

An Analysis of The Economic Impact Potential of The Art Music Scene in Kosovo: Is It a Burden or An Additional Value for Society?

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Abstract

The art and music sector in Kosovo possesses considerable potential for growth and development. These institutions are essential in shaping Kosovo's cultural and economic environment by providing employment possibilities for composers, performers, and industry specialists, contributing to the expansion of the music industry, and aiding in post-conflict recovery. In recent years, Kosovo's music sector has undergone substantial growth and development, driven by technological advancements, globalization, and changing consumer preferences. This progress contrasts with the underdeveloped state of the sector in the past, a result of economic, social, and political factors that this paper will further discuss. Kosovo's music scene is characterized by a wide variety of genres, ranging from traditional folk music to modern styles including pop, rock, hip-hop, and electronic dance music (EDM). This diversified range of styles and influences caters to a broad spectrum of preferences and attracts listeners both within Kosovo and globally. The art music genre of the scene garners significant attention due to its growing popularity, diverse activities, extensive outreach, cultural enrichment, cultural diplomacy efforts, and possible economic influence. This study seeks to analyze the economic influence of the art music sector in Kosovo within the wider music business. It will conduct a thorough and systematic assessment of the sector's contributions to the country's economy, society, and cultural identity.

Keywords: Art Music, Economic Impact, Social Impact, Social Impact, Community Engagement

INTRODUCTION

The art music scene in Kosovo is currently a thriving and energetic cultural phenomenon that showcases the abundant heritage, diversity, and ingenuity of its population. In the face of historical and socio-political difficulties, music has become a potent means of communication, strength, and self-definition for artists and musicians from Kosovo. In addition to its cultural value, the artistic music scene in Kosovo has substantial economic potential, making significant contributions to employment, revenue production, and overall economic development in the country.

In recent years, Kosovo's music sector has undergone substantial growth and transformation, driven by developments in technology, globalization, and changing consumer preferences. Economic, social, and political factors contributed to a period of underdevelopment that preceded this progress.

Kosovo's music scene is characterized by a wide array of genres, ranging from traditional folk music to modern types including pop, rock, hip-hop, and electronic dance music. This diversified range of styles and influences caters to a variety of preferences and audiences, both within the country and beyond. The art music genre of the scene garners significant attention due to its growing popularity, diverse activities, extensive outreach, cultural enrichment, cultural diplomacy efforts, and possible economic influence.

Music, in general, is believed to contribute to a country's economic growth. Art music has become a significant and profitable part of the industry from a commercial perspective. However, the art music sector is currently encountering several challenges. These include a decrease in the number of visitors, reductions in art and music

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programs in schools, increased competition among performers, cuts in public funding for orchestras, opera, theater, and ballet institutions and programs, as well as reductions in funds for music and art programs in schools.

This paper serves as an introductory overview of a forthcoming extensive study on the possible economic influence of the art music scene in Kosovo within the wider music industry. The study will analyze various indicators, trends, and case studies related to festivals, public music institutions, and educational institutions that provide training for professionals in the field of art music. Studies in this area, particularly those analyzing the sector's economic impact, are scarce. During this phase, we will provide a comprehensive analysis of the direct and indirect economic advantages that arise from Kosovo's art and music scene. We will emphasize its significant contributions to the nation's economy, society, and cultural identity, taking into account its historical context.

As music practitioners, scholars, researchers, and music event managers with extensive involvement in Kosovo's cultural scene since 2000, the writers are committed to promoting scholarly discussion on the potential influence of the sector on general growth and development. With our extensive knowledge and experience, we can provide vital information and perspectives to policymakers, industry stakeholders, and cultural activists. Our objective is to stimulate a research-driven conversation on how to utilize the art music sector and industry in Kosovo. By presenting it as a catalyst for socio-economic progress, cultural enhancement, economic expansion, employment generation, and tourism advancement, our aim is to encourage informed dialogues and facilitate strategic initiatives that fully utilize the potential of Kosovo's art music scene. According to literature, determining the economic influence of the music industry on the country's overall economy requires evaluating the financial contributions, expenses, income, and employment statistics generated by different activities within this sector within the context of a free market economy. Assessing the potential of the art music sector's impact on economic growth in Kosovo, a post-war state that experienced significant destruction and loss of human capital and economic resources, is a complex and fascinating challenge.

MATERIALS AND METHODS

This paper employs a limited technique that involves conducting a literature review, drawing upon our personal expertise, and using publicly accessible data related to public music institutions, festivals, and music education establishments. As a result of insufficient economic indicator data pertaining to the sector, we are only able to offer a broad summary of the trends and activities.

