult illiteracy rate. In 1914 around 12% of population was literate. (Hošo & Avdagić, 2004, p. 44)

After the Second World War when communism was established in Yugoslavia the state prohibited activities of all national associations that were main holders of educational and cultural development in previous period. The property of above mentioned associations was transferred to alliance of cultural and educational societies of BIH. (Avdičević, 2011)

From the other side, state institutions through Adult Education Centers launched a campaign of educating of senior citizens which was present until the middle of 1970s.

After a period of internal political crisis in the beginning of 1990s, Socialist Federal Republic of Yugoslavia was disintegrated and by then several states were formed. One of these states formed at the time is BIH where in the period of 1992 – 1995 a civil war stopped cultural development from progressing. After this civil war state institutions undertook measures for recovering and progress of cultural and educational life including in the field of non-formal adult education. From the year 2000, LLL as a subject became study program in Universities, the entity of RS devised a law which regulated adult education. Moreover, previously shut down NGOs were reformed and new NGOs and private schools were formed. These include the music organizations who took a place in the cultural life of BIH. Moreover, BIH cities offer a great variety of cultural events, including all types of musical happenings, concerts, theatre performances, operas, art exhibitions and as well as international festivals.

2.8 Finances

Institutions that offer primary, secondary and higher education receive most income from the governments of entities, the Brčko District of BIH (Brčko), cantons and local authorities. The state BIH itself has very narrow competencies in this area.

There are no official statistics about the financing of non-formal adult education in BIH; consequently, the analysis will be built on the information from official budget execution reports and gathered through interviews in the case studies-targeted local communities.

According to the interviews, the leading model for the acquisition of non-formal music education in BIH is through associations of citizens (NGOs) and private schools.

The main overall source financing of NGOs are public funds but most of their funding individually comes from: commercial sponsors, individual donors, government programs, donations and membership fees. NGOs are also allowed to generate their own income through various service-oriented activities.

One of public calls that Government of Republika Srpska announced every year is tender for co-financing projects in music and the music-performing arts. The largest amount which can be assigned was 35.000,00 BAM in 2015. (Malešević, 2015)

Private schools do not have state support through funds and they have to make a profit through selling goods or services if they want to survive on market.

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| Realized revenues and receipts of the City of Banja Luka for 2014. are: 110.895.769,77 BAM |
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| From that: - grants for culture: 355.186,89 BAM |
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| -grants for public institutions and associations: 74.771,00 BAM |
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| - co-financing programs of cultural creativity: 59.999,46 BAM (Finance |
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| Department of the city of Banja Luka, 2015) |
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| Realized revenues and receipts of the City of Banja Luka for 2013. are: 113.583.944,52 BAM |
|--|

From that: - grants for culture: 443.459,30 BAM

- grants for associations: 123.700,79 BAM
- co-financing programs of cultural creativity: 25.707,06 BAM (Finance Department of the city of Banja Luka, 2014)

Realized revenues and receipts of the City of Prijedor for 2014. are: 28.488.058,00 BAM

From that: - cultural manifestation programs: 187.009,00 BAM

- for financing alliances, associations and other NGOs: 608.373,00 BAM

- for KUDs: 82.000 BAM (Finance Department of the city of Prijedor, 2015)

Realized revenues and receipts of the City of Prijedor for 2013. are: 30.532.217,00 BAM

From that: - cultural manifestation programs: 175.121 BAM

- for financing alliances, associations and other NGOs: 624.641,00 BAM

- for KUDs: 86.996 BAM (Finance Department of the city of Prijedor, 2014)

Realized revenues and receipts of the Municipality of Kostajnica for 2014. Are: 2.348.592, 00 BAM.

From that: - for recreation, culture and religion: 53.856,00 BAM

- for education: 222.770,00 BAM

- for KUD Potkozarje: 4.258,00 BAM.(Department of economy, finances and social affairs of the Municipality of Kostajnica, 2015)

Realized revenues and receipts of the Municipality of Kostajnica for 2013. Are: 2.212.843, 00 BAM.

From that: - for recreation, culture and religion: 45.919,00 BAM

- for education: 154.516,00 BAM .(Department of economy, finances and social affairs of the Municipality of Kostajnica, 2014)

2.9 Legal framework

Organizational set-up

Institutional picture of overall education system in BIH is a reflection of the state organization. The State Constitution is a result of an International Peace Agreement namely ‘General Framework Agreement for Peace in BiH’ which ended the civil war on this area twenty years ago. According to the Constitution, BIH is formed by two autonomous entities: the Federation of BIH and Republika Srpska. Also there is Brčko with a special legal status. (Statute of the Brčko District of BIH, 2010) One of these entities (Federation of BIH) is itself complex and consists of ten federal units, known as cantons which are further divided into 79 municipalities. The second entity is Republika Srpska and it is divided into 64 local self-governing units – namely, cities and municipalities.

State of BIH

At the state level, there is no single agency, institute or similar institutions that are strictly in charge of adult education. Also, there is no special law relevant to this issue.

The Ministry of Civil Affairs of BIH is the only state-level and joint authority which has very narrow competencies on this issue. These competencies consist of determining the basic principles and defining adult education strategies, coordinating activities of entity-level authorities and harmonizing their plans. Therefore, central authorities have very limited functions as they are not able to make legally binding regulations that would impact upon or revise the educational system of adults which would be valid throughout the state. (Law on Ministries of BIH, 2003). That task has been given to lower levels of the authorities, including: entities, cantons and Brčko.

Non-formal adult education system on the state level is regulated by following documents:

1. Framework law on Primary and Secondary Education in BIH from 2003 year.

Only one article of this Law is dedicated to adult education where it said: *‘Education of adults will be precisely regulated by Law of entities, cantons and the Brčko District of BIH, accordance with the principles and standards defined by this Law.’*

2. Decision on revision of principles and standards in the Adult education field in BIH from 2014 year.

This Act defines the common principles and underlying standards to develop and coordinate policies and legislate in connection with adult education across the country BIH.

The purpose of adult education is:

1. Raising competitiveness of the economy
2. Strengthening social cohesion
3. Personal development of the individual

From the aspect of non – formal music adult education, valuable categories that determine the policies and organization of the adult education system according to this Decision are:

1. The full development of human personality and dignity,
2. Freedom of adults to choose appropriate education in accordance with their needs, abilities and possibilities,
3. The rights of adults on education through all levels and types of education.

This document states that the integration of BIH into the European Union implies an obligation to harmonize legislation with the politics and most importantly the substantial documents of the European Union in the field of adult education.

As a consequence, this Act contains the following international and EU documents as its own part:

1. The Charter on Fundamental Rights of the European Union (2000)

The Charter established that adult education as a part of educational system in general is basic human right which should be doubly protected: by member state court system and by court system of European Union.

2. European Council Recommendation on the validation on non – formal and informal learning (2012/C 3928/01)

The European Union recognizes the importance of non–formal and informal learning and in that direction suggests measures to member states through: following up this recommendation, reporting on the progress and supporting the implementation by using the expertise of Europe Union Agencies.

3. European Council Resolution on a renewed European agenda for adult learning (2011/C 372/01).

This document explains that adult learning (formal, non–formal and informal) has a crucial importance for personal development, active citizenship and social inclusion.

3. Strategic platform of development of adult education in the context of lifelong learning in BIH for the period 2014 - 2020.

Entity of Republika Srpska

The Adult education act of Republika Srpska from 2009 established the education of adults as a unique part of the educational system. This law distinguishes: Formal, Non – formal and Informal education and also define who adults are.

The Institute for Adult education was founded by this legal act. The basic purpose of this Institute is to collect and edit data about activities which are carried out in that field; moreover, the institute is obliged to keep record of the adult education organizers and to oversee implementation of law, as well as giving recommendations to legislators.

From the perspective of this research topic it is important to emphasize the text in article 17. It gives a definition of what the forms of non-formal education can be. Among others, the

legislation mentions creative and artistic expression programs. Therefore, musical education of adults is covered by the law and there are no legal obstacles to its development in practice.

According to Article 4 of Adult education aims at:

- 1) Achieving at least primary education
- 2) Training for employment of adults who do not have formal education
- 3) Facilitate further education and training, and the possibility of further training, retraining and continuous professional development through their working lives.

Here is a neglected paragraph 4 of Article 4 of the same law which reads:

- 4) Enabling education and the acquisition of knowledge and skills that correspond to individual abilities, affinities and age of individuals.

Entity of Federation of BIH

The Draft law on the principles of adult education in the Federation of BIH was developed 2014, but its approval is still pending. The Federal Ministry of Education and Science among other issues deals with education of adults. In accordance to that, there is no special institution for education of adults as in the entity of Republika Srpska. There are several out of 10 cantons in the Federation of BIH that have adopted they own act on adult education, but most of them do not have it. The main reason for this is the lack of political will and existence of other priorities.

2.10 Concluding remarks

In summary, different levels of authority have achieved varying levels of the development in terms of lifelong education. Republika Srpska has its own Adult Education Act and the Institute for Adult education and, in this particular field it has achieved a comparative advantage. On the other hand, the rest of the BIH does not have specific legally binding act in education of adults; neither does it have a specific legal body for their implementation.

Notwithstanding the above statement, a temporary legal framework nevertheless fills up a minimum of conditions which are necessary in order to LLL work in practice. Despite these challenges, BIH is in the process of the realization of a set of the conditions in order to become a member of EU. Among those conditions, BIH is obliged to harmonize its own politics and legislation according to EU legislation (LLL perspective). Based on this, it is likely that BIH will upgrade its educational legislation in future.

3. THEORETICAL FRAMEWORK

3.1 Significance of music in development of individuals and society

Music has always had important role in people lives, through enjoyment in listening, performing, creating and feeling an emotional response. There is substantial proof that music making in groups can have social, emotional, cognitive, and health benefits for all people, regardless of age. Today, through development of electronic media, ways to access to and use of music have been simplified and now plays a key role in lives of most people. In European socioeconomically developed countries there has long been practice that adult people can start or continue with their non – formal music education.

Active engagement with music in childhood directly affects development not only of musical skills but also of aural perception and language skills, phonological skills, literacy skills, aural and visual memory, spatial abilities, creativity, self- efficacy, self-esteem, social bonding, cultural coherence, empathy and emotional intelligence. Regarding psychological well-being, there is evidence which shows that actively engagement with music has beneficial effects on physical health and wellbeing. It is well documented that music affects the stress reduction,

consequently strengthening the immune system. There is every reason to suppose that these benefits would also apply to adults. Certainly music has an impact on physical development due to children and adult often respond to music with movement.

As has been noted, importance of adult music education is multifaceted, adult people can amplify their competence throughout their career also increase their life style. Moreover, the purpose of music education for adults is to increase our awareness how to improve our lives and how to contribute to development of our society. These claims are based on proven research and much attention has been focused on this field of education.

Moreover, making music as a group has an impact on pro-social behavior of adults. *‘Collective music making supports co-operation, pro-social behavior, belongingness, relationships, collaborative learning, social advancement, group identity, solidarity, taking turns, teamwork and helping others. It may thus be argued that music has a central role to play in maintaining well-being amongst humans, across cultures and contexts. The responses of human beings to music go beyond ‘sound’. Music can be experienced physiologically (e.g. changes in heart rate); through movement; through mood and emotion; and cognitively (through knowledge and memories, which may be personal, or related to the music itself, e.g. its style or period). The fact that music has physical, emotional and cognitive effects may be the key to its powerful relationship with well-being.’* (Hallam, 2010, p. 269-289).

‘General attainment may be influenced by the impact that music has on personal and social development. Playing an instrument can lead to a sense of achievement; an increase in self esteem; increased confidence; persistence in overcoming frustrations when learning is difficult; self-discipline; and provide a means of self-expression. These may increase motivation for learning in general thus supporting enhanced attainment.’ (Hallam, 2005)

'Participating in musical groups promotes friendships with like-minded people; selfconfidence; social skills; social networking; a sense of belonging; team work; self discipline; a sense of accomplishment; co-operation; responsibility; commitment; mutual support; bonding to meet group goals; increased concentration and provides an outlet for relaxation. Working in small musical groups requires the development of trust and respect and skills of negotiation and compromise.' (Azizinezhad, Hashemi & Darvishi 2013)

'Listening to or performing music can be a means of discovering new works, satisfying intellectual curiosity and learning new material to play that contributes to a sense of a person's well-being and provides meaning and purpose in life.' (Hays & Minichiello, 2005, p. 447).