Music And Economy

The correlation between music and the economy is intricate and ever-changing. According to the most pertinent research on this subject, there are multiple ways in which music and economics connect. The industries encompassed in this list are: music industry (which involves recording, publishing, distribution, live performances, merchandise, and licensing), tourism and hospitality, advertising and branding, cultural export, education and training, technology and innovation, social and community impact, and policy and regulation (Tschmuck, P. 2017, Williamson, J., & Cloonan, M. 2007, Van der Pol, H. 2007).

Music possesses the capacity to allure audiences, stimulate social engagement, surpass geographical boundaries, and bring people together. Despite its considerable influence, this form of entertainment still lacks the recognition it deserves when compared to other forms.

RESULTS

The influence and intersection of art, music, and economic activities have become a significant topic of research and debate in academic and political circles in recent years. Various scholars and organizations, including Throsby (2002), Williamson and Cloonan (2007), Dromey and Haferkorn (2018), Carboni (2011), El Gamal (2012), APAP (2024), and NASAA (2024), have explored this subject. Nevertheless, several researchers contend that the art sector possesses a significant advantage that enables it to progress autonomously from other industries. The authors of the report "Arts and Creativity Drive Economies and Build Resilience" in 2024 have verified that these findings highlight the areas of excellence within the arts and culture sector and provide evidence that the arts economy has beneficial spillover impacts on the whole economy. According to the

subsidies allocated to cultural events within the independent sector. The expected budget for culture this year is approximately 130 million euros, as stated in the Law on Budget 2024. Out of this, around 31,179,019.00 € is allocated specifically for supporting the autonomous cultural sector.

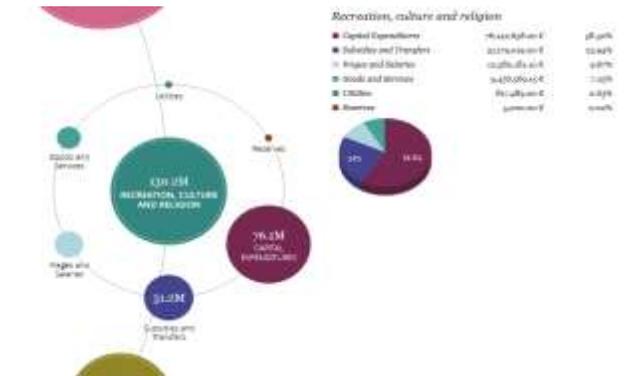


Figure 3.

How does the state spend money? Functional classification 2024. Source: INSTITUTI GAP

Nevertheless, even with this substantial budget augmentation, the entire expenditure for this sector remains meager, given the potential of cultural operators in practice. It is important to highlight that Kosovo has not yet implemented a reliable data gathering system for measuring cultural industry indicators. This poses a barrier for researchers to accurately assess the economic impact. This work has utilized data obtained from festivals, institutions, and casual interactions. However, there is no publicly accessible data available for reference. Although confronted with several obstacles, such as inadequate infrastructure, insufficient money, and a shortage of competent staff, these festivals have managed to generate substantial interest and passion among audiences, as well as music interpreters and composers in Kosovo. Through their unwavering commitment to supporting art music, they have fostered a robust and enthusiastic fanbase for this genre within the country.

Table 1. Budget for public institutions in 2023. Source: Ministry of Culture, Youth, and Sports

	Funding	Expenditures per even	Permanent Staff	Salaries	Audience per regular event
Kosovo Filharmony	300000	30000		60 600-800-1000	500
Kosovo Opera	300000	250000		5 500	1000
Kosovo Ballet	150000	15 000		30 800-1000	300
Total	750000	280000		95	1800

Art Music Education Providers: Primary and Secondary Music Schools

An important event in the development of art music in Kosovo took place in 1948, when the first music school was inaugurated in Prizren. This achievement was made possible because of the endeavors of the esteemed composer Josip Slavenski, who was dispatched by the central ministry of education in Belgrade to evaluate the practicality of establishing such an educational institution. Slavenski's knowledge of Kosovo's musical legacy, namely Albanian folk music, informed his choice to endorse the establishment of the school, which first included lessons in piano, violin, and cello.

The construction of this music school was a crucial point in music education in Prizren and Kosovo, serving as the basis for the advancement and advocacy of art music in the area. The initial cohort that emerged from this educational institution consisted of a modest yet pivotal group of 18 pupils in total. The achievements of the music school in Prizren garnered significant attention, leading to the founding of a second music school in Pristina in 1949.