'Increased vitality, happiness, social aspects, keeping fit, relaxation and also the expression of emotions are the most important meanings and functions for participation in an orchestra.' (Gembris, 2008, p. 107)

Furthermore, *'based on literature on senior's music participation, benefits could be grouped in three categories: physical, psychological, and social.'*

In Music Education Research International, Volume 4, 2010 these benefits are shown in one chart:'

In Music Education Research International, Volume 4, these benefits are shown in one Figure 2. (Lumberg & Fung, 2010)

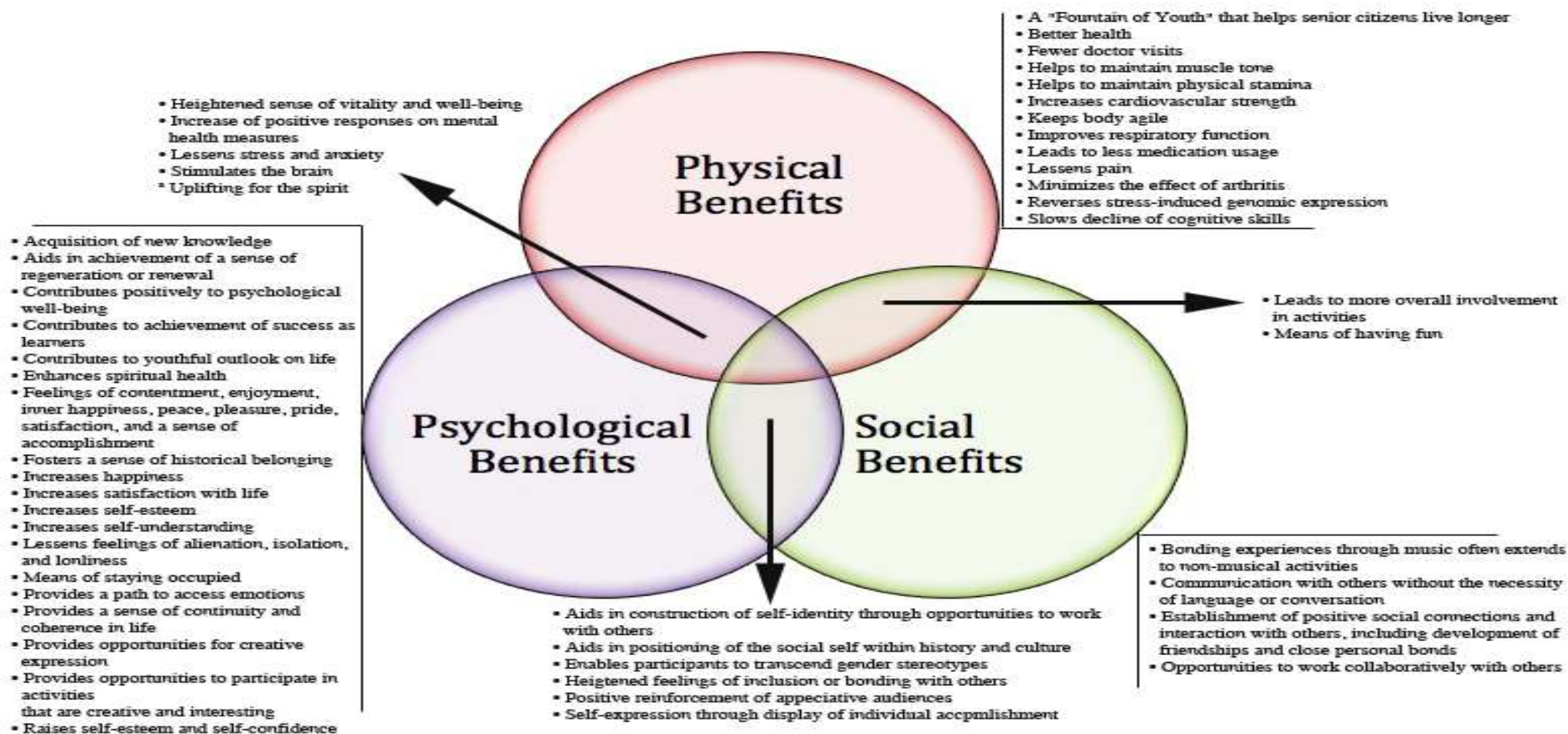


Figure1. Senior citizens' participation in music: Benefits that enhance quality of life

Next figure 3 will show Reported Incidences of Music Participation and Physical Health for Senior Citizens: (Lumberg & Fung, 2010)

| Type of Music Participation | Effect on Physical Health | Reference |
|--|---|---|
| Singing | Improve respiratory function | Hays & Minichiello (2005a, 2005b) |
| Playing an organ | Keep fingers, feet, and the brain agile; maintain physical stamina | Hays & Minichiello (2005a, 2005b) |
| Playing the piano | Keep fingers reasonably free of arthritis; reduce stress | Hays & Minichiello (2005a), Jutras (2006) |
| Deliberate practice on the piano | Slowing the age-related decline on domain-specific cognitive-motor skills | Krampe & Ericsson (1996) |
| Being in band | Help aerobic capacity | Ernst & Eummons (1992) |
| Playing an instrument a number of times per year | Positively associated with general health | Michalos (2005) |
| Recreational music making | Reverse stress-induced genomic expression | Bittman et al. (2005) |
| Non-specific | Maintenance of muscle tone, increased cardiovascular strength | Hays & Minichiello (2005b) |

3.2 Definition of Organizational theory

For maximizing efficiency and productivity of organizations there are patterns and structures that organizational theory singles out as the best. ‘ *Therefore, organizational theory can be used in order to learn the best ways to run an organization or identify organizations that are managed in such a way that they are likely to be successful.* ’ (Boundless, 2015)

Figure 4.



‘Organizational theory correlates with the concept of stakeholders in that the organization must be assessed in the context of those it affects (and is affected by). This map illustrates common internal and external stakeholders.’ (Boundless, 2015)

3.3 Stakeholder theory definition

‘Stakeholder theory looks at the relationships between an organization and others in its internal and external environment. It also looks at how these connections influence how the business conducts its activities. Think of a stakeholder as a person or group that can affect or be affected by an organization. Stakeholders can come from inside or outside of the business. Examples include customers, employees, stockholders, suppliers, non-profit groups, government, and the local community, among many others.’ (Grimsley, 2013) There is a book titled *Strategic Management: A Stakeholder Approach* (1984) reprinted in 2010 written by R. Edward Freeman who is one of the reportedly most effective contributors to stakeholder theory. In that book he extensively elaborates on how organizations that manage their stakeholder relationships effectively will last longer and do better than organizations that do not.

3.4 Models for acquisition of non-formal music education in BIH

In order to improve non-formal music adult education system in BIH, adult music education programs should be designed to meet the needs of targeted adult learners. Musical education of adults which is of high quality should be available to as many of them as possible. It is necessary to have adequately trained teachers who can offer adequate music programs missing from the public music schools. Firstly, the topic will be analyzed through models for acquisition of non-formal education in general; afterwards, it will be narrowed to the question non-formal music adult education in BIH as it has functioned in practice so far.

The OECD (2008) offers universal list of training providers. It will be listed those that are closely related to the research subject. Those are following:

- Private institutes and private schools
- Private companies
- Professional music associations and organizations
- Non-profit associations (cultural associations, NGOs)
- Other companies or commercial institutions where education is not their main activity
- Schools of dance or institutes for dance
- Private persons (students or professors that offer private lessons)

Models through which one can acquire non-formal education in BIH can be observed through three aspects:

1. Theoretical
2. Legislative
3. Practical

1. In the literature are mentioned different models for acquisition of non-formal education of adults. Miodir Despotović in the study: 'Education of Adults in the Western Balkan- an

empirical view' organizations that implement learning activities of adults are divided according to geographical criteria which correspond to:

- International
- National
- Regional
- Local organizations

Furthermore, according to legislation its financial aspect may differ:

- *State or public organizations* who are state-subsidized receive most of their income from the national budget (Ministry of Culture, Arts Council or other governmental programs). On the local and municipal level these organizations receive their primary funding from a city council. The purpose of these organizations is at first to preserve cultural heritage, develop classical and traditional forms of arts and to keep the quality of artistic production and programs.

(Elementary and Secondary Music Schools, Universities)

- *Business organizations, namely private music schools or profit-making institutes.* In most cases these organizations are registered as private limited companies (Ltd.). Their financial structure is mixed; most of income is received from commercial types of activities. Their revenue is generated entirely in a market environment, their educational/artistic programs rely on needs and preferences of consumers and audience. They also generate income through selling goods or services (ticket for concerts, books, CDs etc.) but also from circumferential sources of revenues (merchandising, selling food and drinks, renting spaces and equipment).
- *Nonprofit organizations, citizen associations, also called nongovernmental organizations* (NGOs). They provide services that benefit society, and their contribution is multisite: educational, cultural, environmental etc. Their financial

structure is diverse when compared to business organizations, due to they do not generate profit. Moreover, they are independent and are institutionally separate from business and government. Basic income of NGOs is from public funds but, most of their funding comes from external support: commercial sponsors, individual donors, government programs or donations. NGOs are also allowed to perform commercial activities. Among NGOs there is a variety of cultural associations, choirs, orchestra, KUDs etc.

- Mixed namely *Public – Private Partnership* in order to support and set up a cultural organization (in this case music organization) or a long –term project, government authorities and private donors need to collaborate; it could not be developed without both parties. The legal status of these organizations can be profit or nonprofit which is defined by public-private partnership.

2. As relevant we will take the Adult Education Act of Republika Srpska, considering the research area. According to this Act, the education of adults is provided by organizations and those are:

- Elementary and secondary schools which are registered for adult education
- Specialized organizations for adult education such as training centers, language schools, driving schools as,
- Other legal entities that meet the requirements laid out by programs for education of adults.

Therefore, the Act does not make clear distinction between the organizers of formal and organizers of non-formal education.

3. The previous practice of non-formal music adult education in BIH shows that the most common model by which can acquire the above mentioned classification is as represent civic associations as NGOs non—profit character, above them especially KUD which has had long

tradition in this region. Furthermore, there are private music schools that organize courses, trainings, lectures, etc. which are registered as companies. Individuals also offer services in music education, but, there is no available statistics about their work.

3.5 Good practice examples in other countries

Community music schools provide opportunities for all ages of the population who seek musical enrichment through participatory learning experiences. They should offer a wide range of programs for playing various instruments as well as playing and singing in ensembles through different musical genres as classical, rock, pop, folk and world music.

Levine school

A good example of school with wide variety of opportunities for all ages is Levine School (community music school called center for music education) in Washington. In Levine School children and adults find lifelong inspiration and joy through learning, performing, listening to, and participating with others in music. This school offer master classes for beginner adult students, instrumental and choral ensembles, composition, history, music theory, recording, etc. It is interesting that ensembles are designed to be intergenerational. (McPherson & Welch, 2009)

4. RESEARCH METHODOLOGY

The methodology involved both a quantitative and qualitative approach: literature and document review and data analysis, survey and semi- structured interviews with an extensive variety of interviewees. These range from ministerial officials and municipal officers who are concerned with cultural issues, to managers and employees of public institutions and non-governmental organizations dealing with culture, as well as independent cultural workers, all contained within the analysis of case studies. For the purposes of this research, three case studies are proposed, which will be elaborated in the section Case Study.

4.1 The survey questionnaire

The aim of this online questionnaire was to determine whether and, if so, to what extent the demand among BIH citizens exists for music education for adults. In order to find out what (senior) citizens think about adult music education, the researcher used an online questionnaire as a research instrument. 217 BIH citizens answered the questionnaire and the citizens involved were aged between 18 and 64. The number of females (61.7%) and males (38.3%) was uneven.

4.2 The process of the survey

1. Determine number of survey respondents: citizens older than 18 – 65 years regardless of age, gender, economic and social status and residence.
2. The research sample: random walk sample
3. Methods of data collection: online questionnaire

4. Identify areas of data collection: Cities in BIH (Banja Luka, Prijedor, Kostajnica) and other.

5. Statistically analyze and draw conclusions

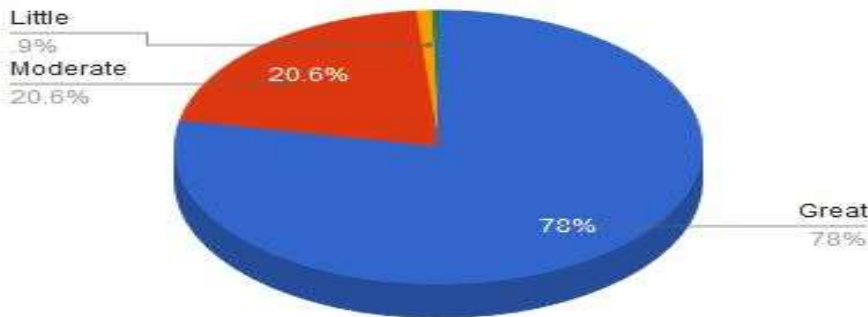
6. Process the data, analyze and present the results

The questionnaire consisted of eleven sections. The *first* section asked: what is importance of music in the development of individuals and communities? The *second* section consists of reviews: rating existing offers of learning musical skills for adults in their city. The *third* section asked citizens to outline their experiences with music. The *forth* section related to: how citizens prefer to fill their spare time. The *fifth* section asked: If there was a well-organized and diverse offer would they like to acquire new or improve their musical skills? The *sixth* section indicates: what would they prefer to learn if there is such an offer. The *final* sections asked citizens for demographic information including age, gender, labor status, monthly income and residence.

4.3 Findings

Chart 1 clearly shows that music is of great importance to the development of individuals and communities. The vast majority of respondents, 78 % are aware how music can enrich their lives. 20.6% of respondents consider that importance of music in developing of individuals and communities is moderate and only minority of them 1.4% believes that music has little importance.

Chart 1. In your opinion what is the importance of music in development of individual and society



As demonstrated in chart 2 below, the highest number of respondents 44.6% are not satisfied with the existing offers of learning musical skills for adults in their cities. 25.4% of them consider that is good and it there are opportunities for enhancement.

Chart 2. How would you rate existing offer of learning musical skills for adults in your city?

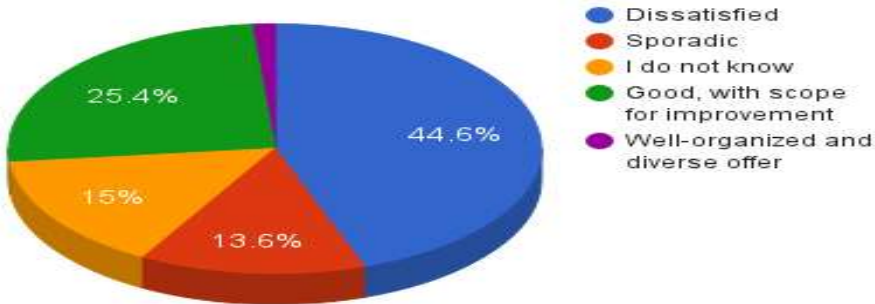
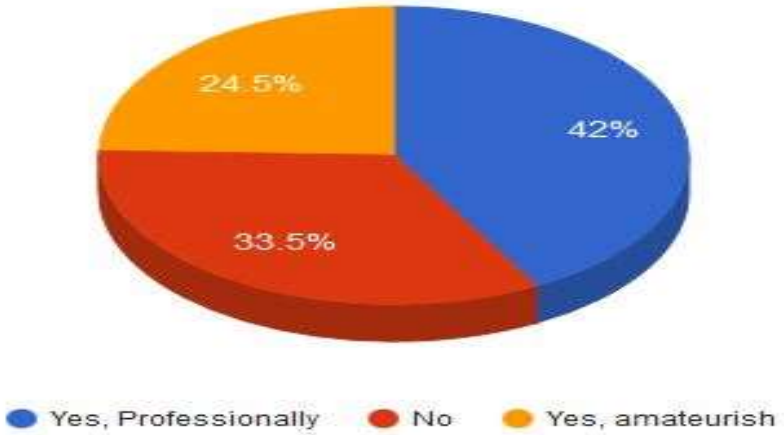


Chart 3 shows that 42% of respondents have been dealing with music professionally, 24.5% are amateur and 33.5% respondents which do not deal with music.

Chart 3. Have you been dealing with music?



The chart 4 below clearly shows that even 60.3 % of participants use their spare time to attend concerts, 58.4% enjoy being in nature and most of them enjoy going to the theatre, the cinema and visiting sport activities.

Chart 4. How do you prefer to meet your time?

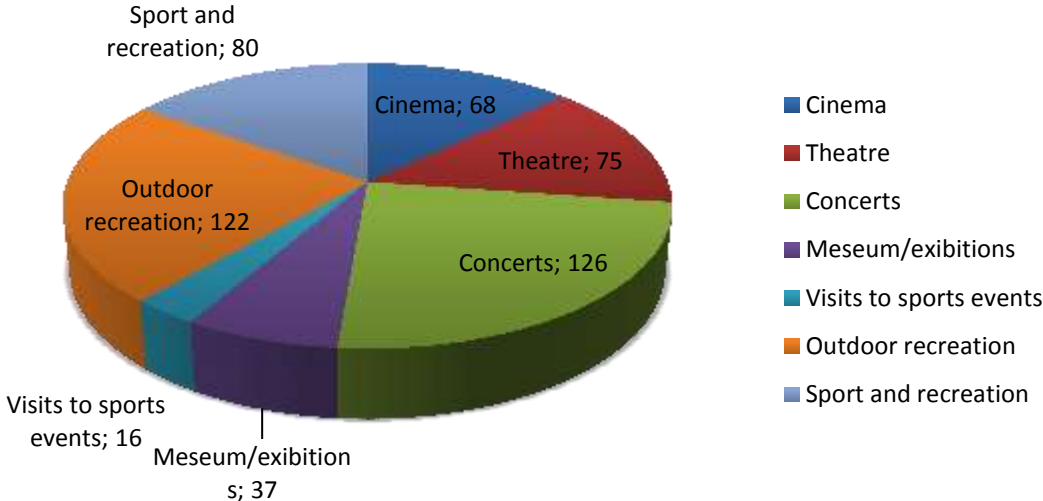
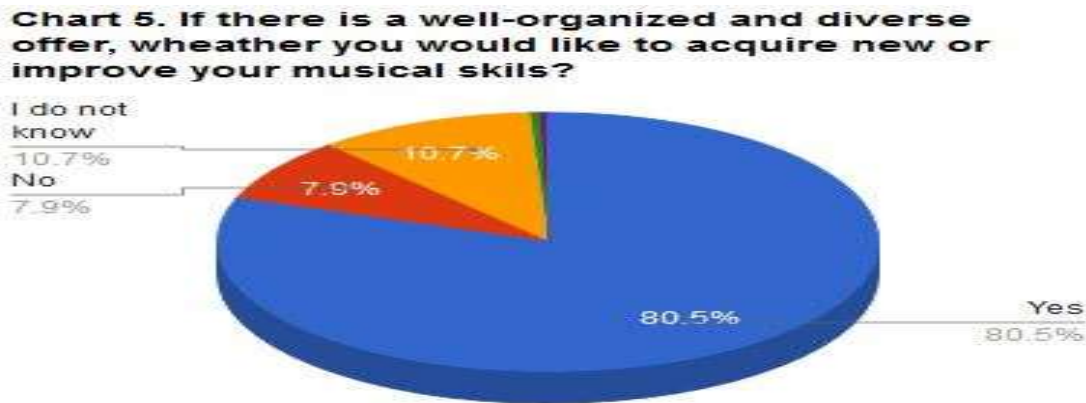


Chart 5 shows that if there is well- organized and diverse offer, a majority of respondents 80.5% would like to acquire new or improve existing skills. However, analyzing the parameters, there is a big discrepancy among those who would like and those who are not interested in acquiring or improving their music skills.



The 6th chart below shows that more than fifty percent of (27%) are interested in playing a musical instrument. Listening and understanding different music styles is on the second place with 18 % and next of the two groups would like to be part of secular and spiritual choral music.

Chart 6. If given offer exist, what would you prefer to be decided?

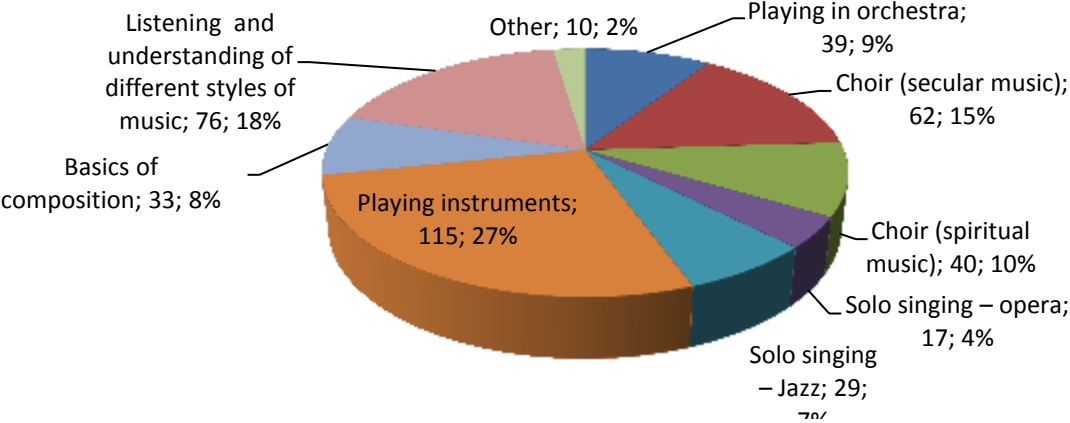


Chart 7 shows that the highest number of respondents, namely 64%, comes from the 18 – 34 age groups. This age group is taken in consideration due to the fact that, after finishing formal education there is no opportunity for this age group to take same non-formal music courses delivered by state institutions or organizations. On the other hand, age group between 35 – 64 occupy 36 % and the 65+age group did not participated in this questionnaire in part due to what can be perceived as a lack of regular internet use among that age group.

Chart 7. Which age group you belong to?

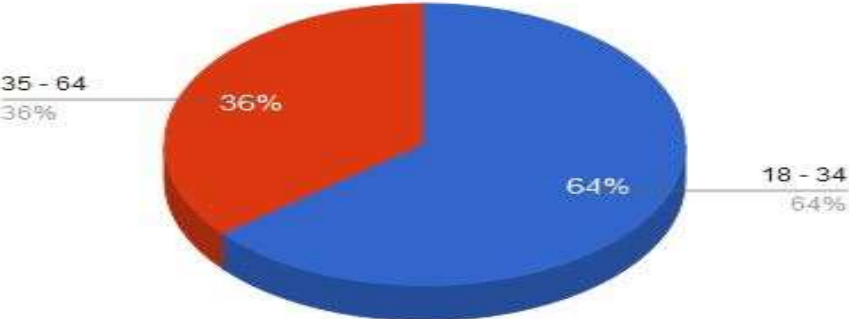
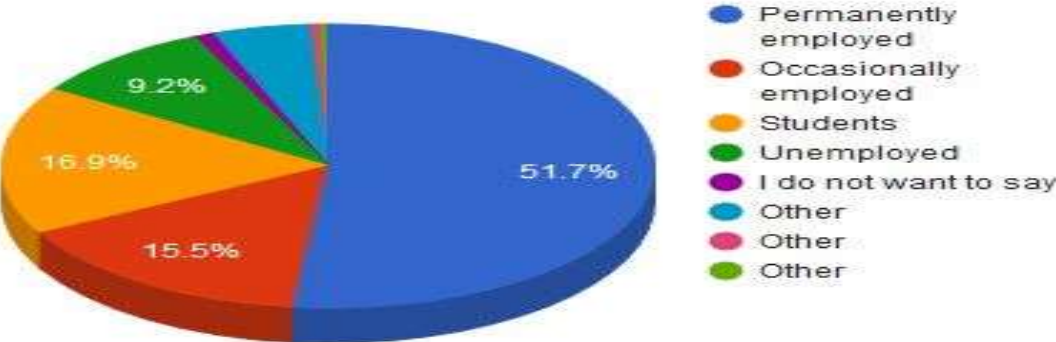


Chart 8 shows the employment status of respondents. On the whole, more than half 51.7 % are permanently employed, whereas students make up 16.9%, occasionally employed respondents make up 15.5% and 9.2% of respondents are unemployed.