Following the Prizren school's precedent, the Pristina school initially offered a limited number of divisions. Over the course of time, as new generations arrived, the school broadened its range of educational programs.

Nevertheless, despite its location in the capital city, the Pristina music school has difficulties and functions under substandard working conditions in comparison to music institutions in nearby areas and beyond. Despite these obstacles, Kosovo has seen the founding of other music institutions, the most recent one in Peja in 2010, which has contributed to the advancement and dissemination of music education throughout the nation. The demand for training in art music instruments is growing, leading to the proliferation of private music schools and a wide range of music private tuition courses.

The teaching requirements in music education in Kosovo strictly comply with European norms, guaranteeing the implementation of effective and cohesive instrumental pedagogies.

The introduction of private institutions for professional music instruction has brought about beneficial competition, enhancing both quality and curriculum. Private schools possess the ability to adapt and customize their curriculum and resources to meet their unique requirements, enabling them to establish their distinct brand identity. In contrast, public and private schools maintain comparable academic standards. Several licensed private schools in Kosovo, including "Amadeus" (established in 2002), "Misbah & Friends" (established in 2011), "Yllzat," and Ars Kosova (established in 2022), provide music education for primary and lower secondary levels. Privately owned and operated for profit, these institutions play a crucial role in educating highly skilled professional musicians who are essential for the music industry in Kosovo. Moreover, due to shifting economic and political patterns, there has been a significant rise in the quantity of music students, indicating a burgeoning enthusiasm and financial commitment towards music education in Kosovo.

Economic Statistics: Public Vs. Private Schools.

Number of employed music teachers: 150. Number of music teachers per school: 10. Salary ranges: 450–600 EUR and 400–500 EUR.

The approximate number of children is around 1000, with an average of 100 pupils per school. Total number of schools: 11, with 4 being the specific number mentioned.

For more than three decades, the University of Pristina has been the main educational institution in Kosovo, dedicated to providing education in the Albanian language. From 1962–63 until 1978–79, a music education teacher group was provided specifically for primary schools in Pristina. Teachers initially taught in the Serbian language. However, by 1967–68, efforts were made to switch to instruction in Albanian. In 1986–87, the institution underwent a change and became the Faculty of Arts in Pristina. This transformation was the result of the collective efforts of producers from different arts departments over the years. Despite the early obstacles, such as a scarcity of resources and financial limitations for students, there was a consistent increase in the number of students enrolling in music instrument and teaching programs. Nevertheless, pupils frequently faced a shortage of essential tools as a result of numerous moves. A total of 420 students had successfully completed their studies by 1996, whereas just 91 students graduated throughout the period from 1997 to 2007. Therefore, as of 2015, the faculty had successfully graduated a total of 511 students.

Identifying all students who have graduated from the Faculty of Arts—Branches of Music has been difficult due to the loss of documentation and data during the conflict and destruction period from 1990–1999. Out of the 264 enrolled students, 210 successfully completed their studies between 2000 and 2015. Between 2015 and 2023, the University of Prishtina witnessed an increase of almost 500 students graduating.

Meanwhile, three other tertiary education institutions have formed in addition to the University of Prishtina: The Academy of Beautiful Arts (AAB), founded in 2008, provides a bachelor's degree program in musicology. Nevertheless, a significant majority of its academic personnel, specifically 90%, work on a part-time basis. Additionally, although the institution's objective is to equip graduates for music teaching positions, state restrictions dictate that only individuals who have received training from public universities are eligible to teach in elementary and secondary schools.

Established in 2012, the Faculty of Arts at the University of Peja "Haxhi Zeka" initially offered studies in music performance and instruction. During the certification process of 2014–15, a new program was developed in music education specifically for wind instruments and direction in the fields of TV and film. Boasting a faculty of 12 esteemed academic staff members and a remarkable track record of producing 106 successful alumni, this institution has emerged as a significant contributor to the music education sector. The University of Business and Technology, founded in 2020, offers undergraduate and graduate degrees in modern music and production, addressing a specific area of education that is not currently offered by the University of Prishtina.

DISCUSSION

Serbia:

The BEMUS (Belgrade Music Festival) is a long-standing and highly esteemed art music festival in the Western Balkans region. Established in 1969, BEMUS serves as a significant cultural event in Serbia, attracting acclaimed musicians and ensembles from various countries.

The Exit Festival is a prominent music festival in Southeast Europe that showcases a wide range of genres such as rock, electronic, hip-hop, and others.

The Guča Trumpet Festival is an annual event held in the town of Guča, dedicated to exhibiting Serbian folk music and brass instruments.

The capital city hosts the prestigious international event, the Belgrade Jazz Festival, which features world-renowned jazz musicians.

The Nišville Jazz Festival is a well-known jazz festival that takes place in Niš, Serbia. It draws the attention of both local and international jazz musicians.

Belgrade Music Week is a diverse music festival that showcases performances by both local and international artists. The festival takes place at different locations throughout Belgrade.

Croatia is a country

The INmusic Festival is the biggest open-air music festival in Croatia, taking place every year in Zagreb. It showcases a variety of music genres, including rock, indie, techno, and alternative.

Ultra Europe is a prominent electronic music festival that takes place in Split. It showcases renowned DJs and electronic acts from many countries.

The historic city of Dubrovnik hosts the Dubrovnik Summer Festival annually. It is a celebration of music, theater, and dance, with a variety of classical and contemporary performances.

Pancirfest is a street festival that takes place in Varaždin. It showcases many cultural events, including music, theater, and art. The festival attracts tourists not only from Croatia but also from other countries.

The Pula Film Festival is primarily a film festival, but it also includes music activities such as concerts and shows. These events take place in the ancient Roman amphitheater in Pula.

The Zagreb Music Biennale, also known as the Zagrebački Biennale, is a prestigious global event that focuses on contemporary music. It takes place in Zagreb, Croatia. Founded in 1961, this festival is among the most ancient of its type globally and has played a crucial role in advancing avant-garde and experimental music.

Bosnia and Herzegovina

The Sarajevo Jazz Festival is an annual event in Sarajevo that showcases the talents of both local and international jazz performers.

The Sarajevo Film Festival mostly centers around film, but it also includes music events, including concerts and screenings of film music.

The MESS Festival is a diverse arts festival that takes place in Sarajevo, showcasing a wide range of artistic disciplines, including theater, dance, music, and other kinds of creative expression.

Every year, Mostar hosts the Mostar Blues & Rock Festival, a music festival that features performances by both local and international artists in genres like blues, rock, and other related styles. The Srebrenica Memorial Concert is a yearly event that commemorates the Srebrenica genocide. It showcases art music performances by local musicians.

Republic of North Macedonia

The Skopje Jazz Festival is a well-known jazz festival that takes place in the capital city. It showcases jazz performances by both local and foreign performers.

Offest is a multifaceted music festival that takes place in Skopje. It showcases a wide range of music genres, including rock, electronic, folk, and experimental music.

Struga Poetry Evenings is a festival that focuses on poetry but also features musical performances and cultural events. It takes place in the town of Struga.

The Ohrid Summer Festival is an annual event that takes place in Ohrid. It showcases a variety of artistic events, including art music concerts, opera shows, theater productions, and dance performances.

The Taksirat Festival is an annual music festival that takes place in Skopje. It showcases a variety of modern music genres, such as indie, electronic, and alternative music.

Regarding the economic impact, although exact numbers may differ, these festivals and events play a significant role in employment creation, generating cash through ticket sales and merchandising, and strengthening the tourism industry as a whole. Furthermore, they have a vital function in fostering cultural interchange and safeguarding the musical legacy of the area. Yet, a coordinated endeavor to gather extensive data on the economic influence of the music industry in every country would offer a more distinct understanding of its importance in the region's economy.

While some economists argue that all sectors, including the music industry, should adhere to market principles to ensure long-term viability, Botstein (2007) proposes a different approach for the classical (art music) segment of the industry:

The value of art music should not be determined by its ability to attract a large audience. We shouldn't expect music making practices to be financially self-sufficient. The repercussions of blindly accepting free market logic have been a major problem for art music, as stated by Botstein (2007, p. 3).

This paper employs a particular viewpoint to examine the art music scene in Kosovo. The term "art music" encompasses instrumental, vocal, or vocal-instrumental compositions and performances that are presented in both formal and informal settings. It specifically excludes other music genres, such as pop, rock, or contemporary styles.

An Examination of The Societal and Political Ramifications Of Art Music In Kosovo Through A Historical Lens.

Kosovo, a diminutive sovereign nation in the Western Balkans since 2008, possesses a convoluted past characterized by hostilities with its adjacent nation, Serbia. The area has faced challenges in terms of poverty and underdevelopment, characterized by a primarily rural population and limited educational opportunities. The following references are cited: Babuna (2000), Judah (2008), Kostovicova (2002a), Malcolm (1998), Misha (2002), Misina (2013), Pettifer (2001), Kryeziu-Breznica (2016), and Luzha (2015, 2016).