Chart 8. What is your current employment status?



It can be seen in Chart 9 that 30.5% respondents have 800 – 1200 BAM monthly income and with minimal monthly income to 500 BAM there are 19.8%. 500 – 800 BAM make up 16.8%, Respondents who earn more than 1200 BAM take 10.5% of the ‘pie’ and 21.3% refused to answer.

Chart 9. What are your montly income?

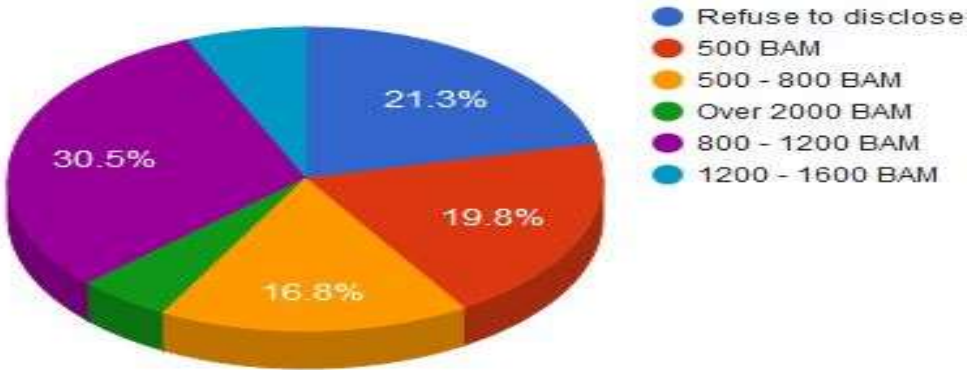


Chart 10 indicates that most of respondents answer the questionnaire in two (Banja Luka, Prijedor) of the three cities which will be analyzed in the case studies. The main reason why a minority of answers came from the Kostajnica is due to the fact that responsiveness through digital media was low and it was proved to be difficult to get in touch with the right people to disseminate questionnaire in Kostajnica directly. However, there were a certain number of people who showed understanding and gave support to this research. More information about Kostajnica is available in the section Case study/Interviews.

Chart 10. Place of residence

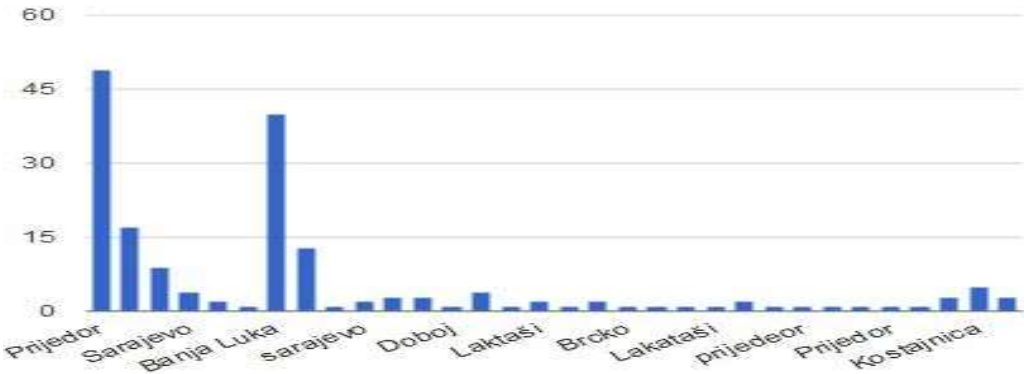
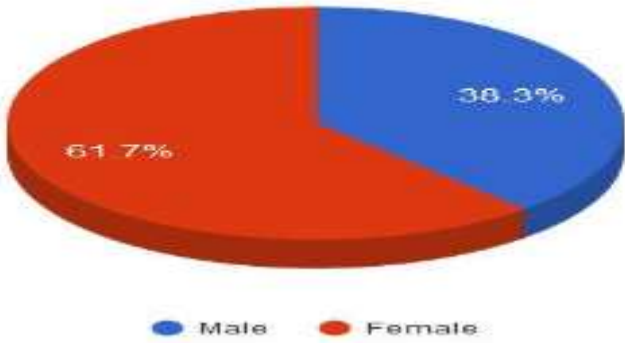


Chart 11 clearly underlines that females present greater demand for musical education. Even 61.7% of respondents are females and 38.3% are males.

Chart 11. Gender



4.4 Analysis

The result of the questionnaire showed that citizens between the age of 18 and 65 have a positive attitude towards music with less than one half of them being musicians themselves, and the second half of them are amateurs and people who are not musicians. The vast majority of respondents are aware that music has the power to enrich their lives through different ways of dealing with music.

Moreover, participants (63.7%) make use of their spare time at the concerts and that fact indicates that there is a great interest for music in general. The charts above show that almost one half of respondents are not satisfied with the existing supply of learning musical skills of adults in their cities. Accordingly, if there is a well organized and diverse offer (79.7%) participants would like to acquire and improve their musical skills. On the other side, only a minority of participants tended to have a neutral opinion about music education of adults. Furthermore, a lot of them are interested in playing musical instruments and various musical

forms as well as listening to and understanding of different music styles, and singing in choirs.

It can be concluded that the financial factor is not decisive in order to engage citizens in musical education of adults. In other words, monthly income of all groups who participated would enable them to participate in learning and improving their musical skills. In this questionnaire females were the majority. These findings seem to indicate that attitudes towards music are not directly dependent on whether or not the respondents are musicians.

On the whole, there is a great demand for non-formal music adult education. The results indicate that surveyed citizens are certainly in favor of the improvement of the system for musical education for adults. From a business perspective, entrepreneurs who organize courses whether at local or state level can avail of a huge opportunity for the development of their business.

4.5 Case studies

The researcher is going to use multiple case studies and research designs in order to focus on specific and representative cases. Primarily, three cases (municipalities) Banja Luka, Prijedor, Kostajnica in BIH have been chosen based on following criteria:

1. Population
2. Socioeconomic conditions
3. Offers of musical education (primary and secondary music schools, music academies, associations of musicians, different types of ensembles)
4. Music teacher supply

These three municipalities are key cases which have the capacity to represent each municipality in BIH. This is due to the idea that all municipalities in BIH can be divided into

three groups by the particular criteria: developed, developing and underdeveloped municipalities.

First case: Banja Luka

Banja Luka is second the most populated city in BIH behind the capital, the city of Sarajevo.

-Population: 199.191 (Agency for statistics of Bosnia and Herzegovina, 2013)

-Socioeconomic conditions: Average income per capita in 2013 is 939 BAM (Nezavisne novine, 2014), the city budget in 2013 is 113.583.944, 52 BAM (Finance Department of the city of Banja Luka, 2014)

-Unemployment rate in 2013 is 44.433 of citizens. (Institute for employment of Republika Srpska, 2016)

-Offers of musical education:

- Primary and secondary music school ‘Vlado Milošević’
- Higher education, Music Academy in Banja Luka
- Association of music artists
- Association of opera singers ‘Figaro’
- Chöre ‘SPCPD Jedinstvo’
- A whole variety of KUDs

All education institutions listed above offer highly trained music teachers.

Second case: Prijedor

- Population: 97.588 (Agency for statistics of Bosnia and Herzegovina, 2013)

-Socioeconomic conditions: Average income per capita in 2013 is 781 BAM. (Nezavisne novine, 2014) The city budget in 2013 is 30.532.217, 00 BAM. (Finance Department of the city of Prijedor, 2014)

- Unemployment rate in 2013 is 17.519 citizens (Institute for employment of Republika Srpska, 2016)

-Offer of musical education:

- Primary and secondary music school ‘Savo Balaban’
- Choir ‘SPCPD Vila’
- KUDs

Offers of professionally educated employees

The supply is predominantly covered by music teachers working in the elementary and secondary music school, there are also professional teachers which working in KUD. Unlike Banjaluka, there are no higher education institutions.

Third case: Kostajnica

-Population: 6.308 (Agency for statistics of Bosnia and Herzegovina, 2013)

-Socioeconomic conditions: Average income per capita in 2013 is 550 BAM (Nezavisne novine, 2014). The city budget in 2013 is 2.212.843, 00 BAM. (Department of economy, finances and social affairs of the Municipality of Kostajnica, 2014)

Unemployed 1.127 citizens

-Offers of musical education: There is no institution that offers some kind of music education.

Offer of professionally educated employees: Educated teachers that work in primary and secondary schools.

4.6 Qualitative semi-structured interviews in Norway and BIH

Norwegian stakeholders

For a better understanding of the present situation regarding non-formal adult education in Norway, interviews that collected lived experiences and additional data were chosen as the main source of information.

The general set of the questions were designed to provide a deeper understanding of non-formal adult education system in Norway from the point of view each representative.

1. The adult Education Association of Music in Norway (AEAM)

(In the Norwegian language it is named Musikkens studieforbund)

Ludvig Claeson, general manager, Musikkens studieforbund (AEAM)

‘The Adult Education Association of Music in Norway (AEAM) is a NGO, governmentally approved adult learning associations. AEAM is member of the Norwegian Association for Adult Learning (NAAL). AEAM is an umbrella organization which consists of 27 national organizations - all dealing with music; however in different genres. These organizations comprise about 145000 individual members, made approximately 3.500 courses with about 4100 participants in 2015. AEAM receives governmental support. Through a legal system of criteria’s, AEAM supports the organizations and their groups / ensembles economically.’ It is important to point out the aim of AEAM:

- *‘to arrange and co-ordinate adult education in music, acting on behalf of music organizations in matters of music policy*
- *to promote non formal adult learning (lifelong learning) within the field of culture - particularly music*
- *to emphasize the importance of the non-formal adult learning in relation to creating better individual lives, building local communities in which the inhabitants are thriving.*
- *to ensure the high quality of the learning which takes place through the rehearsals of the ensembles (choirs, orchestras, rock bands, jazz bands, etc.’ (Musikkens studieforbund, 2015)*

2. Norwegian choir Association

(In the Norwegian language it is named Norges Korforbund)

Åsmund Mæhle, Secretary General, Norwegian Choir Association

'The Norwegian Choir Association seeks to increase awareness and quality of choral singing. We believe that this is best achieved through creating a strong musical community which is open to all genres, ages and levels of ambition.

The Norwegian Choir Association is northern Europe's largest special interest organization for choirs and choral directors, currently representing around one thousand choirs.

- Through the Norwegian Choir Association member choirs have access to a variety of training schemes aimed at singers, choral directors and choir representatives.

- The organization gives choirs increased influence in dealings with political authorities and in dealings with cultural life in general. Local representation Member choirs of the Norwegian Choir Association are affiliated to a regional branch, which in addition to representing the Association at a local level, also arranges courses and other choir events in the area.' (Norges Korforbund)

3. Muno - Musikkundervisningen Norge AS

Jon Torger Aabakken, Owner, Administrerende Direktør / CEO, Rekrutteringsdirektør for BIMM i Norge

Muno is the largest private music school chain in Norway today. The school offers great music programs created for all ages (children, youth, and adults) who want to develop themselves and enrich their lives with music. Participants can learn to play an instrument together with professionals; also they have opportunities to play in bands and to perform at concerts. Within in the framework of their work, they cooperate with studios, labels and managers as well as several European institutions of higher education in music.

4. Toneheim Folkehøgskole

The core activity of this school is music. They offer individual lessons on all orchestral and jazz instruments. Moreover, they have teachers for all instruments used in Norwegian folk music, instrumental and vocal. Above that they offer individual courses in musical composition, choral and instrumental conducting. Usually, all students participate in ensembles such as: Choir, brass band, big band, wind band, string orchestra, chamber music groups and jazz bands. Every year to the school enroll around 160 students. The cost for 2015/2016 is as follows: enrolment fee 3000 NOK (about 320 Euros), and tuition fee 18000 NOK (about 1930 Euros). (Toneheim Folkehøgskole)

The questions

The selection of the questions is based on the research background. Reading and analyzing available literature provided for the the questions to come as a logical consequence. In order to approach the main research question of the study, these questions were specifically designed. The formulation of the questions is adjusted to each group; notwithstanding, there is a set of general questions directed to all groups and individual questions for each group separately. Through a process of interviewing respondents the researcher acquired additional information which was not connected to original questions, but none the less contributed to a deeper understanding and development of the main research question.