The cultural scene in the Balkans has been predominantly influenced by traditional music, with a limited presence of classical or art music, primarily due to economic and socioeconomic considerations. The absence of necessary infrastructure, such as performance halls and specialized training facilities, impeded the development of art music in Kosovo. The limited availability of music instruction exacerbated the scarcity of

professional musicians. The development of art music in Kosovo was hindered by political and economic obstacles in the past, but it began to thrive after World War II. Particularly, the period from 1974 to 1989, marked by relative autonomy, witnessed a flourishing art music scene (Kryeziu-Breznica, 2016, 2018, Luzha, 2014, Luzha 2016).

The initial cohorts of Kosovo Albanian composers, such as Lorenc Antoni, Mark Kacinari, Vincenc Gjini, Akil Koci, Esat Rizvanolli, Rafet Rudi, Zeqirja Ballata, Bashkim Shehu, Rauf Dhomi, etc., played a crucial part in the establishment of art music in the region (Kryeziu-Breznica 2016, Luzha 2016). Kosovo's art music concerts and festivals became part of the broader art music scene in the former Yugoslavia. The formalization of art music enabled the creation of autonomous cultural organizations that are committed to advancing and fostering art music in Kosovo.

The organization is called the Self-Governing and Interest Union for Culture, abbreviated BVI in Albanian (Bashkësia Veteqeverisëse e Interesit për Kulturë).

The institution is known as the Academy of Science and Arts of Kosova.

The user is referring to the University of Prishtina's Faculty of Arts.

The National Kosovo Ballet is one of the cultural institutions in Kosovo, alongside the National Kosovo Theatre and the National Gallery.

The Symphonic Orchestra of the Radio and Television of Prishtina

Collegium Cantorum is a professional choir that actively supports and encourages the appreciation of choral music.

The Kosovo Association of Composers

The Kosovo Association of Music Artists

The Kosovo Association of Music Pedagogues

There are public music schools located in Prizren and Prishtina.

Art music festivals were instrumental in facilitating communication between artists and providing a platform for them to display their work. These festivals adhered to the principle of "republic key," which guaranteed participation from all administrative divisions of the former Yugoslav Republics (Krstanovic, L. M., 2008; Markovic, T., 2013, 2015; Milin, M., 2009).

Renowned festivals like the Dubrovnik Summer Festival, Opatija Music Festival, Music in Serbia, and BEMUS are still going strong, presenting a wide range of contemporary music styles from Europe and beyond. The Society of Musical Pedagogues and Artists of Kosovo and the Society of Composers in Kosovo collaborated to arrange noteworthy music events in Kosovo. The Days of Kosovo Music and "Prishtina Musical Scene" were significant art music festivals that took place throughout periods of increased autonomy and progress in education, art, and culture in Kosovo.

These events were instrumental in promoting Albanian art music and interpreting works from many genres, expanding the cultural influence of Kosovo and beyond. Public expenditures funded all concerts, providing them at no cost to attendees. Additionally, there were several events and festivals showcasing different music genres that deserve recognition for their contribution to the overall promotion of music. Some examples include:

The Chord

Music genre: pop, folk, and children's music

Aspect: Rivalry

Subject: Varied music genres

Kosovar woman performs during festival:

Objective: Advocate for female vocalists

Objective: Challenge and overcome patriarchal biases.

Objective: Strengthening the influence and capabilities of women in the music industry

Prizren Lily Festival:

Genre: Contemporary original compositions

Purpose: Displaying unique musical creations

Boom 84 Festival:

Music genre: rock

Decade: 1980s

Importance: A well-attended music festival, including rock music

Festivals showcasing traditional music of many ethnicities: Objective: Foster and encourage ethnic variety.

Topic: Commemorating the diversity of different ethnicities

Hosted within nearby neighborhoods

The revocation of Kosovo's autonomy and the destruction of its cultural institutions are significant developments.

The Serbian regime under Slobodan Milosevic's leadership completely closed down artistic institutions in Kosovo between 1989/90 and 1999. The revocation of Kosovo's autonomy resulted in the forced deportation of Albanian workers, teachers, and students from public sectors and educational facilities, as well as the closure of cultural institutions (Luzha, B., Kryeziu-Breznica, R., 2023). From 1990 until 1999, President Ibrahim Rugova, an educated writer from the Sorbonne, led the establishment of parallel structures in Kosovo. The purpose was to preserve educational and cultural institutions and to resist the forced assimilation of Kosovo Albanians. Foreign forces, led by NATO, ultimately restored peace in Kosovo through armed intervention. Following the conflict in 1999, Kosovo undertook initiatives to rebuild cultural institutions and support artistic projects. Art music, celebrated for its capacity to convey emotion and cultural heritage, arose as a symbol of strength and a means for communal restoration. Organizations such as the Kosovo Philharmonic Orchestra were revitalized, and efforts were undertaken to foster the advancement of art music education. Since the year 2000, there has been a thorough and extensive restructuring of the education system in order to conform to global norms.

The Current State of The Art Music Scene In Kosovo After The War And Its Potential For Growth And Development.

The reconstruction era in postwar Kosovo saw the implementation of emergency measures from June 1999 to the end of 2000. These measures are primarily aimed at restoring dwellings, infrastructure, and other vital facilities. Later on, the focus turned to creating a fresh economic framework for the developing Kosovo nation with assistance from the global donor community (Vlahna, D. Kuci, A., & Vlahna, K. 2023) (Krasniqi, I., Demeukaj, A. Gashi, P., 2005). During this period, there was a focus on rebuilding crucial services and implementing international aid programs to promote the region's recovery and development. This had an indirect effect on the cultural sector as well. (Miskovic, D., & Celakoski, T., 2020). The establishment or restructuring of traditional music institutions led to the emergence of an independent music scene. This scene functioned based on a framework of small businesses, aiming to enhance cultural life and address the lack of former public music institutions as the main cultural entities.

The inaugural art music events in Kosovo materialized in 1999, orchestrated by proficient musicians with the objective of revitalizing the artistic milieu. The former Association of Artists established the International Chamber Music Festival 'Kamerfest' in 2000, marking the first post-war music festival. This event played a crucial role in enhancing Kosovo's cultural reputation on a global scale. These festivals are largely dependent on financial support from both central and local government organizations, as well as assistance from the corporate sector and contributions from foreign embassies, which utilize cultural diplomacy as a component of their activities. All of these events follow a shared funding model, which involves obtaining public cash through calls or grants at both the national and local levels, securing private sponsorship, and receiving in-kind contributions from different service providers. Since most concerts are free for the audience, none of these festivals can solely depend on ticket sales. The insufficient support in the cultural sector also impacts cultural institutions. The cultural sector in Kosovo functions within a context of limited resources. An exceptional recent occurrence is the establishment of the "Rame Lahaj International Opera Festival" by the renowned tenor Rame Lahaj, who hails from Kosovo. Every summer, around 3,000 participants gather in Prishtina's central plaza for this event, which promotes opera music. The Rame Lahaj International Opera Festival stands apart from other art music festivals by offering tickets for sale. These tickets usually cost between 5 and 15 EUR per ticket, depending on the seating arrangements.

The primary international festivals of art music in Kosovo encompass:

The Kamerfest International Chamber Music Festival:

There have been a total of 23 editions.

Number of concerts per edition: 10–12

The number of artists per edition ranges from 20 to 30.

Average attendance at each concert: 150–300

Number of personnel employed per edition: 5–10

Remusica Festival:

There have been a total of 22 editions.

Number of concerts per edition: 5-7

Number of artists per edition: 10–20

Attendance per concert: 150–300

Number of staff employed per edition: 10–15

Dam Fest

There have been a total of 18 editions.

Number of concerts per edition: 5-7

The number of artists per edition ranges from 15 to 30.

Average attendance at each concert: 150–300

Number of personnel employed per edition: 5–10

Chopin Piano Festival in Prishtina

There have been a total of 13 editions.

Number of concerts per edition: 8–10

Number of artists per edition: 10–15

The number of attendees at every concert ranges from 200 to 400.

Number of staff employed per edition: 10–15

Kosovo Music's Historical Era:

Editions: Unknown

Number of concerts per edition: 5–6

Number of artists per edition: 10–12

Average attendance at each concert: 100–150

Number of personnel employed per edition: 5–10

PriVocal FEST is an event that specifically emphasizes choral music.

Number of editions: 6

Number of concerts per edition: 5–6

The number of attendees per concert ranges from 200 to 250.

Employment statistics: 10–12

Kosova Brass Festival:

Number of editions: 6

Number of concerts per edition: 3-5

Employment statistics: 5–6

Average attendance at each concert: 100–150

The Peja Guitar Festival:

Number of editions: 6

Number of concerts per edition: 3–4

Employment figures: 3-4

Average attendance at each concert: 150–200

Vilhuela Guitar Fest:

There are a total of 11 editions.