Questions under this category are general questions developed for all the groups:

1. Was it an initiative at which was first led by individuals or by public authorities?
Historical insight into your association - a bit of background?
2. How are you financed? A mix of public and private funding or otherwise?

3. Are the participants / students completing your courses in a position to operate in a market with their newly gained skills or are the courses for the improvement of their lives only (psychological and communal aspects and sim)? If they are in the market - do you have any feedback on how they perform?
4. How do you/your sister organizations attract potential students?

A set of independent questions which were formulated for private music schools will be considered in discussion after answering a general question:

Under this category the following question were asked:

1. Usual age of your students, age limitation?
2. Why are adults not more interested in playing music professionally?
3. Is your business of running private music schools profitable?
4. Legislation, are you registered as a school or as a Ltd./Company ?
5. Monthly membership fee for your school?

Findings and Discussion

In order to facilitate readability, the questions will be analyzed from top to bottom.

1. Was it an initiative at first led by individuals or by public authorities? Historical insight into your association - a bit of background?

Ludvig Claeson states that it was due to a dialog. There has been an understanding that the education of the people is an ongoing task and in this way Lifelong Learning has become a specialty of Norway. ‘*So I think it was a mutual understanding that we need a system to support education throughout the life time of the people. The main point here is that studieforbund (educational associations) understand that music is necessary in in keeping traditions alive.*’ AEAM is registered as a governmentally approved body of adult learning

associations. On the same issue Asmund Mehle states that: *'Most of the incentives come from the employees or board members of the association. When we start/ developing new courses/festivals they are based on the idea from internal mission.'* Referring to the historical insight, he explains that they have quite a long choir tradition; some of local organizations have had their choir festival for over one hundred years. He adds that the Norwegian Choir Association is the biggest of the organizations and it has a membership of one thousand choirs. In these choirs nationally there are more than 29.000 adult singers. They are one out of six choir associations in Norway. For almost each choir type there is an organization to represent them. Children's choirs, Workers union choirs, Church choirs etc... Altogether, in the all six organizations, there are 66.000 members. As well as just their members five out of six organizations have their own employees.

Jon Torge Aabakken explains that initiatives for creating Muno came from the local government funded music school. It had been at full capacity and there were many young children and teenagers who wanted to learn to play various instruments regardless of genres. After running music a school for few years he decided to look into a general market and see if there were opportunities to do the same kind of music school module in other towns in Norway. He found out that there were waiting lists on almost every government founded music school. Since then they have proof that the concept is able to run under a business model by expanding the chain of outlets by several schools and launching them at the same time. He points out that the main challenge of running private schools is to keep a high standard in a cost efficient way.

Jon Krognnes explains that Toneheim was founded by the biggest choir association in Norway. They needed help to establish a folk music high school and received it from other non-governmental music associations (Norges musikkoprs forbund, Norsk sangerlag, Norske

Symfoniorkestres Landsforbund og Metotiskirkens sangerforbund). So Toneheim was founded and run by the free music tradition.

One aspect which is common to all but one of the testimonies is that they agree that they look at previously carried out initiatives when establishing their schools and organizations. The subjects themselves are settled on through a dialog among private initiatives and public authorities. This means that in Nordic countries there has always been mutual understanding between both sectors as to how important a developed system is for supporting LLL. While the initiatives for organizing private music schools according came from individuals it is important to say that public authorities support some of these private efforts.

2. How are you financed? A mix of public and private funding or else?

Mr. Claeson explains that funding of AEAM is 100% public, but that they sell grants to orchestras and choirs. The AEAM system is used to send out loan approximately 15.000.000 NOK (1.625.000 euro) a year. Considering amount of music out there, which according to the interviewee it is not really much money. He adds: *'Each organization deals with different kinds of music. Church choirs, accordion players, jazz bands, they managed to split themselves into 27 different organizations, and they have together constructed studieforbund. The purpose of the organization is so that they have a channel to appeal for government support when they need it. Each year we have gatherings 27 of all together and discuss political issues, economics, how to divide money fairly. It is very democratic system which relies on the sharing of money equally among everybody.'* There are basic requirements for all organizations (amateur orchestras, big bands, church choirs, accordion orchestra, and rock bands) to be financed from *studieforbund*. Ludvig Says: *'In order that we can support their activity and define it as learning they have to have at least 3 people engaged in learning activities for at least 8 hours. It could be more, but this is the minimum requirement. Then we*

have state grant that we can hand out to them. They have to follow what we call 'studie plan'. This means that they have to describe why and what the orchestra is learning and these are amateurs.' He adds further insight into this matter. Through supporting amateurism they keep cultural skills and knowledge relevant and around for the whole population. *'We say that culture is ultimate basic skill. '*

Mr. Mehle explains that the funding of the Norwegian Choir Association is almost 100% funded through the public coffers, but they get some money from paying members fees as well. Membership of an amateur choir is approximately (1500 NOK) for each half year. An important fact is that government in Norway supports all kind of adult courses; it is called (Voksene oplaring).(VOX, 2015) In order to get government support for adult learning, all choirs under choir associations must report rehearsals, member numbers, hours, and they get approximately 100 NOK for each hour of rehearsal. This exemplifies some strict rules contained within this system.

Mr. Aabakken states that his Private music schools are 100% financed by student payments, and they do not receive any funding from government institutions or other financial institution which makes the economy in private music schools like theirs very tight. To the same question he says that they have very few projects. They have applied for funding from institutions who channel government funds to cultural activities but it is important to note this is something that they have done only two times and it was for a very specific project where they were collaborating with a municipality in creating a music project that would benefit the general public and it was for free for everyone to participate.

Mr. Krognnes explains that the school is financed through about 50% public funding (Via government grants) and 50% from student fees. All lessons are financed by the public, but accommodation and food is financed by the students and rental in the summer holiday.

According to the above statements, it can be concluded that associations which deal with all kinds of educational courses and activities for adults have government support in Norway. There are 15 associations for adult learning with *musikkens studieforbund* being the biggest one in the field of music. All associations have a developed system of functioning with their organizations. In order to reach government support all adult education organizations need to fulfill basic requirements and to have organized *studieforbund*.

Considering Private music schools in Norway, it is opposite in relation to music Adult Associations. Private music schools in Norway are financed by themselves; they do not receive any state funding or any other by financial institutions. On the other hand, public authorities will support music projects in collaboration with private music schools if there is a common objective.

3. Are the participants / students completing your courses in a position to operate in a market with their newly gained skills or are the courses for the improvement of their lives only (psychological and communal aspects) If they are on market - do you have any feedback on how they perform?

Mr. Claeson explains that approximately 97% of their participants are there for improvement of their lives, and there are the other few that might have commercial aims who are mostly in the jazz band sector. Generating an economy for supporting the few of these with aims to have record deals is a happy outcome, it is a bonus if that happens but it is not main goal of AEAM. On the other hand they organize on their own or together with the Norwegian music Academy, and professional workshop for conductors. He states: *'We organize workshops all together. We find the instructors and it is more improvised than university system, and it is also more flexible. We also invite our organizations, because actually we belong to 27 organizations, we are their tool in working with the pedagogical side of their activity but, they openly define themselves as cultural organizations. For example you have an orchestra*

organization dealing with amateur orchestras here in Norway. They are mainly interested in orchestras as a way of making music and contributing to the cultural life and so on, but they have understood that knowledge and skills are crucial to build this and therefore they have constructed our organization. This is used as a tool to show the government/ everybody that we are actually learning something in this process. I think that is the main point, and to raise the quality of the activities out there actually through gaining knowledge, that must be the basic point.' Mr. Mehle explains that they offer courses exclusively for conductors, singers and for board members. With the increasing quality of conductors and raising the number of conductors in Norway they can establish more choirs and improve the quality of choral singing as a whole.

Mr. Aabakken states: *'On a general basis we offer music lessons to absolutely everyone who wants them. The majority of our students are people who use music as a recreational activity, whether it is a hobby or it is for mental health reasons or whatever it is but it is mainly for recreational use. We have few students every year who have professional ambitions and we help preparing these students to either apply for higher education in music or we help them get foot in the music industry through our network. We do not have a lot of feedback on how they perform but those who are in music business have been doing quite well. Unfortunately however we not have any statistics on it, mainly because it is not our core business activity.'*

Mr. Krognes answers this question and explains that about 50% of students apply to higher music education. Between 20 and 30 % of all students that attend a performer or pedagogical bachelor program in music in Norway has been at Toneheim first. The other half goes to other studies and keeps music as a hobby. But all of the students that want to work on a professional level get something they can't get any other place in addition to the unique network we can offer.

As can be seen that adults, whether they are members of some music organization or students at private music schools mostly attending rehearsals, courses and lessons, they can expect an improvement of their lives in terms of psychological and communal aspects. In general music is a recreational activity that gathers people together. And the best music experience people can have is when they come together to play. It can be concluded that in Norway, music and music education are considered as a part of society which contributes to development and preservation of culture. Moreover, people who have professional ambitions to operate in market who have commercial aims are in the minority but they have the support of competent bodies and networks.

4. How do you/your sister organizations attract potential students?

Mr. Claeson explains that it is the responsibility of local organizations to have participants. AEAM support small and large groups alike, within a set number of hours.

To this question Mr. Claeson answers that their main focus is to supply their members (29000) with courses, and they do that through their webpage, social media, and through their own ID system send them post. Mr. Aabakken says that they do not have any specific ways to attract students and any other business. It is standard marketing model which is focused on digital. Also, they rely on a word of mouth system as well.

Mr. Krognes says that they largely attract potential students through our former students, through commercials, through music organizations and through the folk high school's information office. Other folk high schools get students mainly through the folk high school's information office.

By analyzing this question it can be concluded that the above mentioned associations are focused on their own members and it is responsibility of local organizations is to attract

students. As regards private music schools and associations, they use contemporary marketing which focuses on digital outreach.

A special set of questions were given to owner of the biggest chain of private music schools in Norway to develop to a better understand how this business model works. The following questions are directed to Mr. Aabakken owner of this School.

1. Usual age of your students, is there an age limitation?

Mr. Aabakken explains that, although the great majority of the students are 14 to 18, they offer courses to people of all walks of life. This percentage, is however reportedly small.

2. How many adults are interested in learning music professionally?

He explains that occasionally they have a few adults who come and just want to try to play because they want to try something new in life and some of them are given gift certificates.” This fact that Norwegians have gift certificates clearly indicates how developed an awareness of importance of music in their life is.

3. Is your business of running private music schools profitable?

In response to this question he states that non formal music education is very tricky area of business, because music is something that is considered to be a recreational activity that belongs to the people. He adds that running a music school is a very complex task which relies a lot on human interaction and it has a very difficult financial starting point. He continues: *‘Running a school is very expensive. The challenge is to keep the management of a school as cost efficient as possible so we can keep the prices at a level where general public can afford to pay for it. It is important to note that we have been doing this for more than ten years.’*

4. Legislation, are you registered as school or as a Ltd./Company?

Mr. Jon explains that MUNO is registered as a company, most private music schools in Norway that offer non-formal music education are listed as companies. He adds: *'I guess absolutely every one of them is, because there is no reason to list yourself as a school. At the level of music tuition that we give which is non-formal education, it is very hard to get funding from the government. The only reason to register as a school is if you are going to run formal education system where you receive state funding. Naturally all private lesson providers, even if it is music, dance, as long as it is for a non-formal education it is mainly for recreational use, it is not considered a formal education provider and does not qualify for government support. It is a lot easier to run a company than school legislation wise, as it is a more flexible model.'*

5. Monthly membership fee for your school?

He explains that in MUNO almost all students are given one to one, individual music lessons. The students pay for 30 min. For every lesson they pay 330 NOK and most of our students come once a week. On the monthly basis it makes up somewhere between 1000-1200nok depending on if there are school holidays in that given month. He states: *'That is basically as low as we can keep the prices to keep a sustainable business and that does not even produce considerable profits, so it is a tricky market.'*

Through analysis of the responses that are dedicated to Mr. Aabakken it can be concluded that in private music schools in Norway, institutes like MUNO, which offer non-formal education to all ages, adults make up only a small percentage of general student base. According to his opinion, non-formal music education is tricky area of business, and running a private music school is not very profitable business. The challenge of running this kind of business is to keep prices at a level where the general public can afford to pay for it in and to keep

management of a school as cost efficient as possible. Considering legislation concerning private music schools that offer non-formal education, it can be seen that most of them are registered as a companies. The reason why are they registered as Ltd. is because government does not fund private initiatives and this business model proves to be more flexible. Monthly participation for schools is between 1000 – 12000 NOK and it is lowest price for keeping sustainable business.

BIH stakeholders

Banja Luka

The case study Banja Luka is based on the interviews within institutions that deal with music or that are responsible for existing musical and cultural education. The researcher achieved 6 interviews with following:

1. Representative of local self-government in Banja Luka

Ljubinka Dragojević, Head of Department of Social Services

The Department performs the following tasks:

1. Activities relating to the development of education, science, health and social protection;
2. Activities related to the development in the field of culture and cultural heritage, sport and physical education, publishing activities and information;
3. Activities relating to social care for children and youth;
4. Activities relating to citizens' associations and non-governmental organizations; (City administration of Banja Luka, 2008)

2. Representative of Institute for Adult Education

Bojan Bojić, Head of the general, legal and economic affairs Institute for Adult Education
This institute was been established to provide support for the development of a modern and flexible adult education system in the Republika Srpska to follow the demands of the labor market, as well as the principle of lifelong learning and the application of best practice from EU member states.

3. Representative of Institute for modern Education 'Opus Conmusica'

Dragana Banjac, professor and owner

This is a private institution founded 2002 under the name Opus Conmusica Doo Banja Luka. This institution is in the franchise system with the Institute for Modern Music education located in Eisenach (Germany). Moreover, they have a cooperation agreement, about exchanging experiences and share rules of obligatory training of personnel in prominent institutions and with renowned musical teachers in Europe. They offer different types of courses for all age groups; all adapted to the wishes of participants.

4. Representative of Association of Musical artists of Republika Srpska 'UMUS'

Aleksandar Jovanić, vice President

Is an independent non-profit organization that was founded 2008 by a graduate academic musicians. The main goal of UMUS is promoting classical music, youth, unestablished artists and composers as well as students of the Academy of Arts. These students make a great contribution in development of culture and art in Bosnia and Herzegovina and beyond.

5. Representative of Association of singers of opera music 'Figaro'

Miljana Brežičanin, one of the founders

The association of singers of opera music started in May 2014 under the name 'Figaro'. Figaro was founded by few enthusiasts, graduated solo singers and pianists. The main goal of

this association is to support and affirm opera music and also different styles of classical music in Republika Srpska, thereby in BIH.

6. Representatives of City Tamburica orchestra Banja Luka

Branko Davidović, founder and the first president of City tambura orchestra Banja Luka and President of European Tambura Association,

Spomenko Guzijan, secretary of GTO Banja Luka

The Tamburica orchestra of Banja Luka was founded seven years ago and is the holder of tambourine music, not only in Banja Luka, but also throughout the Republika Srpska. Its work contributes to the preservation of the traditional orchestra of tambura music from oblivion and has had successful presentations, both at home and abroad. The Tambura orchestra works and teaches tambura to young people of school attending ages. (Tamburica orchestra)

7. Representative of Academy of Art University in Banja Luka

Snježana Popović, Head of the study program of Music art

The Academy of Art University in Banja Luka was founded 1998 with the main objective to educate young people on music, art and theater departments. It sees great demand for these artistic categories. Since the founding of the Academy in 2013, it was graduated 555 students through the first cycle, and has approved 67 master works and 6 PhD.

The questions

The questions are divided into groups that refer to all interviewees in the framework of three case studies: Banja Luka, Prijedor and Kostajnica:

- The first group includes a representative of Institute for Adult Education in Banja Luka

1. How much does the Institute for Adult Education devote attention to activities related to the acquisition of knowledge and skills corresponding to individual abilities and preferences of the individual as acquisition of musical knowledge?

2. What are in your opinion the key obstacles to the improvement of this area?

3. Since the demand is great for the non-formal musical education of adults (the result of research- questionnaire), if there was an initiative for a private school or association, in which way could you support the work of these entities?

- The second group includes Representatives of local self-government in Banja Luka, Prijedor, Kostajnica

1. Whether until now there has been talk about musical education of adults?

2. Has/ does the local self-government so far participated in projects in the field of musical education of adults? Yes/ No

3. What are in your opinion the key obstacles to the improvement of this area?

4. Since the demand is great for non-formal musical education of adults (the result of research- questionnaire), if there was an initiative for a private school or association, in which way could you support the work of these entities?

- The third group includes Representatives of Associations of Musician in Banja Luka and Prijedor

1. Whether and how public authorities support your activities (projects)?

2. How other than public authorities do you finance your activities?

3. Have you in the field of your work intended to offer acquisition or improvement of the musical education of adults?

4. What are in your opinion the key obstacles to the improvement of this area?

5. What would concretely be undertaken in order to improve music education of adults?

- The fourth group includes Directors of Music schools in Banja Luka and Prijedor

1. Is there interest of citizens for non-formal musical education of adults (courses)?

2. What are in your opinion the key obstacles to the improvement of this area?

3. Under what conditions could music schools organize music courses for adults?

4. In your practice have you offered courses in music school Prijedor beside regular school activities?

- The fifth group includes Representative of Academy of Art University in Banja Luka

1. How big is the interest of people in their middle age for a professional musical education?

2. Does the Academy have a subject 'music business' or 'business in culture'? Yes / No. If no, why don't you have?

3. According to your opinion, how important is the existence and introduction of music business as a subject in the regular curriculum?

4. What would be the key obstacles for the introduction of the this topic?

Findings and Discussion

In this section, answers of all interviewees' will be analyzed in a row continuing from first question until the last one.

How much does the Institute for Adult Education devote attention for activities related to the acquisition of knowledge and skills corresponding to individual abilities and preferences of the individual as acquisition of musical knowledge?

Bojan Bajić, Head of the general, legal and economic affairs at the Institute for adult Education states: *'That musical education is not professional education. Due to that, demand*

is low for non- formal music education.’ Here is the unused paragraph 4 of Article 4 of the Adult education law which has been written in the Adult education in BIH – legal framework He adds, *‘The fact is that there are only a small number of people passing through that program. If there is a need for additional musical education schools, a request should be sent to the Institute for Adult Education. On the other hand, the institute can seek permission from Ministry of Education for persons above 18 years old to complete their elementary and secondary music education.’*

According to this statement it can be concluded that adult music education is seen solely as a market-oriented activity that provides an employment opportunity to those who are interested. Watching from that perspective, demand for non-formal adult music education is low. Consequently, the Institute for adult Education does not make the curriculum for the education of the adults. It is worth mentioning however, that the Institute supports everyone who runs a private school or association in terms of consulting and giving support in different ways.

What are the key obstacles to the improvement of this area?

According to his opinion, some of the key obstacles are awareness within Educational authorities and awareness of potential participants. Furthermore, there is a problem of financing, as there are no sufficient funds available.

He also adds that there has been no official research conducted by Institute and there is no relevant (statistic) data for non-formal music education that would support his opinion.

For Ljubinka Dragojević Head of Department of Social Services at the local self – government in Banja Luka, musical education in general, is poorly represented in formal education. *‘In secondary schools, musical education is only represented in a gymnasium and in music school. A basic obstacle is that music culture as such is weakly developed. That is one of the problems and due to this due to this, music culture is not represented in the*

curriculum. The second problem or maybe it is better to say, consequence of this, is the emergence of mass culture or kitsch culture. Where are kids today regarding musical education? They are not anywhere. Without the young in formal education learning music we cannot have the need for adult music education. This is due to the fact that adults are generally outside the frame of formal education. They absolutely do not have time for that, and due to this it is a general struggle for existence and lack of applications for music or rather culture.'

She also says that they have never did research in order to find out the attitudes/sentiments of adults related to music education of adults. Moreover, she adds that they are not responsible to do any research related to music education of adults. Institutions which are operating in the field of music should do that kind of research.

Dragana Banjac, professor and owner Institute for modern Music Education 'Opus Conmusica' explains that: *'one of the most notable obstacles is that state institutions do not fund private schools that offer programs for non-formal music education of adults. Due to this, all institutions that do offer non formal music education for adults must be registered as Ltd.'*

To this question Aleksandar Jovanić, secretary of Association of Musical artists of Republika Srpska, explains that in his opinion the essential problem is in fact that in our society it is a disgrace for older people to educate themselves or to have a hobby. In general, there is no serious official possibility for people over 40 years who have the financial means to learn have to play some instrument. As a result, simply they have nowhere to go.

Miljana Brezičanin, one of the founders of the Association of singers of opera music 'Figaro', thinks that: *'our educational system is the main problem as older people generally learn at a slower pace. Methodologies and offers are not directed for elderly people but only to the children. Above all there are no educated personnel.'*

Branko Davidović, founder and the first president of City Tamburica orchestra Banja Luka and president of European Tamburica Association stated that: *‘the social standard and position of music is the root of the healthy development of culture. Without the development of culture, professionals go to the private sector and if there is no professionalism if there is no culture. However, in our society it is established as an opinion that only kids have to go to music schools, but not adults. Furthermore, for financing amateurism, many activities are considered a lower tier sector: (sport, art, animal breeders). There is no special fund for the music department. Nobody cares that LLL in music becomes a social norm.’*

From these statements it is possible to conclude that in general, the music education system is underdeveloped because it is seen only as a market-oriented activity. The preference is to meet needs of the domestic market and foreign where the needs arises (Medical staff, welders, electric technician). Moreover, awareness of the importance of musical education of adults among education authorities and citizens are key obstacles to overcome. Music education is poorly represented in formal education. In the non-formal sector there is no serious official possibility for older people who have sufficient means to pay for lessons, to acquire them.

Nevertheless, it can be seen from research that has been conducted in the framework of the development of this work, a questionnaire that clearly shows that adults in Republika Srpska are indeed interested in learning music.

Since the demand is great for the non-formal musical education of adults (the result of research- questionnaire), if there was an initiative for a private school or association, in which way could you support the work of these entities?

According to Mr. Bojić, producing quality information and consulting with interested parties are different ways of supporting the development non-formal education of adults. Ms. Dragojević states that *‘Local self-government has an obligation to participate in proposing*

programs for the education of adults.’ But, as stated above, they have never participated in proposing programs for musical education of adults.

The next two questions are directed to the representative of local self-government in Banja Luka:

When asked *whether until now there has been talk about musical education of adults*, Ms. Dragojević states *‘that formal education has been talked about yes but, non-formal adult music education is not spoken about, except through some form of active associations and city orchestras. It is considered more of an activity and less a kind of education.’* The second question: *does the local self-government so far participate in projects in field of musical education of adults? Yes/ No.* Ms. Dragojević answered: *‘Local self-government has never participated in projects related to the music education of adults. Local self-government supports activities such as different types of concerts for City Tamburica orchestra and members of that orchestra but not in terms of education or giving lectures.’*

The above statements clearly shows that there was no initiative concerning adult music education by someone who proposes potential projects with the exception of financing and supporting activities of associations of citizens.

The following questions are directed to Associations of Musician in Banja Luka.

Whether and how public authorities support your activities (projects)?