Number of concerts per edition: 5–6

Employment figures: 3-4

The number of attendees per concert ranges from 150 to 200.

In addition to established genres, post-war Kosovo has witnessed the emergence of alternative musical styles. Kosovo has hosted a multitude of music events that have drawn renowned performers such as Snoop Dogg, 50 Cent, Rita Ora, and various others. Established by the Kosovo-born pop star Dua Lipa, the Sunny Hill Festival has recently gained significant prominence, contributing significantly to income, cultural tourism, and the advancement of the music business in Kosovo. Hip hop, pop, rap, rave, and electronic music have become popular in Kosovo and are mostly commercial genres in the country's music scene. The event has generated substantial income and stimulated the growth of tourism, hotels, gastronomy, and other associated industries. There were four concerts that attracted approximately 100,000 attendees, with an average ticket

price of 80–90 euros per concert.

Examining the data obtained directly from festival organizers, it was found that the combined public and private funding for all Art Music events in 2023 amounted to about 500,000 euros. Public sources provide 62% of the funds for these festivals. Central or local institutions allocate these funds to support the activities of the festivals. They have shown around 1,000 contracted artists and attracted a total of 10,000 spectators. The festival production required the engagement, contracting, and subcontracting of numerous cultural industry operators.

Only 4% of the Kosovo budget goes toward culture and recreation activities, despite the fact that governmental financing has historically been the primary source of support for these activities. The percentage has been significantly lower in the past years. All festivals and concerts in Kosovo have chosen the public funding model, which guarantees their ongoing operation and continuity. Although financing has generally increased over time, there have been occasions when public money has seen major reductions or even its absence owing to political considerations, as stated in the Law on Budget 2024.

There Are Music Institutes Open To The General Public.

The Kosovo Philharmonic Orchestra was founded in 2000 as a replacement for the Symphonic Orchestra of Radio Television Prishtina, which had been created in 1975 and held significant importance as an institution for art music in Kosovo. The orchestra of Radio Television Prishtina showcased a varied repertoire of global music and actively supported the creation of new compositions by Kosovo Albanian composers. Regrettably, the conflict resulted in the complete loss of the organization's resources, assets, and recordings. Creating the Kosovo Philharmonic Orchestra in the aftermath of the war posed significant difficulties. The orchestra, initially consisting of 14–16 string instrument performers, was conducted by Bahri Cela. Antonio Gashi, a well-known cellist from Kosovo who had studied and worked in Germany during the war, and Sihana Badivuku, a celebrated violinist from Kosovo who had studied in Moscow, Russia, led the orchestra.

Since its establishment, the orchestra has experienced substantial growth and currently has more than 120 members, with 60 of them serving as permanent staff and others participating on a project basis. The ensemble has effectively diversified its repertoire and stabilized its wind section by including local players who were initially not part of the group.

Funding: The annual budget ranges from 150,000 to 300,000 euros. However, in 2024, there are plans to increase the budget to 1 million euros.

Costs: The expenditures for each concert range from \$20,000 to \$30,000, depending on the caliber of the performers.

Staff: The organization employs 60 permanent professional staff members. If necessary, the organization may hire additional musicians on a contract basis for concerts.⁹² Salaries range from 500 to 800 to 1000, depending on factors determined by the hierarchy model. Number of attendees at each concert: 500–1000.

Opera of Kosovo

The Opera of Kosovo is a very involved and demanding type of performing art that necessitates meticulous administration and financial arrangements. In 1972, Rauf Dhomi created the first opera in Kosovo, "Goca e Kacanikut," a lyrical opera with patriotic motifs. Rauf Dhomi composed "Dasma Arbereshe" in 1984, following in the romantic genre. In 2006, the Kosovo Assembly enacted the Law on Philharmonics, Opera, and Ballet (Law Nr. 02/L-59), representing a notable advancement in the establishment of opera as an institution in Kosovo. However, as a result of insufficient infrastructure, finance, and opera staff and resources, only three performances were actually performed in concert or in partial form between 2003 and 2004. These productions were "Dasma Arbëreshe," "Carmen," and "Ali Pascha von Janina." Despite these challenges, we also presented performances like "Rita" in 2009 and "Il Canto dell'Amore Trionfante" in 2013.