Mr. Jovanić explains that: *‘Basically, the authorities support our projects based on the basis of their tender that is published once or twice annually. There are tenders for NGOs, particularly they support projects in musical activities. Every year we have general sponsor from the Republika Srpska.’* Ms. Brezičanin states that: *‘The local municipality is supporting the work of our association through funding, and by advertising. Authorities have an appreciation of music.’*

Mr. Guzijan provides a similar opinion, stating that GTO got many different grants from different sources. He explains the following: *‘The City tamburica orchestra has the status of an association of importance (Tamburica music has a significant role in preserving the cultural heritage of city as well as country) for the city Banja Luka and in accordance with this we have a certain level of funding every year. The Municipality of Banja Luka covers material expenses of around 350 BAM monthly (buying of strings, buying of instruments, and fees to conductor and leasing of space) and for program activities of the orchestra we get 5.000 BAM. But the city budget is half what it was when compared to two years ago. From the entity level of Republika Srpska we have calls for grants where we can apply to the three Ministries. 1) Ministry of education and culture annually announces a public contest for regular activities for those who operate in field of culture (associations of citizens, theatres). Also every two years they announce a contest for allocation of funds from the lottery. One part goes to culture and another to sport. For the part that goes to culture we try to have some interesting projects. They usually offer two projects. One project is decentralization in culture. This means that the Ministry makes a list of communities where there are few cultural outlets. Requirements are to deliver a minimum of 50% of the program content to people in small culturally underdeveloped communities which feature on the list. The second ministry where we can apply is 2) Ministry of Family, youth and Sport once annually announces a public contest for youth work organizations. Due to this we have tambura school for youth. That is some symbolic sum of money for one-time activities.*

3) Ministry of Public Administration and Local self- government annually announces grants for citizens associations but, we never got anything from them. Considering the state level of BIH, every year 4) the Ministry of Civil Affairs announces a public tender for two fields: One is for institutions in culture and the second is for international cultural cooperation. Until now we applied for international cultural cooperation and we got their support three times so

far. 5) We have also received grants from international funds; the goal of one project was to contribute to the development of understanding and trust among the three nations through tambura music. We also received grants from 6) Ministry of Foreign Affairs of Serbia. This was for a summer school of Serbian music and its goal was to gather the youth from Serbia and the Serbian diaspora to play Serbian national music so as to reinforce their cultural and national root.'

Statements under this category clearly show that the city tambura orchestra is founded from more public sources when compared to associations 'Umus' and 'Figaro.' Therefore, it can be concluded that two other interviewees are not well informed of the potential sources of funding which exist. In order to receive funds, music associations should always be active accompanying different sources of public contests and creating adequate projects adjusting to a criterion that is required. However, it can be seen that lack of finances is present among responsible institutions.

How besides (public authorities) do you finance your activities?

Mr. Jovanić continues by stating that: *'considering the bad economic situation in the state, private companies are not interested in sponsoring concerts of less known music. Only commercial artist can expect sponsorship from private enterprises (Stefan Milenković). On the state level someone from the private sector should device a tax deduction in order to finance local music. A large number of people do not consume artistic music; due to that, the private sector sees no benefit in such advertising. The private sector should have some kind of incentives.'*

It is important to note that public elementary and secondary music schools in Republika Srpska in their curriculum have mainly "artistic/classical music" and any other music genre is not accessible to pupils. As a consequence of this there has been a saturation of artistic music

through the formal education. At the same time, this opens opportunities to the development of non-formal music education through offering a variety of music programs.

On the other side, Ms. Brezičanin states that their association finds sponsors for concerts (private companies) and they do it very successfully: *'Sponsorship from private companies like wineries, insurance companies, pastry shops, flower shops.'* Mr. Guzijan explains that their way of funding other than the public authorities are through self-funding and selling concert tickets. Our orchestra is very popular and therefore concerts are well attended.

Explicitly he says *that: 'funding by sponsors can be found through personal contacts. Sponsors or private companies are much more interested in financing popular music and sport but not the culture. If you know someone who owns a company than you can get some money (around 500 – 1000 BAM). Some years we have had an agreement with 'Nova Banka.'* *Every month we received 350 BAM, in return for our concerts we put their logo on the posters. From NLB bank we have once a year donation of 1000km for the repairing of instruments. Last year we had agreement with BEMA (shoe factory). They give us 500 BAM a month, in return we advertised for them but they had have some financial troubles and they did not pay off the full agreed upon amount.'*

Comparing the statements between Mr. Jovanić and Ms. Brezičanin one can conclude that the financing of citizen associations successfully or unsuccessfully is in some way dependant on the type of music they promote. Certainly among interviewees, it appears obvious that there are different approaches and attitudes towards professionalism in the music business. Mr. Guzijan is much more engaged in fundraising, especially when compared to Mr. Jovanić. Considering private sponsorships, it can be concluded that few parties have enough knowledge of how to find a sponsor who will consistently finance their activities. On the other side, it is the basic principal that in a competitive marketplace, companies seek to gain

additional visibility and credibility by sponsoring events they feel has meaning for their customers.

It is obvious that music associations in Republika Srpska are funded from domestic sources (mainly by public grants and to a lesser extent by sponsorship from private companies) and very seldom on international level. The grants they annually receive depend upon where they apply. Some of them are not satisfied as; they do not receive enough funds for the realization of projects as shown above. It is a struggle for basic functioning of associations due the lack of knowledge which persists. (Simanovska et al., 2011)

Have you in the field of your work intended to offer acquisition or improvement of the musical education of adults?

Mr. Jovanic says that: *'No, as an organization we are not offering normal education, we only offer training for professionals. There are no courses for people above fifteen years who did not finish elementary music education or for people above eighteen years who did not finish secondary music education.'* On the same question Ms. Brezičanin states that: *'We offer master classes and education of young singers. It is necessary to note that these are educational courses are offered to musically literate people. It is not offered to adults since only youngpeople take the master classes'.* Mr. Guzijan continues by stating that GTO has internal School of tambura which is not registered as a school. *'We provide instruments for pupils who attend lectures and we provide the space necessary to do so. The Orchestra was established in 2001, the internal tambura school was established in the same year as the orchestra.'*

All of the three interviewees who are associated with Banja Luka are active in the field of music and have one thing in common. They offer courses and master classes only for experts (minimum elementary music knowledge) where the usual participants are young people between 15 and 24 years old. The fact is that adults are not the focus of these institutions in

terms of learning music. From the other side, there is an open space for development of non-formal adult music education in Republika Srpska.

What would concretely be undertaken in order to improve music education of adults?

Branko Davidović has given a deeper explanation about improvement of musical education of adults. He raises additional questions in order to give a wider explanation to the question asked. *'Music is a social phenomena; it is part of social awareness... Moreover, if there is no media support, there is no culture. Media forms a new awareness and new values so that new generations will know certain traditions. Why is that happening? We are a neglected nation. We usually say that amateurism will kill the culture, but on the other side; Norwegian citizens are keepers of their culture. On the other hand, he says that. Professionalism is necessary for healthy development of culture.'*

To the question, *how big is the interest of people of middle age to embark on a professional musical education*, Ms. Popović answers that there is interest of middle aged people for professional music education, especially those who are already employed in music schools but who did not graduate at the Academy.

Does the Academy have subject music business or business in culture? Yes / No. If no, why don't you have? Ms. Popović states that: *'The mentioned subject does not exist, due to the fact that they only exist for those under 18 years of age and its emphasis is on the developing of a high quality curriculum. She says that: 'even though I think that business in culture is interesting and a necessary subject, simply it is not the correct time for introducing the subject.'*

On the following question: *how important is the existence and introduction of that subject in regular curriculum?* She believes that business in culture is necessary for delivering music or any other art on market place. Also the supply of adequately educated professional personnel is necessary.

To the last question under this section; what would be the key obstacles for the introduction of the same, Ms. Popović states that: *‘it should re-work the curriculum and licensing. This should also take the form of a feasibility study on the justification of that subject.’*

According to Ms. Popović statements it can be concluded that after 18 years of the existence of the Academy there is no awareness of the importance of subject ‘business in the culture’. That fact indicates how that issue has been taken into consideration before now and at the present time. This is despite the fact that more than five hundred people graduated without basic knowledge in music business. On the other side, there is an open space for introducing this topic into the curriculum of the Academy of arts and other cultural institutions in the country.

Mr. Davidović strongly believes that Norwegian citizens are keepers of their culture. However in Republika Srpska, amateurism in music is not as present as it in Norway where around 160.000 adults participate in different music activities through learning, playing, and improving their musical skills.

Furthermore, Mr. Jovanić thinks that government authorities should make official programs on the national level in order to present non formal education as something very normal and natural. On the same issue Ms. Brezičanin states that our educational system is the main problem, as older people learn at a slower rate and are not adequately accommodated in the system. The methodology is not directed for elderly people but only to the children. There are no educated personnel working on this issue.

PRIJEDOR

The case study Prijedor is based on interviews with the representatives within institutions that deal with music or that are responsible for existing of musical education. The researcher has achieved 3 interviews with following:

1. Representative of local self-government in Prijedor

Olivera Rosić, Head of the Department of education in the Department of Social Services in Prijedor

The duties of the Department of Social Services include: administrative and other professional tasks in the field of education, science, culture, sport and physical education, social and health issues, Family, Youth, and providing legal aid and cooperation with NGOs. Implementing plans and programs adopted by the Municipal Assembly, which relate to the strategy of each of the above areas in the municipality and proposes measures to improve the situation in these areas are also under the remit of this department.

2. Representative music school “Savo Balaban” in Prijedor

Gojko Radjenović, director

‘The music school in Prijedor was founded in 1955 under the name the Lower music school. In its first year it enrolled 85 pupils in the piano and violin departments. Since 1959 it bears the name of the School for Elementary Music Education and in 1994 it widened its activities to include secondary education when its name is changed into Secondary and Elementary Music School Prijedor. Today, 360 pupils attend the school of the ranging from 6 to 20 years old in the departments of piano, guitar, accordion, violin, flute, clarinet, singing, saxophone and the department for music collaborators – theoreticians. The school is a leading institution of musical events of the Municipality, where, by its program, it is the regular accompanist of the fine arts exhibitions, literary evenings and other appropriate manifestations. It organizes the concerts for parents and citizens.’ (Balaban,)

3. Representative of KUD ‘Dr. Mladen Stojanovic’

Nebojša Aleksić, secretary

The KUD 'Dr. Mladen Stojanović' works in the following sections: choral, folk, information and people, and tambura orchestra has over 300 active members. Membership in KUD 'Dr. Mladen Stojanović' is voluntarily, on the principle of amateurism.

Findings and discussion

Whether until now has been talk about musical education of adults?

Olivera Rosić states that it has never been discussed in the territory of our city. When asked *does the local self-government so far participate in projects in the field of musical education of adults? Yes/ No.* Ms. Rosić says that *'Local self-government has never participated in projects related to music education of adults.'*

What are the key obstacles to the improvement of this area?

Ms. Rosić continues by stating that finances are not the main obstacle. She pointed out that the key obstacle is the fact that there are no organizers/ promoters who will provide non – formal education.

On the last question in under this category Ms. Rosić states that *'Non-formal education can be realized through association of citizens. There has been no interest by association of citizens but the possibility exists.'*

Throughout the interviews with representatives of self-government in Banja Luka, Prijedor and Kostajnica, the researcher came to the conclusion that none of these municipalities has ever participated in projects related to music education of adults. They also stated that the key obstacle is because there is no adequate organizer and initiative by someone who would take the responsibility for the implementation of such projects. The most important thing is that local self-government is willing to support projects which will contribute to the community.

Are citizens interested in non-formal musical education of adults (courses)?

Mr. Rađenović explains that *'The interest exists but it is not great as in other schools with other professions. From time to time people come and ask for additional education, these are usually people which are finished the first or the second grade of secondary music school or even just elementary music school.'* He also adds that *'Five years ago we worked with that population but the decision of Ministry of education has impeded schools opportunities to carry out additional education programs. Three years ago a music school from Prijedor submitted the required documents emphasizing the need for education for such personnel, but we did not get their agreement or any other information.'*

According to the statement of Mr. Rađenović and referring to the statement of Mr. Bojić once again confirms the fact that Ministry of Education and Culture has a weak initiative in non-formal aspect music education of adults. Above all, both representatives observe adult music education as a market oriented activity and musical development of adult individuals is not in their scope of interest.

What are in your opinion the key obstacles to the improvement of this area?

Mr. Rađenović explains that one of the basic obstacles is cost price. Private school course participants would have to pay more than they would to participate in normal music schools. *'There are only few that could afford to do so if we know that courses of languages and sports 10 – 30 BAM. I'm not 100% sure but below 60 BAM spending a month, two times a week that is too much.'*

Ms. Banjac from the Institute for Modern music education has opposite opinion in regard to Mr. Rađenović. She states that a sustainable business of private music school is possible with paying a minimum of 60 BAM a month.

Under what conditions music schools could organize music courses for adults?

He thinks that colleagues who are interested in education of adults should prepare and analyse a good program/ curriculum, costs of education and many other things concerning

the management and economy of courses. In that case he will support those kinds of activities.

Guitar courses were organized 1991-1992 and from that time until now there has not been not an initiative from employees in the Music school to organize similar courses. It can be concluded that there are no entrepreneurs who will do awareness raising and create programs for the non-formal music education of different age groups.

In your practice have you offered courses in music school Prijedor beside regular school activities?

Mr. Rađenović states that regarding courses, *‘we have had guitar courses (modern music) 1991 – 1992 courses were well attended, but, noting else is has been implemented so people usually take private lessons.’*

In past (1991-1992) guitar courses were organized outside of the regular curriculum in school and they were well attended, after that there wasn't any initiative to continue working on education of adults. Due to that, the only way for people who want to improve their musical skills, and to learn to play some instrument and to sing, is to take private lessons.

Question under this category are directed to KUD ‘Dr Mladen Stojanovic’

Whether and how public authorities support your activities (projects)?

Mr. Aleksić says that *‘They support us in several ways, the building in which KUD works is owned by municipality of Prijedor. We were granted this for permanent use without having to pay rent. They even pay a grant towards the heating bill. In addition to this, sometimes we apply for special funds. This is reflected sometimes in the money supply or a service (renting of concert hall or theatre). Annually, we get funding for program activities based on reports (1000 rehearsals, 57 concerts, final concert, festival cultural summer and some of cultural events guided by municipality).’*

When asked how besides (public authorities) are your activities financed, Mr. Aleksić states that *'From membership fees 500 members of KUD... We are funding our activities through a hall that we rent, ticket sales, sponsorship, on wider entity level through vacancies /projects. We get service not only in money but also in folk costumes.'* On the third question *have you in the field of your work intended to offer acquisition or improvement of the musical education of adults?* Mr. Aleksić answers *'we have seminars only for folk dancing groups for kids and adults.'*

What are in your opinion, the key obstacles to the improvement of this area?

He states that *'The main problem is that there is no middle class who has enough free time to dedicate to choir or orchestra rehearsals. People have fewer chances to be absent from work and go on the tour. To an amateur, the only prize is to go on tour and they do not have the motivation without such events.'* When asked what would concretely be undertaken in order to improve music education of adults, Mr. Aleksić states that if there is good plan and advertisement there would be interest among adults who could learn to play or sing.

For Mr. Rađenović the key obstacle is the cost price of courses or private schools. Considering the economic situation and low salaries of citizens he says that there are few that could afford this kind of education. On the same issue Mr. Aleksić states that there is no middle class who has enough free time to dedicate to additional activities. Even though the economic situation is not as good as in European countries, both interviews agree that if there is a good program/curriculum, acceptable cost of education, and a good marketing strategy with advertising on media and internet, there would be interested participants who are willing to pay and dedicate to learning and improving musical skills.

KOSTAJNICA

The case study Kostajnica is based on interview with Representative of a local self-government in Kostajnica.

The set of the questions is directed towards the Representative of local self-government in Kostajnica.

Aleksandar Pašić, Public Relation officer

There is no precise statistical data what amount of money is directed to culture.

Has there been talk about musical education of adults up until now? Mr. Pašić states that *'No, that topic has not been discussed.'* On the second issue does the local self-government so far participate in projects in field of musical education of adults, he answered that *'local self-government has never participated in projects related to the music education of adults.'* When asked, what the key obstacles to the improvement of this area, Mr. Pašić states that *'There is no initiative to begin with and also there is disinterest among people. A good idea would have support from self-government.'*

Since the demand is great for non-formal musical education of adults (the result of research-questionnaire), if there was private initiative, private school or association, in which way you could support the work of these entities? Mr. Pašić explains that *'A campaign could be organized to motivate people to participate in educational programs. Searching for rooms, technical equipment and logistics in general could be provided.'*

Although the musical education of adults is never been talked about, and the municipality of Kostajnica has never participated in related projects, Mr. Pašić states that it may be a good idea and project which would motivate people to be part of the same would be supported by them.

4.11 Concluding remarks

Taking into consideration the statements of Mr. Bojić and Mr. Radenović it can be concluded that adult music education is seen solely as a market-oriented activity, in general that attitude is present in our culture. However, opinions of interviewees are based on their own experience; none of them have ever conducted research related to non-formal music education and that shows in how serious their approach is in relation to music education. Since there is no initiative, educated personnel or any relevant statistic data about Non-formal music adult education this appears to be coherent. This can be seen as the main reason why the non-formal music education system for adults is underdeveloped. Consequently, awareness among education authorities is on the low level, because of that, there is no official possibility for older people to improve their musical skills. Throughout interviews with representatives of self-government in Banja Luka, Prijedor and Kostajnica, the researcher came to the conclusion that none of these municipalities has ever participated in projects related to the music education of adults. They also stated that the key obstacle is because there is no adequate organizer or initiative by someone who would take responsibility for the implementation of such projects. The most important thing is that local self-government is willing to support projects which will contribute to community

5. CONCLUSION

When the researcher devised this study, he had an understanding that outside of formal music education there is not a diverse supply of institutions and organizations which offer non-formal music education of adults in BIH. On the other side, while studying at the University of Agder on the Music Management Program the researcher experienced how developed Norwegian system is in offering non-formal music adult education. Taking into consideration

the huge differences between the two countries he decided to conduct research of non –formal music adult education system in Norway and to find possible business models to suggest to implement in BIH’s non-formal music adult education system. As the main instrument to identify the demand for music adult education in Republika Srpska researcher conducted an online survey and received quite a positive public feedback. It has been discovered that there is a great demand for non-formal music adult education. The results indicate that the surveyed citizens are certainly in favor of the improvement of the system for musical education for adults, and that the demand considerably exceeds the supply. Thus, in the business perspective, for entrepreneurs thinking of or willing to organize courses there are many opportunities for the development of their businesses.

It has been evidenced throughout this study that the state-supported establishment of Norwegian music organizations that offer programs or courses for adults was based on the continuous dialogue between private initiative and public authorities. It has always been recognized that music education is of great importance throughout life. It was furthermore evidenced that great developments of culture depend on mutual understanding and dialogue between both parties. Additionally, all associations that offer learning activities and courses for adults have governmental support in Norway. Among 15 associations for adult learning AEAM is the biggest one in the field of music.

Organizing businesses i.e. private music schools usually comes from the entrepreneurial efforts of individuals. Potential private music entrepreneurs that own private music schools/educational centers are financed by themselves, only if there is a common objective that the public authorities will support private initiative. One of very important facts is that in Norway adult music education is directed to the development of individuals and society which at the same time contributes to the development and preservation of culture.

On the other hand, adult education in BIH, thus adult music education as well, is mainly considered to be a market-oriented activity and it is, thus, the main difference when compared to Norwegian adult education system. According to the analysis done, everything in relation to acquisition of knowledge and skills that corresponds to individual abilities, affinities and age is essentially overlooked by public/ education authorities. There is no official possibility for adults, who want to learn and improve their musical skills; also there are no trained personnel in an appropriate methodological approach directed to this age group. On the contrary, in Republika Srpska there is only one private institute that offers music programs for adults; this institute operates in a franchise system with Institute for Modern Music Education located in Eisenach, Germany. There is no domestic private music school organized by local business entrepreneurs. Moreover, there is no umbrella adult education association of music in BIH. Despite the above mentioned the opinions of the all BIH interviewees, competent authorities or otherwise, are not based on any research, undertaken by them or somebody else on this particular topic. This indicates that representatives of those institutions have one thing in common: their current attitudes rely on a usually negative experience influenced with current social and economic conditions. It also can be concluded that the economic situation directly affects the need for music education, as social standards are in the root of the healthy development of culture. Furthermore, it can be concluded that a lack of knowledge, in particular management and business-oriented in culture can result in a struggle for basic functioning of associations. Even the Academy of Arts in Banja Luka does not have subject 'management in the culture' in its curriculum. Nevertheless there are opportunities for introducing examples of the same subject matter in the regular education of the Academy of Arts and other organizations that deal with music. The interviewed representatives of municipalities/cities in the targeted case studies stated that they had never participated in projects related to music adult education and pointed out that as the key obstacle a lack of

adequate organizers and, in general, initiative for implementation of such projects. But, they are reportedly willing to support all activities related to adult education which will contribute to the community as a whole.

The majority of interviewees agree that with a good curriculum, adequate teacher training, marketing strategy and convenient pricing, the interest will most certainly rise.

6. RECOMMENDATIONS

Based on the findings of the study and the analysis of the answers in the questionnaire, this research paper makes the following recommendations to the policy makers, educational institutions/organizations that offer non-formal education of adults in BIH, and other relevant stakeholders:

- **Education authorities**, more specifically, the Ministry of Education and Culture of Republika Srpska, line Ministry in Federation of BIH, cantonal education authorities, Brčko and other competent bodies should explore ways of establishing special funds for the purposes of financing projects that are closely related to non-formal music adult education, both in research and practice. This, in turn, will further motivate organizations to direct their activities and programs towards non-formal education of adults.
- **Local authorities** should explore possibilities to include special small-scale budget items targeting music learning activities for adults through a wide variety of programs offered by NGOs in different genres such as jazz, rock, pop, folk and traditional music.

This would provide for the development of diversity of non-formal music adult education.

- **NGOs that provide music education of adults** should network and explore opportunities of establishing an umbrella association based on the Norwegian model (NAAL). Furthermore, music associations should organize their activities in the guise of AEAM, the largest association in the field of music in Norway. NGOs should organize interesting workshops with professionals in order to show the government that knowledge and skills received through the learning process are crucial for the development of culture.
- **Private music schools** based on demand should explore ways of learning through Norwegian model, in particular chain of private music schools (MUNO) and introducing a variety of opportunities for all ages of the population. Programs could range from learning how to play various instruments, to participating in a variety of orchestras and choirs in the available musical genres. One of the possible models for registration is Ltd. This is viewed as the most flexible, thus the most appropriate model throughout this research.
- **General public** should be informed about the available supply through various media outlets. Following the model used in Norwegian organizations and institutions in regards to technological development, marketing should be more focused on digital instead of a more traditional way of marketing currently in use in BIH.
- **Public music schools** should cooperate with NGOs and private music schools in order to improve access to and widen participation in culture in general, and in especially music which keeps and develops cultural life in the cities as well as in the countryside.
- **The Academy of Arts in Banja Luka as well as other business and civic organizations** that deal with music education, should explore the possibilities of

introducing business-oriented courses such as ‘Management in culture’ or ‘Music entrepreneurship’. This would be useful, in order to train future performing musicians and music education teachers about the basics of strategic management so to equip them with market-oriented skills. Not only to more adequately build their own individual careers but also to serve as leaders and creators of opportunities. The program may take the form of an elective course or workshops. They should also explore possibilities of introducing a music teacher in-service training program using adult instructional techniques.

- **Interested donors in the field of culture and education,** with the Royal Norwegian Embassy in BIH taking the lead, should explore ways of organizing a public event targeting this particular issue in the realm of good practice exchange so to further the discussion and give the topic a greater visibility. Participants could range from policy makers, experts and practitioners to program participants and academics interested in the topic.

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End notes

ⁱ World Economic Situation and Prospects classifies all countries of the world into one of three broad categories: developed economies, economies in transition and developing countries, reflecting basic economic country conditions. Despite the recent efforts in redefining or even eliminating the term from the data vocabulary of the World Bank and other international organizations as well as the fact that Bosnia and Herzegovina is an economy in transition as well as a post-war country, the term ‘developing country’ will be used throughout this paper.

ⁱⁱ Before 2010 a course was included in the statistics if duration was at least twelve hours and held at least five participants. From 2010 a course has been included in the statistics if the duration is at least eight hours (regardless of the number of participants)