In 2021, the Kosovo Assembly sanctioned the creation of a self-governing Opera Institution. The National Opera and Ballet Theatre launched a competition in 2023 to solicit project proposals for the construction of a

new edifice. In addition, in 2022, the State Opera of Zagora (Bulgaria) collaborated in the performance of "La Traviata," while in February 2024, the Kosovo Opera staged the first full production of the Kosovo opera "Goca e Kacanikut" with assistance from members of the Kosovo Philharmonic Orchestra. Kosovo's dedication to fostering its opera scene remains strong, despite the obstacles it encounters. Annual funding ranges from 150,000 to 300,000 euros. Expenditures for the project include the hired services of all actors, stage workers, sound and light technicians, conductors, directors, producers, and other necessary staff. The cost range for these expenditures is between 50,000 and 300,000 euros. We have not yet established permanent ensembles for the orchestra, soloists, chorus, and ballet performers.

Staff: 5 employees, primarily engaged in administrative tasks, with one individual serving as a piano accompanist.

Salaries: The average wage is 500 euros.

Audience: There are 1000 individuals in attendance for each performance, including 2 performances of Traviata and 2 performances of Goca e Kacanikut.

The Kosovo National Ballet

The ballet ensemble was founded at the beginning of 1972 with a total of 20 artists. Choreographer Abdurrahman Nokshiqi led them (Kryeziu-Breznica, 2016, 2018). At first, Macedonian ballet professors taught professional classes in Skopje. Gradually, the Provincial Assembly of Kosovo began to develop the concept of establishing a permanent ballet company. This ensemble played a crucial role in emphasizing the importance of dance in Kosovo and setting the foundation for the creation of ballet schools in Prizren and Pristina. In 2005, the inaugural cohort of ballet students completed their studies in Pristina. Subsequently, 10 of them went on to become members of the resident dance group in Kosovo. The group has engaged in partnerships with choreographers from both local and foreign origins, thereby enhancing the overall artistic quality.

Despite experiencing disruptions in its operations until 1990, the ballet company recommenced its activities in 2000. The ensemble was able to produce professional premieres both in Kosovo and abroad by recruiting dancers who had received professional training, including a high school education in ballet. The ensemble's repertoire encompasses a wide range of dance disciplines, including classical ballet and modern forms, demonstrating its adaptability and dedication to achieving artistic quality.

Annual funding: 150,000 euros

Costs: \$10,000 to \$15,000 per performance

Number of employees: 30 full-time employees

Salary range: 600–1000 euros

Target audience: a performance with a power range of 200–300.

In the year 2023, the public institutions received the following aggregate budget:

CONCLUSIONS

Kosovo has encountered an intricate amalgamation of historical, political, and social elements in the early years of the 21st century. Artistic music has evolved as a symbol of cultural defiance and a possible driver of economic development during these transitions. After the end of a conflict, the restoration and improvement of cultural institutions have become an essential part of the process of recovering economically. The reopening of music schools and the continuation of cultural events aid in the restoration of the cultural framework, promoting community involvement, and enticing investment.

Music education institutions have always played a significant role in cultivating a highly competent workforce for the music industry. Currently, they persist in this practice, and with increased financial resources and backing from both public and private organizations, they have the potential to expand their efforts significantly.

Consequently, this could improve the economic sustainability of the industry by generating skilled individuals who contribute to multiple facets of the music business, including instruction, performance, composition, and production.

The establishment and functionalization of public music institutions in post-war Kosovo, such as the Philharmony Professional Choir, Opera, and Ballet Ensemble, not only enhanced the cultural landscape but also had significant economic implications that require further analysis, contingent upon access to relevant data. These institutions have undeniably generated employment prospects for musicians, conductors, choreographers, and administrative personnel. Although Kosovo has challenges such as limited infrastructure and insufficient funding for art music, it has witnessed a surge in popularity among the local community, particularly among the younger generation.

As there is a dearth of official data, we are unable to provide a thorough economic analysis at this time. We will leave this task for future study, which will encompass all cultural operators in Kosovo's significant sector of the burgeoning music business.

Nevertheless, the art music sector offers more than just economic advantages in the long run. It also contributes to educational progress, creating a perpetual circle of cultural and economic development, both directly and indirectly. Kosovo's investment in cultivating a new generation of musicians and composers is a strategic move to safeguard its cultural capital and preserve its artistic history. Consequently, this can result in long-term economic advantages by fostering a culturally dynamic community.

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An Analysis of The Economic Impact Potential of The Art Music Scene in Kosovo: Is It a Burden or An Additional Value for Society?

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